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SCREEN RADIO MUSIC STAGE

VARIETY

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FILM BIZ'S ANTI-SMEAR DRIVE

Godfrey Gets Spanked by CBS Censor in H'wood for Loose Lip

Hollywood, Sept. 2.

Arthur Godfrey and CBS' Hollywood censor had a merry tiff last week and although the headman of two of the net's programs got in the last word he hasn't heard the last of it. Levelling the specific charge that Godfrey is a bit careless with his ad libs, which at times are said to breach good taste, censor John Meston served notice on CBS in New York that his transcribed repeats on his daytime show would be monitored and the needle raised whenever there was any question of propriety in his off-the-cuff remarks.

Godfrey took it with a burn and mentioned the reprimand in his broadcast, which was allowed to pass on the ground that he had right to defend himself. Meston accepted it as a challenge and hereafter will closely scrutinize every disk before it goes on the turntable.

Meston took action when Ed Buckalew, the net's western station relations manager, reported back after a tour of the area that many station owners took exception to some of the Godfrey ad libs and asked for an expurgation before it is piped around. Understood that Meston was supported in his stand by the CBS homeoffice and that Godfrey will have to watch his language hereafter.

Among incidents which came under CBS scrutiny, for example, was Godfrey's use of the Bronx cheer as his reply on the air to an objecting station.

More Memphis Blues As Censor Binford Snips 2 Negro Acts From Pix

Memphis, Sept. 2.

Censor Chairman Lloyd T. Binford drew the color line twice more the past week as he clipped a couple of current flickers, one beyond repair.

The Pearl Bailey sequence was ordered out of "Variety Girl," which opened at the Malco Wednesday (27). However, no announcement was made in this connection and the Negro singer's name appeared in the billing and advertisements.

Hal Roach's "Comedy Carnival" was left so badly hacked after all the appearances of the little Negro boy with the Roach crew a la "Our Gang" were ordered taken out, that UA was forced to cancel the engagement scheduled at Loew's State. Extremely doubtful now that picture can ever show here.

Local censors are acting more and more in star-chamber sessions, with announcements forthcoming only when the press is able to pry them loose. Binford, whose advancing years make it increasingly difficult day by day for him to give coherent answers to questions, has taken to hanging up the telephone on all newspaper reporters inquiring about board actions.

10% on Cash-Carry Plan

Hollywood agent Tony Owen has been in New York during the past week talking representation deals with eastern 10%ers for the new talent rep organization in which he is partnered with Huntington Hartford. Hartford, heir to the A. & P. grocery fortune, has been making efforts during the past few years to break actively into show biz in New York and on the Coast.

New outfit, which unveils in Beverly Hills this week, is labeled Huntington Hartford-Tony Owen Agency.

Revivals Posing Royalty Problem For Publishers

This year's crop of successful song revivals is creating problems for publishers. By coincidence, most of the revivals which have and may yet become best sellers on disks were written prior to the 1909 copyright law, hence their publishers do not receive royalties from the sales of disks. In a couple of cases, however, where changes were made in the tunes and new copyrights applied for and granted, royalties are being paid.

Latest problems for publishers and manufacturer is Frankie Carle's as yet unreleased version of "Glow Worm." This tune, published by E. B. Marks, was written in 1907. But Marks has advised Columbia Records that since Carle's version is

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MULL FILM BIOG ON OSCAR STRAUS' CAREER

Film biography of Oscar Straus, today's "waltz king," is being mulled to coincide with a flock of revivals of his "Chocolate Soldier" and "Waltz Dream." Latter operetta, first produced in 1908 (incidentally with the Metropolitan Opera's general manager Edward Johnson in it) is currently playing in Paris, Berlin, Vienna, The Hague and Brussels. "Chocolate Soldier," done by J. H. Del Bondio and Hans Bartsch last season, goes out Sept. 19 on tour. Straus' "Three Waltzes" (the other two by Johann Strauss Jr. and Sr.—no relations) is also slated for revival.

Straus, now in his 70s, resides in New York. He is working on his memoirs which will be the basis of the biopic. He has concert offers in London, France and Holland but after an intensive 8-week tour (52 concerts), during which he conducted every day, he prefers to work on his life's story instead, at least for the time being.

AFFIRMATIVE CAMPAIGN SET

Film industry, which has been complacent for years under a barrage of hostile or careless smears and criticism, many of which have been undeserved, has finally reared on its haunches to defend itself.

Unwilling to suffer any longer the barbs from press, radio, moralists and others with an axe to grind, the industry will embark shortly on a mammoth public relations campaign to convert its defenseless attitude into one of mass offense. Campaign, it's hoped, while pointing up Hollywood's side of the story in all instances, will also put the captious critics in their places.

Plans for one of the most intensive industry-wide projects ever devised have been mapped out by the Public Information Committee of the Motion Picture Assn., comprising the ad-publicity chiefs of each of the major companies. Committee is chairmanned by Charley Schlaifer of 20th-Fox. Plan has been received favorably by the prexies of the various MPA member companies.

Campaign is an outgrowth of a

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Chandler OKs 100G Gillette Bid For Series Tele

Baseball commissioner A. B. ("Happy") Chandler has okayed televising of the 1947 World Series at a price of $100,000. Figure is reportedly a bid of Gillette Safety Razor for sponsorship of the series broadcast on all available tele stations throughout the country.

Chandler's final decision on granting the rights, after several weeks of wrangling among big league magnates who'd been opposed to having the series televised, was contained in weekend telegram to Mutual prexy

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Serving an Ace

Evidence that television of sports events may have a beneficial effect on the boxoffice was overheard Monday afternoon (1) in the stadium of the West Side Tennis Club, Forest Hills, N. Y. During the fourth set of the exciting match between Dinny Pails, of Australia, and Ted Schroeder, of the U. S. team, one spectator explained his late arrival by saying that he'd been watching the ding-dong battle on his video set at home, and had decided it was too good to miss in person.

Wherever the chap came from, he had ample time for the trip, as the match was the longest in Davis Cup history, running five sets (71 games) and requiring more than three hours to play.

Disk Jockeys Now Hurting Sales, Gang Up on Hits and Wear 'Em Out

Disk jockeys, who at one time did an exploitation service for the record industry, have now reached the point where their greatly increased numbers are in a large measure responsible for the slump in retail sales figures the last six months. This conclusion was drawn by one of the major manufacturers from a survey made recently in various parts of the country. And the basic cause for the interference with sales, strangely enough, is that too many of the nation's hundreds of jocks got smart.

Back in the early days of radio disk spinning, the average disk jockey tackled his job from a haphazard point of view. He slapped disks on the air without regard for pace or any of the innumerable, but important, angles that make for good programming. Then, when the field was found to be a good thing and others joined up in droves, the smarter jocks began to plan their shows.

As a result, the last two years or more have seen an approach to the

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Int'l Tele Newsreel Seen

Washington, Sept. 2.

An international television newsreel, produced jointly and regularly by Britain, U. S. and other nations, is envisioned by BBC, according to reports reaching here. BBC sees the foundation already laid for such a reel by the exchange of topical film by BBC with the television companies in other nations.

BBC is currently expanding its video work and hopes for a weekly news and topical program by the end of this year, with daily changes of program a little later on.

B'way Show Biz Glad the Legion Has Hit the Road

Broadway amusement enterprises are thankful that the American Legion convention hits New York but once every 10 years. Aftermath of the vet confab left nothing in the way of upped b.o. receipts, many headaches and in some instances a sizable loss of coin.

Entertainment industry isn't put out at the actual drop in attendance during the convention, but it's claimed that the Legion's stay just before the three-day Labor Day weekend discouraged holiday visitors, so that this resulted in a double loss.

Extent of the Legion's contribution to Broadway boxoffice is seen

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Cops Shutter Midway's Iron Lung Sideshow

Minneapolis, Sept. 2.

Minnesota State Fair police closed the midway's iron lung exhibit after 18-year-old Barbara Shea, Superior, Wis., complained she had been kept imprisoned in it nine days.

She said she had been employed as a ticket taker and then used as "demonstrator." Fair officials also charged Mrs. Jesse Marsh, operating the concession, with falsely advertising her as actress "Sally Rogers," polio victim, in spiels, and also compelled patrons to pay additional admission after entering the exhibit.

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
'TWAS THE NIGHT BEFORE CHRISTMAS
ADESTE FIDELIS
GOD REST YE MERRY, GENTLEMEN
CAROL OF THE BELLS
HARK! THE HERALD ANGELS SING
OH LITTLE TOWN OF BETHLEHEM
JOY TO THE WORLD
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

Debate on H'wood Commie Influence Snowballs Into a Major Hassle

Radio's Town Meeting of the Air apparently skirted a complete bogdown in casting the affirmative roles to the moot question it wanted debated, "Is There Really a Communist Threat in Hollywood?" Program was set for airing last night (Tues.) over the ABC net, but for a time it looked as though George B. Denny, program director, would not have anything but a series of false starts to show for his efforts to hook onto Hollywood names to chorus "amen" to the oft-aired Congressional charge.

Denny finally secured Mrs. Leila Rogers, mother of Ginger, to oppose Emmet Lavery, prez of the Screen Writers' Guild, and Albert Dekker, both in the negative. Originally, he had slated Hedda Hopper and Howard Emmett Rogers for the affirmative. Latter duo later withdrew. Rogers punctuated his withdrawal with a lengthy letter to DAILY VARIETY explaining the reasons for his action.

James Kevin McGuinness and Adolphe Menjou were then tapped for the same roles. Last week Denny announced that neither McGuiness nor Menjou would be available. Menjou supplemented by declaring he had never definitely accepted the chores.

In his letter, Rogers asserted he was perfectly willing to argue affirmatively on Red influence in Hollywood but that he had later been asked by Denny to switch into a spiel on Red propaganda in American films. His objection, Rogers said, was because "the subject of Communist propaganda in pictures is one that could be argued for days on end without getting anywhere." Whether a film sneaked in Kremlin ideology was strictly a matter of opinion, he added, whereas he was prepared "to debate the question on the basis of facts."

Lavery was to plug four points as disproof of the threat in Hollywood. If there was a real emergency, he argued, Congressman J. Parnell Thomas wouldn't have found it possible to adjourn his committee's hearings in June and pick them up in September. "You just don't adjourn national perils," according to Lavery.

Claim of threat was unfounded, the SWG prexy felt, because it would require cooperation of studio heads and they're "strictly big business." Moreover, a real threat would have been uncovered a long time ago by Senator Jack Tenney and his California committee on un-American activities.

BEAUCOUP SHOW BIZ AIR TRAFFIC AT LaG.

Among the scores of stage and film personalities passing through New York's LaGuardia Field this week were:

Conductor Bruno Walter on a three-month concert tour of Europe; French singer Charles Trenet returning home after six months in the States; director Gregory Ratoff off to film for UA, "Cagliostro," in Rome; Todd Duncan, baritone, off on three-month concert tour of Europe; Lawrence Tibbett returning after two-month European and South Africa tour; the Ink Spots to London for a six-week engagement at the Casino theatre; Edward Arnold in N. Y. to do his radio show; Sonja Henie returning to the Coast after a month vacation in Europe; Robert Alda to the Coast for new film; tenor Richard Tucker home after a five-week tour in Italy; publicity director Jane Lait here to get the Bing Crosby and Burl Ives show going; actress Betty Caulfield east and Vivian Blaine and husband, Manny Frank, home from Paris.

Trenet caused the slight delay of the Air France plane that was taking him home. Franctically paged by employees to board his plane, he showed up later with a vacuum bottle filled with vanilla ice cream. He said that he was taking it home to his mother and fiancee. He was told that the trip would take about 18 hours.

Originally set to sail on the S.S. America the Ink Spots were in a spot with their opening tomorrow (4) so they decided to fly by way of American Overseas Airline plane that would get them in London in less than a day. Returning they will appear at N. Y. Paramount.

W. C. Fields' Widow Gets $800 Mo. Allowance

Los Angeles, Sept. 2.

Mrs. Hattie V. Fields, widow of the late W. C. Fields, was granted an allowance of $800 a month out of the $800,000 estate by Judge Harold B. Jeffrey in L. A. superior court.

Counsel for Carlotta Monti, contesting the widow's claim, declared Mrs. Fields was not entitled to a share because she was "not a member of the family" at the time of the comedian's death.

Faye Emerson Urges U.S. Pix Abroad If Only To 'Sell' Yank Way of Life

Saratoga Springs, N.Y., Sept. 2.

American motion picture producers should make "a great effort to obtain distribution of American films in Europe, even if they lost a little money doing so, because our pictures help to sell democracy." So Fays Emerson, who starred last week in the new comedy, "Profile,' 'at the Spa Summer Theatre, and who will soon sail with her husband, Elliott Roosevelt, for his second journalistic mission to the Continent, told VARIETY backstage Thursday night (28). Miss Emerson included Russia, which she visited with FDR's son last December, among the countries where American pictures should be released, "on fair terms."

There is a demand for our screen product in the Soviet, which has 40,000 theatres and halls available for movies. However, when the Roosevelts were there, no American picture—at least no new one—had been shown since President Roosevelt died. Miss Emerson stated that the situation might have changed since, but it was her understanding at the time that negotiations had been carried on to effect a release of each country's movies in the other's. One of the things the Russians wanted was the right to make a selection of American films. There were discussions, too, of equitable terms.

Miss Emerson reported Deanna Durbin ranked first among U. S. stars with the Russian people, and that Bette Davis' pictures also were very popular with them. She pointed out that the Durbin releases were light stuff, principally musicals. They had no "message," yet they pleased the Russian audiences and did an effective job of "selling" our country.

The Russians, like all other nationalities, hold a very high regard for "things American," according to the highly articulate and observing Miss Emerson. "They consider our automobiles, jeeps, household furnishings, products and gadgets as the last word in efficiency, comfort and style," she commented.

Metro's 'Edward' Buy Seen Tracy Starrer

London, Sept. 2.

Metro closed a deal with Gilbert Miller and Henry Sherek for the film rights to their production of "Edward, My Son" currently at His Majesty's theatre. Spirited bidding brought the price up to $160,000. Spencer Tracy may play the Robert Morley role while Edwin Knopf will produce. Metro producer Arthur Hornblow, Jr., when here with his wife on vacation recently, reportedly was instrumental in arranging the purchase.

New play in three acts by Morley and Noel Langley, "Edward" opened auspiciously last June. VARIETY described the piece as the "saga of a wicked newspaper baron, his spoiled and drunken son, his wife and his mistress. It's another 'Citizen Kane' except that the sets aren't so vast nor as arty." Morley has the part of the newspaper editor. Show is slated to transfer to the Lyric theatre in three weeks replacing "Peace in Our Time" there.

SELZNICKS DIVORCING

Hollywood, Sept. 2.

Irene Mayer Selznick has filed suit for divorce from David O. Selznick on grounds of grievous mental suffering. She also asked custody of their two sons, Lewis Jeffrey, 15, and Daniel Mayer, 11.

They were married in 1930 and separated in 1945.

272nd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Coming soon, the most unusual picture ever made. KEN MURRAY'S Production, "BILL AND COO," in Trucolor. A Republic release.

Legion Auxiliary Asks Better Pix, Radio Shows But Soft-Pedals Blast

U. S. radio programs and motion pictures could be improved, of course, the American Legion Women's Auxiliary decided last week, but they're not nearly so bad as the auxiliary's Indiana Department feels them to be.

Indiana Department delegates arrived at the Auxiliary's national convention in New York last week armed with a biting resolution "condemning radio programs and motion pictures which tend to glorify criminals, immorality and propaganda contrary to the interests of our future citizens and our American ideals, in the minds of receptive children."

Resolution noted that "during the past months there has developed an alarming tendency on the part of moving picture producers and radio to glorify gangsterism and foreign influences through the subtle propaganda of entertainment." Measure further deplored "the influence of foreign films from any country which tends to be the medium of any foreign propaganda or philosophy however seemingly worthy, in the guise of entertainment."

In passing, the resolution also denounced "emphasis upon actors and actresses whose private lives are not models for impressionable youth."

The Auxiliary's national radio committee, to which the Indiana resolution was referred, took exception to it as "misleading, wordy" and uncalled-for, and adopted instead a comparatively mild measure proposing that the 950,000-member Auxiliary "encourage radio networks and motion picture companies to produce more and better programs and pictures directed to the development of higher ideals of living and better citizenship."

Convention later adopted this resolution without debate.

Mrs. John A. Lakeman of Springfield, Mass., radio committee chairman, told VARIETY the group felt that radio "has grown and is continuing to grow along the right tendencies," that the networks "have cooperated excellently with our people" and that the committee saw no burning cause for adopting a measure such as the Indiana Department submitted. Implication was that the same feeling applied to the film industry.

Rita's Back, Col. Got Her

Rita Hayworth arrived in New York Monday (1) aboard the Queen Elizabeth after a five-month tour of Europe. She made many p.a.'s and also appeared at the London preem of her latest film, "Down to Earth."

Miss Hayworth, who said she enjoyed the junket, trained to the Coast yesterday (Tues.). She expects to start work on a new vehicle late this month and described the part as a "dramatic" role. Nate Spingold, Columbia veepee, headed the reception committee at the pier.

Irv Ashers Back

The Irving Ashers (Laura La Plante) returned from a European vacation Monday (1) aboard the Queen Elizabeth. Producer declared "we went away on a two-week vacation and stayed three months."

Couple plans to remain in New York until the end of the week and then plane to the Coast. Asher stated his next production would be for RKO in December but film's title as yet is not set.

Michael Loring Doing Ecclesiastical Assist

Minneapolis, Sept. 2.

Samuel Mirviss, formerly of Minneapolis, who has appeared in films, stage and radio and night clubs as Michael Loring, will be cantor and assistant to Rabbi Morris Gordon of Adath Jeshurun synagog here at youth services during the high holy days, starting Sept. 14.

Mirviss, now employed by the Federal government at Portland, Ore., is the son of M. D. Mirviss, long sexton of Adah Jeshurun.

Hotel Plaza, N.Y., Again Trying for Formality In 'Most Expensive' Room

The Hotel Plaza, N.Y., celebrating its 40th anniversary this fall, will climax the event by reopening the grillroom which has been shuttered for over a decade and which, at one time, enjoyed the rep of being the most expensive room in New York. It will again have its own separate entrance on the 59th street side and will give the Persian Room a tussle as "the" boite in the hostelry.

Now a Hilton chain-operated hotel, the Plaza in 1896 originally was a skating rink, later a six-story hotel, but had to be razed in 1906 because it was too hazardous to build on top of the basic structure. The new Plaza opened in 1907 with the late Alfred Gwynne Vanderbilt and Mrs. Clarabelle Walsh as original tenants. Latter, w.k. in show-biz circles, is still resident there.

The Plaza grillroom will have only dance music and, possibly, again attempt a strictly formal policy.

COMIC BLASTS RIVAL FOR COPPING MATERIAL

Lifting of material among comics, longtime sorespot in the trade, had its natural aftermath last week at the Concord hotel, Kiamesha Lake, N. Y., when Eddie Schaeffer publicly blasted another comedian for using his major bits at that spot three days before he opened.

Schaeffer stunned the guests in this resort spot when he turned loose his accusations at the start of his regular turn on the floor. Schaeffer revealed that he had asked the rival comic to lay off, especially at this spot, inasmuch as he (Schaeffer) was to follow him in. According to Schaeffer, other comic agreed, but when he reported for rehearsal, the orchestra members told him that his pieces had been done in previous show.

Schaeffer was very forceful in his assertions and declared that although he may never appear at the Concord again, the "audacity of such thievery" should be known.

Col. Looks Set to Pay 750G for 'Yesterday'

Columbia appeared close this week to making a deal at a near record figure for screen rights to the Broadway longrun legit hit, "Born Yesterday." Price is reported to be $750,000, plus a percentage of the profits. The 750G would be divided over a 10-year period.

Col wants the property as a Rita Hayworth starrer. Also in the running to obtain it is Paramount, which wants it for Betty Hutton. Par's interest waned somewhat, however, when Abe Lastfogel, of the William Morris office, representing author Garson Kanin and producer Max Gordon, made known the price. It has only been exceeded by the $1,000,000 Universal-International is reported to have paid for "Harvey."

Comedy of postwar Washington is now in its 83d week on Broadway. It has only been recently offered to films, Kanin and Gordon having previously held onto it with the contention they would picturize it themselves. With the offers becoming so fabulous, however, it is said that they and their backers—who include George S. Kaufman and Moss Hart—felt that it would be more profitable to sell.

More Showmanship to Paris Fashion Showings Than a Hollywood Preem

By LUCETTE CARON

Paris, Aug. 25.

Following Christian Dior's rather sensational opening, all Paris couturiers have shown their winter collections. Each opening (more than 25 in one week) has the glamour of a theatre "premiere." There is the same agitation and tenseness—the press and overseas (chiefly American) buyers are all there, ready to admire or criticize.

Molyneux, Schiaparelli, Lelong, Fath, Balmain...almost all have adopted the famous new figure: 100% feminine with superfine waist, bust, hips, corsets and pads in unexpected places. The evening gowns and wraps are so sumptuous that all are fit to be worn at court receptions. Fashion experts seem to sense something historical is happening; and they are on the front line of the new Fashion Revolution.

They see 500 models daily from 10 a.m. to midnight. They occasionally have to be revived with champagne, but luckily there is very little monotony in the clothes.

Behind the scenes, the dresses are sketched by 10 people at once, journalists get interviews, photographers want exclusive pictures. Buyers cannot make up their minds: everything is lovely, but what fabulous prices! Finally they are tempted and buy a great many things. Publicity directors are in a daze, mannequins can hardly stand up. It is the greatest triumph the French couture has known for a decade.

Dictators' Opinions

Here is what some of the fashion dictators say about their own collections.

Robert Piquet: "A woman will not resemble a flapper any more. From now on she will at last look a lady..."

Lucien Lelong: "The 1948 woman will appear to be walking against the wind. Clinging material will reveal her body, as if she were a figurehead on the prow of a ship."

Jacques Fath: "Mine is a style for a sumptuous but severe winter, covered with snow and enchanted by violins .."

Countess de Polignac (Lanvin): "...Now that a leveling uniformity tends to replace quality, it is vital to fight for beauty and give it the importance it deserves.. "

As for Captain Molyneux, he is conservative; no extreme styles. Perhaps this is the reason why he may be picked out to make Princess Elizabeth's wedding dress?

Two of the most spectacular collections are those of Jacques Fath and Pierre Balmain. Fath had his opening at 9 p.m. in his garden just back of the Hotel George V. The trees were illuminated and crowds watched from windows and roofs of adjoining buildings. Fath has just made the dresses which Parisian torchsinger Edith Piaf will wear in New York where she is to open shortly. Maria Montez rushed to see him the minute she arrived! Sonja Henie is returning this week from the Riviera to order her fall clothes. Among his customers are Mrs. Evita Peron, Mrs. Ray Milland and Yvonne Printemps, Sacha Guitry's wife No. 2 (he is to marry No. 5 very soon, beautiful dark Lena Marconi).

At Pierre Balmain's it was hardly possible to get a seat, but four chairs in the front row had been reserved for Viveca Lindfors, Mrs. Delmer Daves, Mrs. Joe Hummel (Warners) and Mms. Victor Francen. They all arrived together and Miss Lindfors ordered four dresses. Balmain is going around the world on a two months' tour. He will be in Hollywood for two weeks in October with his assistant, Irish John Cavanagh. William Wyler, Daves and other friends will entertain him there. He has been to America before and his English is perfect. Christian Dior by now will have made his first voyage to America.

Among other things, they want to check American women's reaction to Paris fashions and see how these fashions are adapted in America while, at the same time, they will bring home many new American ideas that will be profitable to the women of France.

Welles for 'Moby'

Paris, Sept. 2.

Orson Welles reported planning to do a stage version of Herman Melville's novel, "Moby Dick," in London.

Also wants Joseph Cotten for the lead.

FILM CRISIS UPS STARS' COIN

Radio Cracking Back at Pix?

After being on the receiving end in the film version of "The Hucksters," radio, via NBC's documentary, "Miracle Over Main Street" Monday night (1) hit back at the filmmakers for their "don't care" attitude towards the Marshall plan for Europe. Program lashed Hollywood for putting boxoffice considerations before the public interest. Jimmy Stewart, playing lead in the special one-shot airer, was given the following lines: "In my home town, Hollywood, there are lots of men who learned how to use the movies for propaganda to teach guys how to kill. A lot of them would like to use films to explain the Marshall plan to the public. But out in Hollywood we're just like everybody else. We give the people what we think they want—and maybe a little less, just to be sure."

Program also included a satirical story conference skit in which a writer, squawking against the mangling of his script, is told by a film producer that Hollywood can't afford to worry about such things as the Marshall plan. There's a little thing called the boxoffice that comes first.

Tax Compromise Seen in London; May Lower to 50%, Freeze 25%

Tentative meeting in the next 30 to 60 days of U. S. film execs with British government officials, in London, set last week, has given rise to considerable hope in the industry of a compromise on the 75% tax issue. In the meantime, reports from the British capital predicted an announcement shortly of a revision of the ad valorem duty to a 50% and 25% freeze—which still wouldn't give much comfort to U. S. filmmakers.

London meeting on the tax was tentatively arranged by Motion Picture Assn. prexy Eric Johnston in a trans-Atlantic telephone conversation with Sir Wilfred Eady, who headed the British loan mission to this country recently. Eady hinted to Johnston that the door was not slammed and all was not over, so far as negotiations on the impost are concerned.

Big stake the indie producers have in revision of the British tax was highlighted by the lengthy series of meetings in New York last week, attended by Grad Sears, United Artists prexy, and James Mulvey, representing the Society of Independent Motion Picture Producers. They are particularly concerned with what they term "hardship cases"—those producers who are in a bad financial jam because they budgeted their films and owe money to banks on the basis of income from Britain. They have been trying to work out a plan for borrowing from the Reconstruction Finance Corp., or the Export-Import Bank, to help them overcome their difficult situation.

As a result of the great indie interest, it is definite that a rep of the SIMPP will accompany Johnston and other MPA officials to Lon-

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Newsreels Mull Plan To Cut Issues to 1-a-Week As Cost-Saving Measure

Economy moves of the majors may hit the newsreels drastically. The five companies which operate reels —Metro, Paramount, 20th-Fox, Warner Bros. and Universal—are mulling a plan already discussed among the quintet to cut the two-per-week issues of the reel to one weekly issue by each company.

Scheme which some company prexies figure would save substantial coin on the reels was presented in Washington at last week's meet at the Motion Picture Assn. office which discussed international problems. Proposal was also kicked around at a recent huddle among reps of the five reels.

Short subjects departments of some of the companies, under

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Kelly Back This Week

Arthur W. Kelly, executive v.p. of United Artists, is expected back in New York at the end of this week from his current trip to England. He has been abroad for about three weeks, confabbing with J. Arthur Rank and the latter's circuit execs on opening up Rank's theatres to UA product.

Kelly also made a quick trip over to Paris to huddle with Georges Rouvier, UA rep there.

Johnston's Bursitis

Washington, Sept. 2.

Eric Johnston, prexy of the Motion Picture Assn., left the Emergency hospital here today after treatment for bursitis which developed on his recent trip to Europe.

MPA prez went directly home where he'll be confined for another week to 10 days.

Looks All Set For Yates to Buy Out Goetz's Rep Stock

Long negotiations between Herbert J. Yates and Harry Goetz for purchase by Yates of Goetz's complete holdings in Republic appeared close to the finish line this week. Most of the details were agreed on in a series of huddles last week and consummation may be expected almost momentarily.

Efforts were being made to close the arrangements in time for the board meeting last week, but it was apparently impossible. Point was to have things set so that Goetz and the other two directors he named to the board could resign at the meeting and leave Rep's operation almost completely in the hands of Yates, its prexy, and his associates. Meeting was postponed from Thursday (28) to Friday for this reason.

What figure Goetz is seeking for his holdings is undisclosed; however it's considerably more than the low quotes on Rep in the currently depressed stock market, since it will give Yates undisputed control of the company.

Yates admitted for the first time, over the weekend, that he had made an offer to purchase Goetz's stock. Goetz, in turn, has offered to buy Yates out. Rep prexy said, however, that his holdings are not for sale at any price."

Goetz controls the third largest block of Rep stock, coming after

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WELLES COMMUTING HOLLYWOOD TO LONDON

Orson Welles, who returned to Hollywood last week from almost a month of huddles with Sir Alexander Korda in London, goes back to England Sept. 13 for six days of additional confabs. Welles is under contract to the British producer to write, act and direct a film, which, during the last trip it was decided, will be "Cyrano de Bergerac."

Quickie visit this month will be to set details for sending the film into production. Korda and Welles are both to have clarified other commitments by the time Welles returns so that it can be determined whether actual work will begin in November or February.

Welles had to make a hurried return from England to do the final editing on "Macbeth," which he produced for the Charles K. Feldman group for release by Republic.

TOP NAMES AS B.O. 'INSURANCE'

Salaries of top film stars, already at phenomenal heights, are paradoxically expected to go still higher as result of the present crisis facing the industry. While striving for economy on every hand, producers admit that they'll undoubtedly be forced to give the marquee names even fatter fees than they're now getting because they need them as "insurance."

With the British tax situation and rapidly contracting markets elsewhere abroad driving studios frantically to seek means of slashing budgets, the Cary Grants and Ingrid Bergmans are seen becoming more valuable than ever. They're "insurance" in that whatever the fancy deal they get, they nevertheless virtually assure the films in which they star a profit in the domestic market alone.

Agents, notoriously far from slow in realizing possibilities for an extra dollar, are well aware of the potentialities the present foreign crisis offers. Checks with them during the past week disclose they're practically all thinking in terms of drastically lifting asking prices for services of their clients. They either plan to demand healthy salary tilts or increasingly generous profit-participation deals.

It's expected, incidentally, that the profit-sharing arrangements will become even more popular with producers than they have been in the past. It's one way of deferring the element of risk in a future of uncertain markets. On the other hand, with the income tax boys making capital gains setups risky, players, directors and writers may be ex-

(Continued on page 6)

CORWIN'S 'ODYSSEY' VIA FELDMAN UNIT

Norman Corwin has been pacted by Charles K. Feldman Productions to write the screenplay of and direct his own yarn, "Odyssey of Runyon Jones," a radio play which the writer did for his CBS series and which appeared in his anthology, "13 By Corwin." It has had some 40 rebroadcasts.

Feldman hasn't as yet set a studio deal for the making of "Jones," but it is expected that one will be consummated shortly, with the agent-producer providing a complete or almost complete package that will include at least partial financing.

Attorney Arnold Grant set Corwin's deal with Feldman.

Another Casualty of the Currently Confused Foreign Market Is That Deal For Rathvon to Buy Out Odlum in RKO

Syndicate which N. Peter Rathvon was originally endeavoring to assemble to purchase a controlling interest in RKO from Floyd Odlum's Atlas Corp. is now completely out of the picture. And as things stand now, it has been learned, all efforts that have been made to date by the RKO prexy to raise coin to buy control are dead. Current confused status of the foreign film market was the final brake on Rathvon's hopes.

However, there's nothing to stop him from renewing his attempts to line up backers at any time. Odlum definitely wants to sell out or most of his stock in the company. And as long as there's any possibility at all of Rathvon's succeeding in getting the coin to buy it, the Atlas topper will talk to no one else. They have long been closely associated and he'd like to see Rathvon get a setup together which would enable him to continue as president. Odlum, in fact, turned down the offer of William S. Paley, Columbia Broadcasting System prez, because of his refusal to guarantee to keep Rathvon active in the RKO setup.

The syndicate that Rathvon is reported to have originally attempted to get together consisted of J. Arthur Rank, Robert R. Young, I. W. and M. A. Schlesinger, South African theatre circuit interests (associated with Rank and Universal); Serge Semenenko and Matty Fox. Young is controlling stockholder in Pathe Industries, which owns Eagle Lion and PRC. EL distribs Rank product in the U. S. and Young, railroad magnate and financier, was willing

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No Joke

Nick Schenck, Spyros Skouras, Ned Depinet, Major Albert Warner, John O'Connor, Charles D. Prutzman, Jimmy Grainger, Barney Balaban, Grad Sears and Jack Cohn comprised the party flying back from Washington last week, following powwows with Eric Johnston on the British situation, when they were caught in a terrific storm. Circling some 45 minutes above LaGuardia Airport, N. Y., with the tension high, Cohn cracked: "Do you realize what a story this would be for VARIETY, fellers, if something happened to all the film company executives in this one plane!"

June Tax Take Surely Indicates No '47 B.O. Blues

Washington, Sept. 2.

Despite the howls of exhibitors, 1947 biz continues to bowl along at a better rate even than record breaking 1946, according to figures of the Bureau of Internal Revenue on admissions taxes. Figures for July tax collections, generally reflecting June biz, were put out last week by Uncle Sam and disclose that the July 1947 take ran about $1,000,000 ahead of the same month last year. Since the bite is 20%, biz was actually $5,000,000 better.

The June tax total on admissions hit $34,972,435, compared with $33,980,404 for the tax on June 1946 biz and only $27,829,982 for May 1947.

These figures, of course, include

(Continued on page 20)

MORE OIL DOLLARS FOR HOLLYWOOD'S KLIEGS

Hollywood, Sept. 2.

Robert Frost, Texas oil tycoon, is going into indie celluloid production with a company incorporated as Frost Films.

First production, still untitled, is slated to go into work about Nov. 15.

National Boxoffice Survey

Labor Day Boosts Biz—'Bachelor,' 'Tights,' 'Variety,' 'Thin Man,' 'Stranger,' 'Father' Pace Field

Overcoming torrid weather in many spots and lure of outdoors in almost every key, Labor Day weekend gave film theatre biz the shot in the arm it had been looking for and tipped a strong season at key city firstruns. Many nabe theatres also did great trade on Labor Day.

For the second successive week, "Bachelor and Bobby-Soxer" (RKO) easily walked away with titular boxoffice honors. It had a hefty margin over "Mother Wore Tights" (20th), which soared up from fourth position to second, thereby measuring up to its initial promise. Others in Big Six this week in order of strength and playdates are "Variety Girl" (Par), "Song of Thin Man" (M-G), "Welcome Stranger" (Par) and "Life With Father" (WB).

Runners-up, which are more important than usual this session because biz was strong outside the top six winners, are "Deep Valley" (WB), "Gone With Wind" (M-G) (reissue), "Crossfire" (RKO) and "Down to Earth" (Col).

"Bachelor," which is going to stay seven weeks at the N. Y. Music Hall, is uniformly strong in every one of 14 keys where playing this stanza. Takes in Minneapolis and Cincinnati are rated colossal, with the amazing thing about its performance being the big holdover weeks it is getting. In St. Louis, the RKO opus is great in second round, big in Chi on initial holdover week, torrid in second Providence stanza, terrific on third weeks in Baltimore and K. C. The $137,000 it's getting at the Music Hall, N. Y., on its sixth frame, also is great.

"Tights" ranges from smash or gigantic in some nine theatres over the country. "Thin Man," being launched in about 10 key cities covered by VARIETY, is particularly socko in St. Louis, Washington and Pittsburgh, being top new film in last-named city. "Variety Girl," another new entry this week, was helped by special benefit preems of Variety Clubs, shaping as sock in about eight keys and pacing the field in Omaha and Seattle.

"Father," out on a limited number of dates at upped scale, shapes particularly strong in N. Y., Chi, Pitt and Cincy.

"Slave Girl" (U) is doing great in Cincy this stanza. "Northwest Outpost" (Rep) is finishing a nice week in St. Louis. "Something in Wind" (U) appears fairly good on N. Y. preem. "Wyoming" (Rep) looks neat in five L. A. spots.

(*Complete Boxoffice Reports on Pages 11-13*)

CROSBY MULLS CONCERT DATE WHILE IN LONDON

Bing Crosby may do a concert next spring or summer at Albert Hall, London's counterpart of N.Y.'s Carnegie Hall. Singer may do a film for J. Arthur Rank and would at that time partake of the concert idea.

Crosby has never done anything of that sort in this country. He has made no p.a.'s beyond benefit appearances since attaining a peak never before reached by a popular singer.

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Anyway, After All the Mathematics, Looks Like DOS Has Winner in 'Duel'

Coin already in the till makes it certain that David O. Selznick will come out with a fairish profit on "Duel in the Sun," despite the tremendous negative cost and the heavy money thrown into advertising. Loss of the British market and tightening up in other countries abroad, however, will cost the producer a great chunk of his profits, as it was the overseas income which was counted on most heavily for a high net.

With only the very roughest kind of estimate now possible, because of many undecipherable factors, "Duel" is figured likely to show a profit of about $1,000,000 on domestic distribution alone. Under normal and favorable circumstances it might be possible to add another $2,500,000 net from overseas. If the present British blackout continues and some of the threats in other markets are realized, the foreign income could be cut to not much over $500,000 or $600,000.

Forecast of "Duel's" domestic gross on basis of income so far is that it will eventually hit around $11,500,000. In the bank to date is slightly over $6,000,000 in rentals. That's with about 2,500 dates. Selznick distribution chief Neil Agnew hopes to get 5,000 more on the present upped admission policy. These will be less important theatres than the initial 2,500, of course, and are being counted on to bring in at least $1,500,000. That should give a total of close to $8,000,000 on the present policy and present terms, which are 60%.

When these dates are all played,

(Continued on page 18)

'Gents Agreement' Follows 'Kiss' Into Brandts' Mayfair, N.Y.

Disclosure that 20th-Fox's "Gentleman's Agreement" would follow the current "Kiss of Death" into the Brandts' Mayfair theatre offers further evidence of the shortage of suitable first run product for Broadway houses. "Agreement" won't be ready for release until November, which means that "Kiss," which opened Wednesday (27), will probably be held in the house for at least six weeks.

Despite the two 20th films following each other into the Mayfair, spokesmen for the Brandt circuit, which operates the house, re-emphasized that 20th has no lease on the place. Theatre is open to the product of any company if the films and terms are suitable and will be booked exactly like the Globe and Gotham, Brandt's other Broadway first run houses. Opening of "Kiss" marked the conversion of the theatre from its previous third run operation to a first run showcase. Brandt outfit recently leased the Mayfair from Walter Reade after the Loew's lease had expired.

Shortage of first product previously had caused two other changes in the Broadway picture. The Broadway theatre, former legiter leased by United Artists as a first run showcase, was closed recently, reportedly because of the product shortage, although UA declared the shuttering was for "alterations." RKO Palace recently shifted to a repertory program of reissues and has found the change so successful it will continue on that policy for five or six weeks.

W.R. Frank Now Threatens To Become an Actor Also

Minneapolis, Sept. 2.

In from Hollywood with a camera crew to get authentic backgrounds at the Minnesota State Fair for his forthcoming Technicolor picture, "Dan Patch," the story of the famous pacer, W. R. Frank, film producer and local theatre circuit owner, said he has made a deal with United Artists to distribute the picture which he estimates will cost nearly $2,000,000.

Frank also said he's negotiating with Joel McCrea, Walter Brennan and Marjorie Main, among others, to appear in the pictures. He'll be back, he announced, Sept. 15-25 to shoot more race scenes on the Fairgrounds and will use several hundred localites as "extras."

Frank himself will act in the picture, playing the role of Harold Savage who was Dan Patch's owner. He also played small parts in several of his other pictures.

Squarer for Down Under

Howard Hughes has been forced to shoot a new ending for "Outlaw" in order to have the film okayed for showing in Australia. Law and order must prevail on Aussie screens so in the Aussie version, Jack Beutel is brought to trial and punished, in order to get by the Aussie censor.

'Gone' 4th Reissue May Add $5,000,000 More to $32,000,000

Metro's "Gone With the Wind" in its current fourth time around has been grossing more than 100% over the third release of the film five years ago. In 11 test engagements to date, "GWTW" has raked in more than $204,000, as compared to $96,000 grossed by the film in the same 11 situations in 1942. Film, in its second national release in 1940 which marked the first time it played at popular prices, grossed more than $177,000 in those same theatres.

Current gross, during which "GWTW" has also played at standard admission prices, represents 62% of the money taken in by the picture in the same 11 engagements in 1939, when it played at advanced scales on a two-a-day reserved seat policy. Film has grossed more than $32,000,000 in both the domestic and foreign markets to date and, despite the recent tightening of the market overseas, early returns have led Metro sales chief to be confident that "GWTW" will add at least $5,000,000 more to its overall gross during the current release.

Although what stand the British government will take on American reissues in England has not yet been officially determined, Metro has prints of "GWTW" in England at the present time, which are not subject

(Continued on page 49)

ILLNESS SIDETRACKS A&C PICTURE FOR EL

Hollywood, Sept. 2.

Eagle Lion has postponed "Noose Hangs High," Abbott-Costello starrer, as result of the illness of Lou Costello and producer Milton Feld. Film had originally been scheduled to start next Monday (8).

Costello has been laid up following a knee injury two weeks ago and will be out of action for eight weeks. Feld is seriously ill at Cedars of Lebanon hospital. Comedy team will probably make "Brain of Frankenstein" for Universal-International before starting "Noose."

Flock of Reissues on B'way Key General Shortage of Film Product

Broadway, the nation's showcase, is still showing the effects of a shortage of strong pix. While the big pix are racking up solid business, a flock of the first-runs on Times Sq. and its fringes are fluctuating between new entries and reissues with the accent on the latter. There's not enough product with staying power to keep these houses operating on a straight first-run basis, according to industryites.

Palace is prime example. The RKO showcase is in its third week of repertory—that is one-day playings of RKO oldies—with repeats on those scoring best at the boxoffice. House will probably stretch its repertory operations to five-to-six weeks, according to company execs.

Criterion is also fresh out of new entries and is launching the fourth round of "Gone With the Wind" in the metropolitan sector. GWTW opened Saturday (30) following closeout of Universal's "Brute Force." Film, of course, is unique and there's better than even chances that it'll rake in as much as a solid first-run.

Warner's Strand has taken several shots at the oldies which have paid off fairly well supplemented by its stage shows. Latest was the dual, "Marked Woman" and "Dust Be My Destiny," which the Strand played two weeks ago. WB's showcase recently tenanted another company dualer, "Sea Wolf" and "Sea Hawk."

Republic, Victoria, Gotham, Mayfair, Broadway, Ambassador and Park Ave. have all been jockeying between newcomers and oldies. Republic is currently playing "How Green Was My Valley." Victoria recently tenanted "Jungle Book" while the Gotham last week played Republic's "Man of Conquest" and "Old California."

Ambassador, just off Broadway, has been booking real oldies on short stretches.

Plush Park Ave., under Universal operation, recently played "100 Men and a Girl" and may have to take on other reissues of Universal. It's solved the problem temporarily by playing the J. Arthur Rank entry, "Frieda." Broadway theatre is shuttered for a lack of product after attempting to scrape along on a diet of oldies.

Metro Guns Three

Hollywood, Sept. 2.

Metro starts three pictures this week, making a total of five in work on the lot. Starters are "The Big City," "Hills of Home" and "State of the Union."

Holdovers from last week are "Luxury Liner" and "On an Island With You."

Nick Schenck's Gift Of 1,000 Loew's, Activity In Par Reported Via SEC

Philadelphia, Sept. 2.

The gift of 1,000 shares of Loew's, Inc., common to charity by Nicholas M. Schenck was revealed in the latest report of the Securities & Exchange Commission covering transactions from July 11 to Aug. 10. Schenck's gift brought his holdings in Loew's stock to 61,727 shares. Howard Dietz acquired 15 shares of Loew's common.

There was brisk activity in Paramount common. The T. G. Latouche trust disposed of 1,000 shares during the report period. The N. Griffis trust sold a similar amount. Stanton Griffis reported holding 9,000 shares; the F. K. Griffis trust 6,000 shares, and the W. E. Griffis trust 2,800. Maurice Newton, New York, added 115 shares to his holdings now totalling 18,620, while his trust reported having 18,380 shares.

Lehman Bros. reported having 2,500 shares of 20th-Fox common and disposing of 400 shares of 20th $1.50 cumulative preferred stock.

Samuel Broidy revealed that he had exercised his option to purchase 3,000 shares of Monogram common, bringing his total in Mono to 15,799 shares. He still holds options for the purchase of 2,000 additional shares, he disclosed.

Members of the family of Herbert J. Yates have acquired 210 shares of Associated Motion Pictures, Inc., the SEC reported, making their total 7,535. Onsrud, Inc., a holding company, has 46,918.

Robert W. Atkins, New York, acquired 600 shares of Trans-Lux common during January and February of 1947 in a belated report to the commission.

Toronto Variety's 23G Preem for 'Variety Girl'

Toronto, Sept. 2.

With J. J. Fitzgibbons, president of Famous Players-Canadian and chief barker of Tent 28 of Variety Clubs International, supervising the proceedings, the only Variety Club in Canada grossed a sellout $23,000 when it held its first theatre benefit in the some 30 simultaneous "world premieres" of "Variety Girl" (Par). Locale was the Imperial, Toronto, flagship of the FPC chain, with 3,464 seater scaled at $10 and $6 a pair. "Sold Out" signs were up hours before the performance.

Two-hour stage show was produced by Jack Arthur, with Billy De Wolfe as guest-star, journeying from Hollywood. He made his lobby entrance with the newly-elected Miss Canada, Margaret Marshall, on his arm.

N.Y.'s Pic Pitch Gets Prize Press

Mayor William O'Dwyer's pitch for more picmaking in New York, accompanied by the stunt of signing 12 local unions to a five-year peace treaty, may leave Hollywood cold but it garnered more news space than a five-alarm fire. Besides fulsome coverage by the metropolitan sheets, his feat tickled three of the leading dailies—the Times, Herald Tribune and News—into editorial plaudits.

The Times, after outlining the early rise of film producing in New York, potshotted at Hollywood: "As the chief legitimate theatre and radio production center of the country we have many advantages to offer. The quality of Hollywood might be improved by a little rivalry. Or are we expecting too much?"

Trib kudoed hizzoner for his "foresight" and said it was "barely possible" that O'Dwyer and his aide, Edward C. Maguire, "have started something." News labeled the move "constructive stuff" and added: "We think Bill deserves a round of cheers, and we hope he draws a goodish amount of blood out of Hollywood."

Ex-Mayor Fiorella La Guardia, incidentally, did somersaults for a slice of the filmmaking some 10 years ago, but nothing ever came of it.

Mayor O'Dwyer Continues Meets To Move Pix Production East

Second major step in the efforts of the New York city administration to lure major film production to Gotham is scheduled for tomorrow (Thursday), when Edward C. Maguire, Mayor O'Dwyer's representative, will meet with representatives of the film industry to get the latter's ideas on how they think the city can best cooperate. O'Dwyer teed off the new city campaign last week by signing a five-year peace treaty with the 13 labor unions engaged in film production in N. Y.

Industry reps will comprise the same group of men who met with Maguire several months ago when the first rumblings of the city's all-out campaign began. Group is headed up by Harold Lewis, general manager of the RKO-Pathe studios; Maj. Leslie R. Thompson of RKO, and Tom Mead of Universal-International News. Tomorrow's meet is to be largely one of organization, with Maguire presenting the city's plans to the industry reps and seeking their advice on how best to carry them out.

Maguire will ask the industry to form a working committee that will be available at all times to work out the problems involved. He'll also ask for the creation of a technical committee from among the various film companies, which will sit in with him next Monday (8) at huddles with city department heads. Latter session will be given over to attempts to streamline the permit regulations, which have been the

(Continued on page 18)

Garfield's 'Body' Pitch

John Garfield, star of Enterprise's "Body and Soul," and Robert Rossen, its director, arrive in New York later this month to do a publicity pitch for the film. Garfield is a participant in profits of the film, which was made on a package deal. He gets in Sept. 18 and Rossen a week earlier.

Garfield may do a tour on behalf of the pic following the bally for the New York preem, which tentatively is set for the Rivoli.

ASCAP Won't Back Down on Theatre Seat Tax Upping

High echelon of the American Society of Composers, Authors & Publishers last week hotly denied charges that it is rocketing theatre seat taxes a full 300%. Maintaining that ASCAP would not back down on its announced change in schedules of license fees despite exhibitor spleen which threatens Congressional probes, Dept. of Justice action and mass litigation, officials countered that the majority of pix houses would pay little or no boost.

ASCAP intends to put the new price scales into effect Oct. 1 regardless of what steps are taken by exhib organizations, Herman Greenberg, ass't general manager, declared. However, exhibs whose licenses expire in October would be granted a 30 to 60 day extension at their old rates upon request.

Purpose of this extension, it was explained, was to enable ASCAP reps to call on their old customers and explain the new formula. Society wants to prevent any misunderstanding on the part of the theatre men, an official said. No estimate of the number of houses affected by the extension was available but ASCAP stressed that the proportion was substantial.

Some Fancy Mathematics

Backing its argument that the 300% climb just wasn't so, ASCAP pointed to special discounts available under the new rate. While an exhib still must pay the equivalent of his total seating times the top adult price for one performance, an ASCAPer noted that a 15% discount is granted if an exhib has between 71 and 100 film performances monthly. Cut is 30% when the house plays

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Arrivals in New York

(From Europe)

John Gielgud, Max Gordon, Mr. and Mrs. Hal B. Wallis (Louise Fazenda), Mr. and Mrs. Irving Asher (Laura La Plante), Sir Sidney Clift, Rita Hayworth, William B. Levy, Francis L. Sullivan, Dorothy Kirsten, Norman Hartnell, Vivian Blaine, Manny Frank.

Sailings

Sept. 3 (New York to London) Maggie Teyte, David Golding (Queen Elizabeth).

N. Y. to Europe by Air

Bruno Walter, Lily Supove.

Europe to N. Y. by Air

Judith Abbott, Carl Fisher.

L. A. to N. Y.

Judith Anderson
Phil Berg
Joseph Bernhard
Saul Bihari
Sydney Box
Marilyn Buferd
Rodney Bush
Sue Carol
Louis Calhern
Betty Caulfield
Henry Caulfield
Kenneth Clark
Robert Clark
Charles Coburn
Charles Correll
Paul Denis
Dale Evans
John Farrow
Gloria Grahame
Farley Granger
Arnold Grant
Maxwell Hamilton
Cedric Hardwicke
Ben Kalmenson
Alan Ladd
Harry Maizlish
Dick McKnight
Vic McLeod
James Mitchell
Jerry Moross
Audie Murphy
Gordon Oliver
Tony Owen
Jack Owens
Willard Parker
Roy Rogers
Leo Rose
Arthur Rubinstein
Babe Ruth
George Sidney
Martha Stewart
John Sutherland
Russell Wade
Max Wilk

N. Y. to L. A.

Robert Alda
Louise Fazenda
Martin Goodman
Rita Hayworth
Harry Lewis
Leonide Moguy
Al Schenkein
James A. Sixsmith
Hal B Wallis

CONTRAST IN PRODUCTION COSTS

U's Scully Keys Move to Slice Clearances to Boost Distribs' Take

Universal may key a move by the eight major distribs to cut clearances nationally between first-runs and second and third-run houses as the first step in the new selling season to hoist distribs' returns on upcoming product. Decision has already been reached by William A. Scully, U's veepee in charge of sales, to seek a revamping of clearances in a flock of situations, it's understood.

Scully is currently attending a series of sales meets, and is expected back in New York shortly. Announcement by him on his return that U will ask for slashing of clearances, particularly those which now govern playdates between first and second-runs is predicted.

Uncertain world situation, especially that in Britain, is said to cue the drive. U's sales staffers think a clearance reduction would be healthy for distribs and exhibs on two grounds. First, it would boost attendance at other than first-runs without hurting latter's biz, it's argued. Second, unable to count on revenues from overseas, distribs now face a need for a more rapid return domestically on their investments—and faster playoffs are the answer.

Cut 8 to 4 Weeks

Clearance system has been static for many years, it's said, and that's an unprofitable condition for a dynamic industry. Argument goes that there's no sense to clearances of as

(Continued on page 18)

Simplified Pressbooks Further in Line With U's Pub-Ad Streamlining

Pressbooks no longer sell pix to exhibs and consequently Universal is switching format and scope of the books to save substantial outlays by the company, Maurice A. Bergman, U's eastern ad-pub head, said last week. "We're cutting out all color displays, covers and other chi-chi frippery in our pressbooks. Henceforth they'll be in black-and-white and much smaller in size."

With the department eliminated on the Coast, Bob Wile will head the h.o., pressbook wing, Bergman disclosed. Two fieldmen, Ralph Ober from Texas and Harry Keller, a traveling press agent, will be brought in to assist. "We want men who know the practical problems of exhibitors and how to help them," U exec declared.

"There's no longer any reason for expensive pressbooks," according to Bergman. "They used to be valuable

(Continued on page 18)

SOPEG and SPG Favor No Merge But Shift to AFL

Despite the halt in pinkslip distribution after the flurry of layoffs in several of majors' home offices two weeks ago, white collarite film unions in New York are pressing their campaign to save their membership from the economy guillotine in the future. Picket lines, mass demonstrations, circulars and newspapers ads were considered by the Screen Office & Professional Employees Guild and Screen Publicists Guild at their joint membership meeting last week as channels to bring their anti-layoff message to the public.

At the same meeting, leaders of both unions threw the question of merger into the hopper for consideration. Proposal was tabled for further discussion. Meanwhile, a faction within both unions has come out flatly against any merger and has voiced a suggestion that the SPG and SOPEG disaffiliate with the CIO and enter the office worker division of the International Alliance of Theatrical Stage Employees, AFL. Neither faction is pressing the fight, however, in view of the unions' current campaign against firings.

Meanwhile, first of a series of ads sponsored by the SPG and SOPEG, appeared in the N. Y. Times under the name of the American Veterans' Committee cinema chapter. Advertisement asked film company execs

Who Says Slowdown?

Hollywood, Sept. 2.

August is usually a dull month on the film lots and February generally is hot, from a production standpoint, regardless of closed markets in England. Last February, when 75% tax was something less than a twinkle in a British politician's eye, the average number of films before the lenses in Hollywood studios was 35. Last month, in the traditional doldrums of August, the average number was 43.

Upped Prices On Par, M-G, WB Pix Cues New Trend

Duo of majors may join the parade of companies upping admission prices on super-budget pix as one way of meeting the top production nut via domestic returns. Paramount will test the possibilities of boosting scales on Cecil B. De Mille's "Unconquered," which preems in Pittsburgh next month, a switch away from the original London intent. Metro is mulling similar action for "Green Dolphin Street," filmization of the novel which copped the first Metro story award. Neither company has roadshown or boosted scales on any of its product in a number of years.

Warner Bros., also, for the first time in some time has lifted scales on a pic, "Life With Father" which is currently playing special engagements at upped prices. Last WB opus to collect the higher tariff was "This Is the Army," making the rounds during the war days.

"Unconquered" Tests

"Unconquered" was turned out at a reported budget of $5,000,000. It'll be played at advanced prices in Paramount, Loew's and Fox West-Coast houses in a total of a dozen spots as a tester for a general upping of scales. Last Paramount pic to play at raised prices was "For Whom the Bell Tolls," in 1942-43.

Metroites are currently discussing boosting scales for "Dolphin" at the company's sales meet at the studio. Last M-G pic to receive that treatment was "Gone With the Wind" on its first time around during 1939-40.

RKO is also giving the proposition the o.o. on two of its future releases. Those pix are "Mourning Becomes Electra" and "Miracle of the Bells," both high budget works which RKOers think may carry enough weight to warrant upped prices. Sliding foreign prospects will probably make company officials all the more anxious to push through the boost if it can be made to stick.

Experience wouldn't be new for RKO since the company is currently distributing Samuel Goldwyn's "Best Years." That pic has already corralled $6,000,000 in distrib's grosses with fewer than 2,500 dates played —all at advanced prices. Coincidentally, David O. Selznick's "Duel in the Sun," also playing at higher scales, has brought $6,000,000 so far, with a little more than 2,500 dates.

Two top-budgeters of 20th-Fox will play at advance prices. They're "Forever Amber" and "Captain from Castille." Company hasn't done this for a number of years, its last two being "Song of Bernadette" and "Wilson."

Greenthal's EL Acct.

New advertising rep for Eagle Lion is Monroe Greenthal, Inc., effective today. First ad campaign will be "Love From a Stranger."

Firm will handle all EL product as well as J. Arthur Rank films sent to this country for release through

$3,430,000 FILMS CUT TO $1,500,000

Difference in studio thinking on picture costs this year and last was highlighted during the past week by almost simultaneous publicity releases from two studios. Reflecting the "happy-days-in-Dixie" attitude of 1945 and '46, when the pictures were planned, was 20th-Fox's announcement that between October and January seven films would be released representing total production cost of $24,000,000—an average of $3,430,000 a picture.

Present-day, post-British tax budgeting, on the other hand, is clear in Paramount's announcement. It states that between now and the end of December eight pictures will go into work, representing total production cost of $12,000,000—an average of $1,500,000 per picture.

Release slate of 20th-Fox calls for "Foxes of Harrow" and "Nightmare Alley" to be unveiled during October; "Forever Amber" and "Daisy Kenyon" in November; "Gentlemen's Agreemen" and "Captain from Castile" in December and "Snake Pit" in January. This undoubtedly represents the greatest concentration of release of top cost product of any company in film history.

Paramount production slate will be topped by "The Canadian," based on Somerset Maugham's early novel, "Land of Promise." Val Lewton will produce. Other films on the schedule announced by studio chief Henry Ginsberg are "The Long Grey Line," starring Alan Ladd; "Sainted Sisters," starring Betty Hutton"; "The Sealed Verdict," starring Ray Milland; "A Foreign Affair," starring Jean Arthur and John Lund; "A Connecticut Yankee," Technicolor production starring Bing Crosby; "Hazard," from a new novel by Roy Chanslor, and "Sorrowful Jones," starring Bob Hope in a remake of Damon Runyon's "Little Miss Marker."

CHI STAGEHANDS GET 5% RETRO WAGE HIKE

Chicago, Sept. 2.

International Alliance of Stage Employees won a 5% wage increase in its new contract for local film and legit theatres. Two-year pact, retroactive to Sept. 1, 1946, was signed last week and gives members 2½% increase this year, to be followed by a like increase in '48.

Salary now is $115 base.

Briefs From the Lots

Hollywood, Sept. 2.

Robert Alda signed for a song-and-dance role in "April Showers," original by Joe Laurie, Jr., to be produced by **William Jacobs** and directed by **James V. Kern** at Warners...."I Surrender Dear" new tag on "Glamour Girl" at Columbia.... **Douglas Fowley** completed his job in "Rose of Santa Rosa" and shifted to "Coroner Creek" at Columbia.... Producing Artists borrowed **Martha Vickers** from Warners for one of top roles in "Prelude to Night"....**John Hoyt** has lawyer role in "Christopher Blake" at Warners.

Brothers LeRoy and **Eddie Prinz** will create and direct 11 dance sequences for "April Shows," co-starring **Jack Carson** and **Ann Sothern**....**Fortunio Bonanova** acquired English-language rights to Spanish film, "Pepita Jiminez," in which he starred for Aguila Productions.... **Harry Grey's** next Musical Parade Featurette at Paramount will be "Footlight Rhythm," based on a story by **Peter R. Forbes**....U-I assigned five art directors: **Alexander Golitzen**, "Letters From An Unknown Woman"; **Howard Bay**, "Up In Central Park"; **Gabriel Scognamillo**, "Casbah"; **Hillyard Brown**, "All My Sons," and **Robert Boyle**, "Another Part of the Forest."

Allied Artists will start shooting "Panhandle" Sept. 16, with **Rod Cameron, Cathy Downs, Reed Hadley** and **Anne Gwynne** topping the cast...**Claire Trevor** signed for one of top roles in "The Velvet Touch" (Independent Artists) with **Rosalind Russell** as femme lead...**Sally Eilers** signed for "Coroner Creek," which **Harry Joe Brown** is producing for Columbia.

George Marshall will direct "Sainted Sisters," to be produced by **Richard Maibaum** at Paramount... **Max Arno** rounding up cast to support **Jan Kiepura** and **Marta Eggert** in "La Boheme," which **Gregor Rabinovitch** is producing independently in Italy for Columbia release ...**William Girard**, former 20th-Fox producer and recently assistant to **Otto Preminger**, checked off the lot ...Filming of "Portrait of Jenny" resumed on the RKO-Pathe after a week's delay, due to illness of **William Dieterle**, director...**Elia Kazan** finished one day of added scenes for "Gentlemen's Agreement' at 20th-Fox, with **Gregory Peck** and **Dean Stockwell** in front of the cameras.

Robert Alton to handle choreography for "Easter Parade" at Metro ...**Fernando Fernandez** arrived from Mexico for his singing role in Argosy's "War Party"..."Deep Water" new tag on "Spoonhandle," 20th-Fox production, which goes into work in Maine late this month

(Continued on page 18)

'Welcome Stranger,' 'Bachelor' Lead August's Sturdy Boxoffice Winnahs

August's Big Six

1. "Welcome Stranger" (Par).
2. "Bachelor & Bobbysoxer" (RKO).
3. "Kissing Her Now" (20th).
4. "Dear Ruth" (Par).
5. "Hucksters" (M-G).
6. "Brute Force" (U).

Bing Crosby and Barry Fitzgerald scaled the boxoffice heights with their "Welcome Stranger" last month, VARIETY compilations of best b.o. bets for August showing the new Par opus as the biggest hit with the public during that period. It took some new theatre records, smash business in nearly every spot, and capacity weeks in some to accomplish this because "Bachelor and Bobbysoxer" (RKO) was coming up strong as the month closed. Others in the Big Six for August were "Wonder Who's Kissing Her Now" (20th), "Dear Ruth" (Par), "Hucksters" (M-G) and "Brute Force" (U).

In the new-picture group standout, based on showings in the last two weeks, was "Life With Father." This opus based on the Broadway legit long-runner made such a show of strength in the final week of August that it edged up into second position that week. Both "Mother Wore Tights and "The Secret Life of Walter Mitty" already have shown enough to make them certain of big showings in September and subsequent months.

Other new entries showing good to big promise included "Singapore" (U), "Down to Earth" (Col), "Desert Fury" (Par), and "Wild Harvest" (Par).

Runners-up edged out of the top six listings were "Cry Wolf" (WB), "Rosy Ridge" (M-G), "Life With Father" (WB), "Gone With Wind" (M-G) (reissue), "Perils of Pauline" (Par) and "Possessed" (WB).

It was only the fact that "Bachelor" just went out to representative keys in the final two weeks in Au-

(Continued on page 16)

Charge Exhibitors 'Conspire' on Bids To Lower Rentals

Despite the fact that the competitive bidding procedures outlined in the anti-trust decision have not yet become law, evidences of collusion on the part of competing exhibitors reportedly beginning to pile up. Whether such situations will be taken into account by the U. S. Supreme Court in its final decision on the decree obviously can't be predicted but they're certainly making the majors sit up and take notice.

Latest instance of such collusion occurred in a small town situation where an indie first run exhib competes with a house owned and operated by one of the major affiliated circuits. Indie, who's been operating in the town almost since nickelodeon days, has most of the top product sewed up, leaving the affiliated house only the features of its own company, plus two of the lesser majors. Situation was okay until recently, when the circuit house embarked on a straight double-bill policy and ran squarely into a product shortage.

Realizing that the situation represents a strictly competitive area in every sense of the word and is thus open to competitive bidding, the district manager of the circuit nonetheless recently approached the indie with a proposition. If the two houses were to bid against each other for product, he pointed out, they would probably boost the price up on all films and the only one to benefit would be the distributor. To obviate that, he requested the indie to turn over the product of one of the other majors to him, with the indie in return getting first crack at

(Continued on page 18)

UA's Switch in Summer Selling 'Henry'; Exit 4-Wall Deals, Now 70%

Following a series of experiments in summer resort towns during the past few months, United Artists is doing a switch of sales policy on J. Arthur Rank's "Henry V." Company is abandoning the four-walls plan it used with great success for 15 months and is selling the Laurence Olivier Technicolor starrer on straight 70% deals.

Roadshow policy is being continued, with all performances on a reserved seat basis and at $1.20 and $1.80 scale evenings, and 90c and $1.20 matinees. There has been relatively little exhib resistance to the 70% terms (same as Goldwyn's "Best Years of Our Lives"), part of this being accounted for by the fact that UA pays all advertising costs, the house not even being required to expend its regular budget. No unusually large-space ads are being used, however.

Some 70 resort engagements this summer have added about $150,000 to the picture's gross. This brings the total distributor's income to $1,200,000, which is not after deductions of advertising and all expenses. Paul N. Lazarus, Jr., UA's pub-ad chief, who devised the distribution system being used and is personally supervising it, hopes for $2,000,000 by the end of the second year, which will be next April.

Rank's share of the $1,200,000 al-

(Continued on page 18)

PAUL MacNAMARA NOW AD-PUB VEEPEE FOR DOS

Paul MacNamara, heretofore ad-publicity director for the David O. Selznick enterprises, has been upped to the post of veepee over public relations for both the Selznick Releasing Organization and Vanguard Films. Office is a new one in both companies.

MacNamara was elected to the identical post in both companies, according to Selznick, to give him full charge over all ad-publicity, exploitation and public relations of the Selznick enterprises throughout the world. He'll continue to headquarter in Hollywood.

Congressional Delegate Gets Tough In Move to Settle Hollywood's Labor Strife; Resume Parleys

Hollywood, Sept. 2.

After peace negotiations between the rival factions in the Hollywood jurisdictional dispute blew up yesterday, Rep. Carroll D. Kearns, head of the Congressional labor subcommittee investigating Coast labor conditions, and Irving McCann, committee counsel, resumed the hearings today (Tuesday) in a tough mood. Deploring the failure to achieve peace, Kearns said no more lengthy statements by witnesses would be allowed. From now on, he said, there'll only be questions and answers.

Roy M. Brewer, Coast rep of the International Alliance of Theatrical Stage Employees, during his testimony at today's session, said he couldn't remember telling producers in a meeting Aug. 22 that the IA would pull out studio, exchange men and projectionists if terms of the original directive in favor of IATSE in jurisdictional tangle were unmet. Search through the minutes, however, showed a definite programming of Sept. 23, 1946 as the layoff date, with a statement by Brewer to the effect that IATSE would attempt to make replacements and a suggestion that studios should put IA men to work so members of the carpenters union would quit.

Minutes indicated that the producers had an arrangement with the IA before the layoff. Record also showed that individual producers asked to keep the arrangement as quiet as possible and that Brewer did say that IA would yank men if the directive was not fulfilled. Producers' attorney, Robert Benjamin, declared on the stand that these minutes were not official and were merely records of talks as noted by a secretary. They were never read back, he said, hence never approved.

Peace negotiations parley on Monday, which resulted from a suggestion by Kearns that the warring

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Exports Generally Down

U. S. Department of Commerce statistics on the progress of U. S. international trade month-by-month indicate that the peak may have been reached last May and that things have turned downward since. For instance, we exported $1,421,800,000 of goods last May and in June this skidded to $1,241,700,000. The slip was general around the globe, with our export trade falling off in every continent but Asia. A check of Europe and Latin America shows that the U. S. skidded in virtually every important situation other than Britain which was a little better.

With general foreign commerce off, other nations may crack down harder on pix which are generally regarded as luxury items, as in England.

Mexico Gets That Nationalistic Feeling Too About Its Films

Mexico City, Sept. 2.

Following the worldwide trend, Mexico's new Congress, which opened yesterday (Monday), is expected to slap some restrictive measures on foreign films. Although foreign pixmen do not foresee any outright limitation on film imports, there has been heavy nationalistic agitation for a bill to force exhibition of Mexican pictures. One bill is asking for a 26-week minimum playing time for local productions.

U. S. films currently dominate 90% of Mexico's playing time and would feel the pinch most severly if the bill is passed. Counteracting force to the bill is the fact that the government earns plenty of tax money from its 15% nick on daily grosses and would proabbly find this sum greatly reduced if lower-grossing Mexican pictures were generally played.

RODGERS SETTING SALES POLICY ON 8 M-G FILMS

Metro sales meet teed off in Los Angeles, Sunday (31), with salesveepee William F. Rodgers keynoting the sales policies and handling for eight top films on Metro's future release roster. Films include, in addition to "Green Dolphin Street," which is to be roadshown, "Good News," "Desire Me," "Summer Holiday," "Birds and the Bees," "Cass Timberlane," "If Winter Comes" and "This Time for Keeps."

With Rodgers on the Coast are assistant sales chief Eddie Aaron and eastern division manager John P. Byrne. Also attending the six-day meet are William B. Zoellner, shorts salesmanager and chief of the reprints and importations division; John J. Maloney, central division sales head; Burtus Bishop, Jr., mid-western division manager; Rudy Berger, southern division, and George A. Hickey, western division. Homeoffice business kept assistant sales chief Edward M. Saunders and exhib relations chief H. M. Richey in N. Y.

Tax May Up Prod. In Brit.—Wallis

New 75% British tax upon American film earnings should increase U. S. picture production in Britain since such film-making is free of the government's impost. That's the opinion of Hal B. Wallis who arrived Monday (1) aboard the Queen Elizabeth after spending the summer in England producing the Ray Milland-Ann Todd starrer, "So Evil My Love," far Paramount at the Denham studios.

Wallis, however, added the American companies face a major disadvantage if they attempt to expand production in Britain for most of the available producing facilities there have been sewed up by the Rank Organization and Sir Alexander Korda. Producer said he will probably huddle with Paramount prexy Barney Balaban and other company execs to pass on his own personal observations gleaned during his summer's stay in England.

Wallis' next film, he declared, will be "Sorry, Wrong Number" based upon the Agnes Moorhead radio show. Due to roll about the middle of November, picture will be directed by Anatole Litvak. Following that comes an untitled yarn with Barbara Stanwyck as the femme lead. He also disclosed that he may return to Britain next spring to produce a film tagged "House of Mist" whose locale is said to fit in nicely with the English countryside. It would be done on a setup similar to "So Evil My Love."

Stars' Coin

Continued from page 3

pected to prefer a straight fee to chancing a profit that may not be there by the time the film gets into release.

Others May Suffer Cuts

While those players whose names on a marquee mean certain returns at the b.o. are thus seen in a position to become more independent, rather than less so, the medium-draw thesps and those whose name carries no weight in the billing are expected to suffer. Economy wave is certain to push studios and indie producers into considerably more haggling over price and making substitutions of "almost-as-good" players if the price isn't right. In that way, too, they'll help make up the increases that are going to the top names.

Although the studios are not loathe to admit the value of a big name on the marquee, it's not anticipated that agents are going to get their tilted demands without a tooth-and-nail struggle. Many company execs, particularly in the east, are bitter about the relatively petty dismissals and the scrimping and saving they are forced to make in the name of economy, only to learn that some stars are asking—and getting—$300,000 a picture.

Tax Compromise

Continued from page 3

don for the meeting on the tax. Probably SIMPP prez Donald Nelson will go, unless he has not sufficiently recuperated from his recent illness. In that case it would probably be Mulvey, who has been a leader in fighting the indies' battle on the tax.

Still a Tough Rap

While the Johnston-Eady talk—which followed a personal confab in Washington the previous week—gave rise to the renewed hope for easing of the tax, there's a general recognition that any compromise effected is going to be nowhere near as favorable to the industry as was originally thought. The 50% tax and 25% freeze suggested in the London dispatches would be entirely unacceptable to the U. S. producers as depriving them of much too large a chunk of their earnings. On the other hand, the 25% freeze that Johnston suggested is known to be equally unacceptable to the British, so, obviously, any compromise must be between those two extremes. It is thought likely it will be a part freeze and part tax.

One of the angles on the side of the industry in getting favorable action from our State Dept. is the Administration's fear that Congress will balk at fulfilling the financial aspects of our international obligations. National associations and exhibs all over the nation have begun to jab their Federal legislators and to protest that they are being made the patsy. As a result, letters from Congressmen and Senators have begun to pile up at the State and Commerce depts. This pressure may well bring strong action from State — perhaps sotto voce to the British on the advisability of going easy if they want other commitments.

Add Sir Sidney Clift To Those Nonplussed By That 75% Tax Rap

Branding the new 75% British tax upon American film earnings as "ridiculous," Sir Sidney Clift, former prexy of the Cinematograph Exhibitors Assn. who arrived in New York, Monday (1), aboard the Queen Elizabeth, predicted that full effects of the U. S. film embargo will be felt in six months and emphasized that in order to avoid a "shutdown of 5,000 cinemas" everyone must get together to improve the situation. Prior to returning to Britain, Oct. 18, Sir Sidney declared he expects to confer with Motion Picture Assn. prexy Eric Johnston and other industry toppers in an effort to ameliorate the impasse.

Clift, who is chairman and managing director of the Clifton circuit, an independent chain of some 40 houses, also expressed the opinion that if a change in the tax and the film embargo was not worked out the British filmgoing public might lose their liking of American pictures. On the other hand, he said, British studios are incapable of filling in the playing time that will become blank when the loss of U. S. films are felt.

Clift offered an alternative taxing plan which he considers fair and equitable in these times of economic stress. His suggestion calls for a one-third freeze of U. S. film earnings, a one-third tax while the balance will go to America as remittances. He praised J. Arthur Rank's efforts to improve the situation and said he was doing a "grand job." Clift will remain in New York for a brief stay, then goes to Hollywood before returning to Britain.

MPA's Thornton Mapping Scheme to Aid Tax Tiff

London, Aug. 29.

Roland Thornton, new public and press liaison chief of Motion Picture Assn. of America, although only in the chair two weeks, is already working on a detailed scheme which may bring the answer to the film tax battle.

The scheme, which he is keeping completely secret, will shortly be submitted to Eric Johnston and then Britain's Chancellor of the Exchequer Hugh Dalton, and President of the Board of Trade, Sir Stafford Cripps.

It's understood that it is completely away from the general lines of proposals already made by the American film industry to the British Government.

McManus' Pix Forum of the Air

Theodore Granik's "American Forum of the Air" on Tuesday (26) jumped the gun by a week on George Denny's "Town Meeting" debate on alleged infiltration of Communist influences on Hollywood films. Granik corralled a group of New York film critics, including Eileen Creelman of the Sun, and Terry Ramsaye of the Motion Picture Herald, who were pretty sure of an existing Red menace; and Irene Thirer, of the Post, and Jack McManus, of PM, who were on the opposite side of the table.

Assuming that the first requisite of any debate is equal representation, Granik's forum failed to come up with a debate. Either McManus' words and facts completely floored his opponents, or else they thought they could get by with a free ride on the name-calling train. Always it was McManus, who called a halt and asked for one concrete incident to illustrate the carefully-worded innuendos. He begged, but not one was forthcoming. Actually, McManus and not Granik became the moderator, trying to keep the discussion factual and positive and within the bounds of the question under discussion.

Miss Creelman took the floor with her prejudices fully formed. She just had feelings, and they were deep ones. Ramsaye thought it was beneath his dignity to argue the point. Miss Thirer merely echoed her teammate because McManus was so right and positive, and so able to defend his viewpoint in showing up his opponents' lack of positive facts that it was foolish to attempt to take the floor from him.

McManus was in there swinging hard for the rights of Hollywood to enjoy the same freedom of speech and expression that is accorded by the Constitution to the other arts and communications media. But he also wanted the name callers to put up or shut up—and he couldn't get to first base. *Rose.*

Australia Lops U.S. Film Take 30%; Distribs Gird Vs. Other Empire Cuts

Canberra, Sept. 2.

Prime Minister Joseph B. Chifley announced today (2) a 30% reduction in the amount of dollars which can be exported as film royalties. Ruling slices $1,800,000 from total annual take of $6,000,000 garnered by American distribs. It's not certain whether the 30% is in form of a tax or freeze.

Chifley also declared that cash remittances of visiting performers would also take a cut. Other Yank imports such as tobacco and luxury items were also hit by the government edict.

Tax or Freeze?

Washington, Sept. 2.

In the wake of the announcement by the Australian government that film dollar exports would be slashed 30%, Motion Picture Assn. officials here said they were not certain whether the cut would take the form of a tax or a freeze on funds.

In huddles last week with Aussie reps, the film industry had authorized the Dominion to freeze 30% of their annual revenues and it's thought that the cut may have been in that form.

With some indication that easing of the British film tax can be expected, the U. S. industry swung its guns this week on threats from the British Empire countries. Australia, New Zealand, Canada, South Africa, India, Bermuda and the myriad of other lands which pledge allegiance to the Crown were threatened by the American industry with the same instant embargo on Hollywood films imposed on Britain should they follow her lead in levying "confiscatory" taxes.

The move to help the mother country by saving dollars was led last week by Australia. Prime Minister Joseph B. Chifley declared the problem "imperative and urgent" and proposed that a flat $2,000,000 of the approximately $6,000,000 taken out of Australia each year by U. S. films be frozen in the Commonwealth. Chifly said that any counter-proposal from the American industry must be received by yesterday (Tuesday), when the Aussie cabinet met.

Compromise

Compromise hurriedly agreed on by company execs in an emergency session at Motion Picture Assn. headquarters in New York Thursday (28) was that the freeze be limited to 16 months, from Sept. 1, this year, to Dec. 31, 1948. Also that American companies be permitted to invest the frozen coin in Australia.

More important, however, was the strong attitude taken by the companies at the meeting, which was attended not only by reps of the seven member MPA companies, but Grad Sears, United Artists prez, and James Mulvey, prez of Goldwyn productions, representing the Society of Independent Motion Picture Producers.

Their attitude was that there is no other step to take but immediately to cut off films to Australia or any other country imposing unreasonable taxes or restrictions. Any less drastic step than an embargo,

(Continued on page 20)

No French Reprisals

Fact that U. S. filmmakers are not the only ones being hurt by the British 75% duty on picture imports was highlighted during the past week by announcement from France that no steps are planned there in reprisal against English pictures. While the number of French pix exhibited in Britain is negligible compared with American product, the market nevertheless was an added and needed source of income to French producers struggling with greatly inflated production costs.

Denial of any French ban on British imports was made by a spokesman for the French National Movie Theatre Centre, which administers film imports and exports. He said there have been no discussions along lines of reprisals.

Korda's Break Via 75% British Tax

While Sir Alexander Korda has joined with J. Arthur Rank and other members of the British Film Producers Assn. in opposing England's 75% duty on American films, the tax places Korda in a particularly strong position, according to Morris Helprin, his U. S. rep. It will strengthen demand for his pictures in both this country and England, as Helprin sees it.

In Britain, the embargo placed on shipments by American studios naturally increases the demand for the homegrown product many times over. Rank is aided by the tax as much as is Korda in this respect. On the other hand, Rank needs U. S. product to keep his two theatres circuits alight, while Korda has no houses to worry about.

In the U. S., Helprin declared, the cut in British income will mean fewer pictures produced by Hollywood leaving more playing time on American screens and creating more demand for Korda's films. 20th-Fox, which is distributing them, is glad to have them, too, he said, since they represent no investment whatsoever and are a source of income from distribution.

Despite these personal advantages resulting from the tax, the producer's American rep asserted, Korda had opposed the 75% impost as being, in all fairness, excessive and an out-of-reason drain on U. S. producers.

OK 3 British Pix

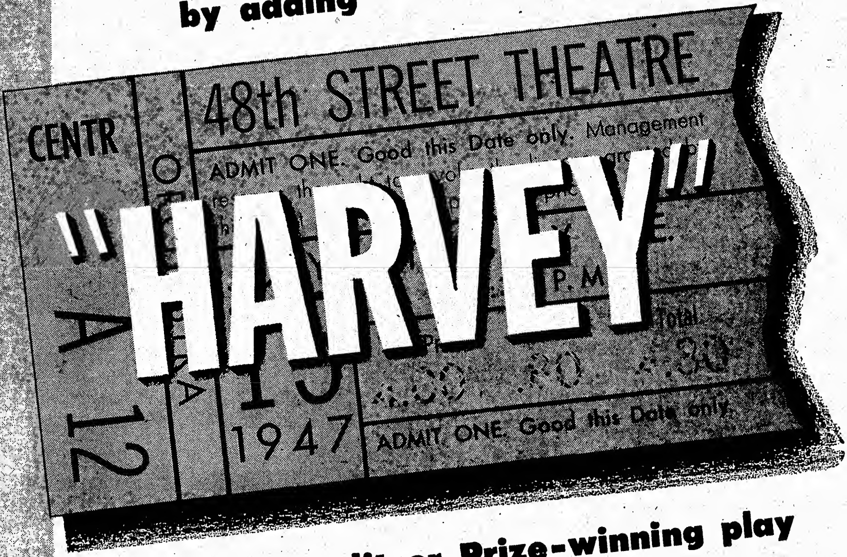
Hollywood, Sept. 2.

Sydney Box, president of Gainsborough Pictures, obtained clearances through the Breen office for the release of three British-made films in this country.

Films are "The Smugglers," "The Brothers" and "Dear Murderer," all Gainsborough product.

Universal International

Universal-International backs up its belief in great money-properties by adding


48th STREET THEATRE
CENTR
ADMIT ONE. Good this Date only. Management
"HARVEY"
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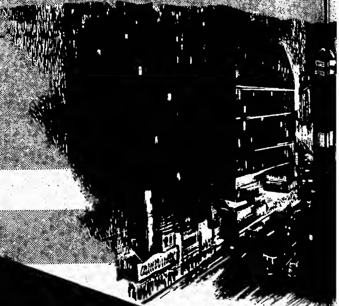
1947
ADMIT ONE. Good this Date only.

the Pulitzer Prize-winning play to its impressive list of Stage and Literary successes...

U-I is preparing for the screen

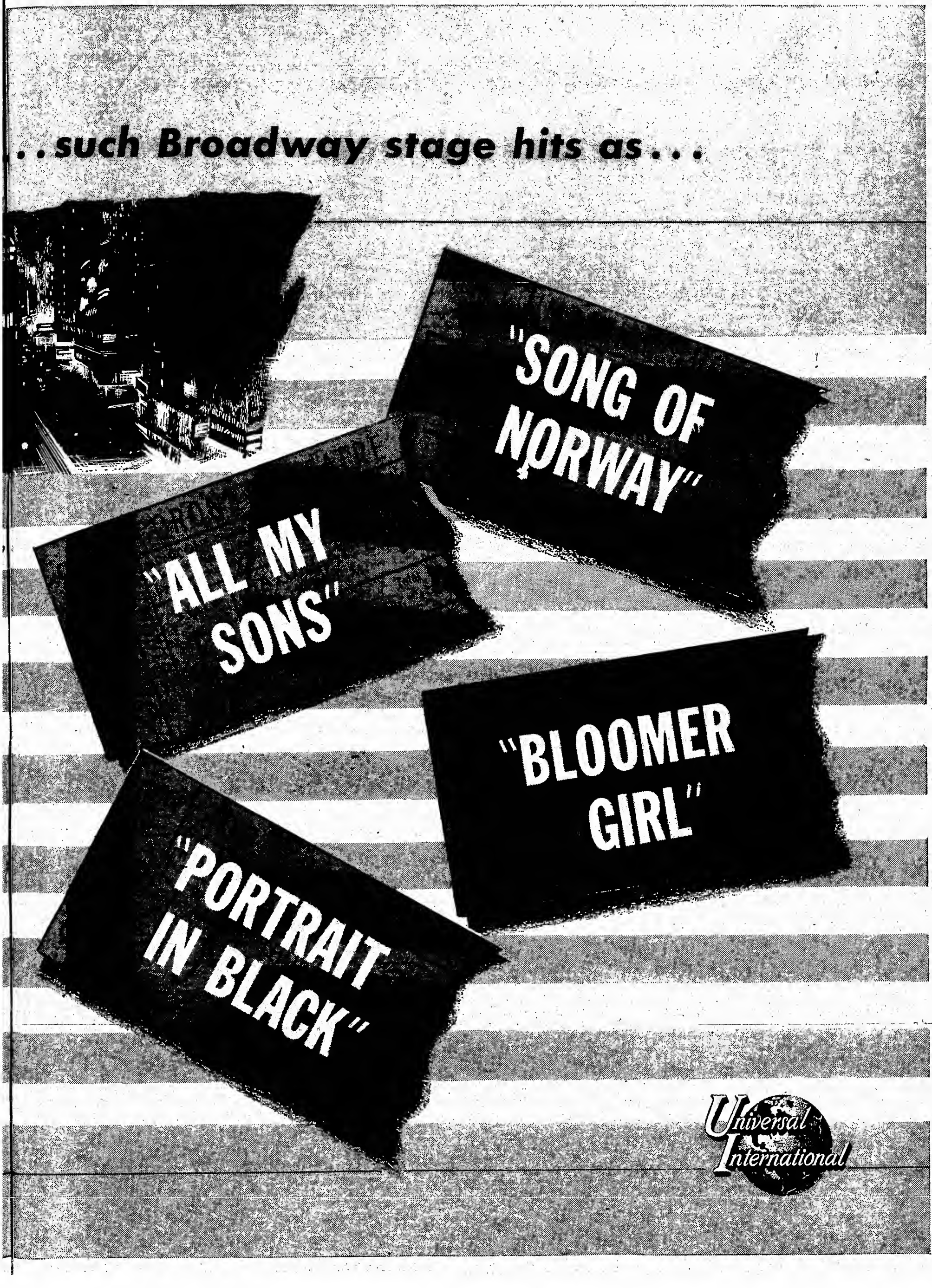


"UP IN CENTRAL PARK"

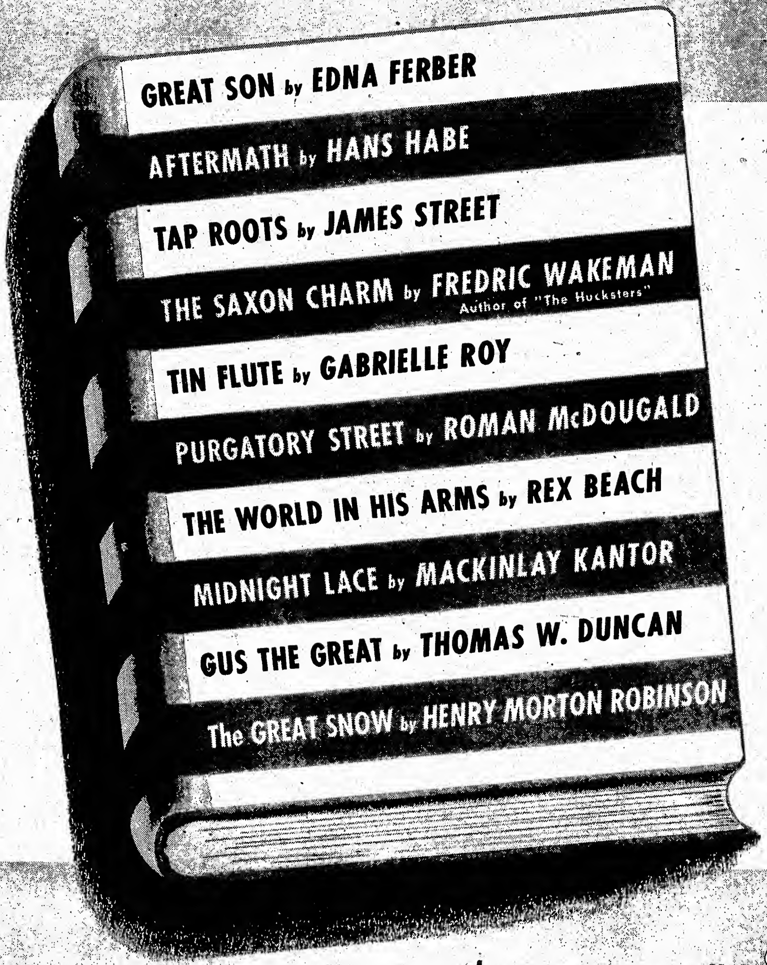
"MEXICAN HAYRIDE"

"ANOTHER PART OF THE FOREST"

"ARE YOU WITH IT?"


. . such Broadway stage hits as . . .
"SONG OF NORWAY"
"ALL MY SONS"
"BLOOMER GIRL"
"PORTRAIT IN BLACK"
Universal International

....and the BEST in BOOKS....soon to become the BEST in MOTION PICTURES!



GREAT SON by EDNA FERBER

AFTERMATH by HANS HABE

TAP ROOTS by JAMES STREET

THE SAXON CHARM by FREDRIC WAKEMAN
Author of "The Hucksters"

TIN FLUTE by GABRIELLE ROY

PURGATORY STREET by ROMAN McDOUGALD

THE WORLD IN HIS ARMS by REX BEACH

MIDNIGHT LACE by MACKINLAY KANTOR

GUS THE GREAT by THOMAS W. DUNCAN

The GREAT SNOW by HENRY MORTON ROBINSON

...keep your eye on U-I

Universal International

'Crossfire' Torrid 33G, Chi; 'Earth' Hefty 25G, 'Adventuress'-Busse 50G

Chicago, Sept. 2.

Multiple holdovers are preventing a better holiday take, but still grosses are up near the high level of recent weeks. Kids back from their summer vacations and breaking of the heat wave helped much during the week. Only four films bowed in and standout seems to be "Crossfire" at the Palace with sock $33,000. Picture does best at night shows.

"Adventuress," at the Oriental with Henry Busse band on stage, looks fair $50,000. Other two newcomers are "Ghost Mrs. Muir," at the Roosevelt, with a moderate $18,000 and "Down to Earth," at United Artists which is sturdy $25,000.

"Bachelor Bobby-Soxer" looks big $22,500 in second week at the Grand. Best holdover is "Secret Life of Walter Mitty" at Woods with snappy $28,000 for fifth week. "Life With Father" at $1.25 top rides into second frame at State-Lake with hefty $45,000.

Second week of "Trouble With Women" at the Chicago, with Olga San Juan, Gil Lamb and Charioteers on stage is okay $50,000. Fifth week of "Welcome Stranger," at the Apollo, looks strong $22,000.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Welcome Stranger" (Par) (5th wk). Still strong at $22,000. Last week, same.

Chicago (B&K) (3,900; 95)—"Trouble With Women" (Par) with Olga San Juan, Charioteers and Gil Lamb on stage (2d wk). Good $50,000. Last week, fine $66,000.

Garrick (B&K) (900; 95)—"Perils Pauline" (Par) (5th wk). Looks like nice $10,000. Last week, $11,000.

Grand (RKO) (1,500; 95)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Doing big $22,500. Opener was strong $25,000.

Oriental (Essaness) (3,400; 95)—"Adventuress" (EL) with Henry Busse orch heading stagebill. Profitable $50,000. Last week, "Other Love" (UA) with Marie McDonald and Clark Dennis on stage (2d wk), fine $40,000.

Palace (RKO) (2,500; 95)—"Crossfire" (RKO). Terrific $33,000. Last week of "Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues) (2d wk), only $17,000.

Rialto (Indie) (1,700; 95)—"Outlaw" (UA) (10th wk). Dandy $13,000. Last week, $13,200.

Roosevelt (B&K) (1,500; 95)—"Ghost Mrs. Muir" (20th). Moderate $18,000. Last week, "Unfaithful" (WB) (3d wk), pert $18,000.

State-Lake (B&K) (2,700; $1.25)—"Life With Father" (WB) (2d wk). Great $45,000. First week was sharp $55,000.

United Artists (B&K) (1,700; 95)—"Down to Earth" (Col). Hefty $25,000. Last week, "Fiesta" (M-G) (2d wk), $18,000.

Woods (Essaness) (1,073; 95)—"Life Walter Mitty" (RKO) (5th wk). Keen $28,000. Last week, husky $32,000.

World (Indie) (587; 75)—"Happy Breed" (EL) (2d wk). Great $4,000. First week, $4,500.

'Variety' Spicy $24,000, St. Loo; 'Thin Man' Fat 21G, 'Outpost' Tall 14G

St. Louis, Sept. 2.

"Variety Girl," at the huge Fox, is outdrawing all other main stem films but "Song of Thin Man" is only a step behind at the smaller Loew's. "Northwest Outpost" is nice at the Missouri. "Bachelor and Bobby-Soxer" is big on holdover at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Great $18,000 after big $22,000 first stanza.

Fox (F&M) (5,000; 50-75)—"Variety Girl" (Par) and "Seven Keys Baldpate" (RKO). Sock $24,000. Last week, "Wild Harvest" (Par) and "Philo Vance's Secret Mission" (PRC), $21,500.

Art (S'Renco) (115; 85)—"Johnny Frenchman" (Indie) (3d wk). Oke $500 after good $700 second session.

Loew's (Loew) (3,172; 50-75)—"Song of Thin Man" (M-G) and "Sport of Kings" (Col). Smash $21,000. Last week, "Romance Rosy Ridge" (M-G) and "Blind Spot" (Col), $24,000.

Missouri (F&M) (3,000; 50-75)—"Northwest Outpost" (Rep) and "Hit Parade 1947" (Rep). Nice $14,000. Last week, "Cry Wolf" (WB) and "The Web" (U) (m.o.), $8,000.

Orpheum (Loew) (2,000; 50-75)—"Romance Rosy Ridge" (M-G) and "Blind Spot" (Col) (m.o.). Good $8,500. Last week, "Other Love" (UA) and "Keeper Bees" (Col), $8,000.

St. Louis (F&M) (4,000; 50-75)—"Perils Pauline" (Par) and "Three on a Ticket" (PRC) (5th wk). Trim

Broadway Grosses

Estimated Total Gross

This Week $886,000

(*Based on 22 theatres*)

Last Year $910,000

(*Based on 17 theatres*)

'Thin Man' Socko $22,500 in Pitt

Pittsburgh, Sept. 2.

"Song of Thin Man" is smash $22,500 at Loew's but "Deep Valley" is merely passable at the Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Brute Force" (U). Fine $10,000. Last week, "Egg and I" (U) (4th wk), $5,500.

Harris (Harris) (2,200; 40-70)—"Down to Earth" (Col) (2d wk). Big $13,000. Last week, handsome $20,000, over estimate.

Penn (Loew's) (3,300; 40-70)—"Song of Thin Man" (M-G). Sock $22,500. Last week, "Great Waltz" (M-G) (reissue), and "Cynthia" (M-G), $15,500.

Ritz (Loew's) (800; 40-70)—"Great Waltz" (M-G) and "Cynthia" (M-G) (m.o.). Fine $4,000. Last week, "Romance of Rosy Ridge" (M-G), $2,500.

Senator (Harris) (1,750; 40-70)—"Corsican Bros." (EL) and "South Pago Pago" (EL) (reissue). Good $4,000. Last week, "Singapore" (U), $3,500.

Stanley (WB) (3,800; 40-70)—"Deep Valley" (WB). Mild $13,500. Last week, "Cry Wolf" (WB) (2d wk), nice $11,500.

Warner (WB) (2,000; 90-$1.25)—"Life With Father" (WB) (2d wk). Still smash at $30,000 after all-time record for house last week at $39,500.

Fair Slows Indpls. But 'Thin Man' Tall 12G; 'Variety' Sweet at 18G

Indianapolis, Sept. 2.

State fair competition is putting a dent in this week's biz, which otherwise seemed ready to go places. "Variety Girl" is big at the Indiana and "Song of Thin Man" likewise at Loew's. "Brute Force" at Circle and "Dear Ruth" at Lyric are holding up well in extended runs.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Brute Force" (U) and "Code of West" (RKO). Oke $8,000 in second stanza after great $13,000 opener.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Variety Girl" (Par). Sock $18,000 plus about $2,500 via Variety Club benefit at $1.50 top. Last week, "Dear Ruth" (Par) and "Philo Vance's Gamble" (EL), terrific $19,000 and summer's top biz.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Alexander's Ragtime Band" (20th) and "Western Union" (20th) (reissues). Nice $6,000. Last week, "Cry Wolf" (WB) and "Little Miss Broadway" (Col) (m.o.), slow $3,500.

Loew's (Loew's) (2,450; 40-60)—"Song of Thin Man" (M-G) and "Adventures Don Coyote" (M-G). Fancy $12,000 or over. Last week, "Gunfighters" (Col) and "Corpse Came C.O.D." (Col), $10,000.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Dear Ruth" (Par) and "Philo Vance's Gamble" (PRC) (m.o.). Tall $9,000. Last week, "Odd Man Out" (U) and "Sport of Kings" (Col), $5,000.

D.C. Drags But 'Thin Man,' Revue Huge at $35,000

Washington, Sept. 2.

General exodus of natives for the Labor Day weekend plus lack of sparkle among the new features has knocked boxoffice averages down from the exalted heights of last week. "Going Native," amateur revue at Loew's Capitol, is proving such a draw after its war-time hiatus, that it has shoved "Song of Thin Man" to top spot in town, with near-record figure. "Bachelor and Bobby-Soxer" is holding well in its second session at RKO Keith's.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Song of Thin Man" (M-G) with vaude. Sock $35,000, mainly due to stage show featuring local talent. Last week, "Arnelo Affair" (M-G) with vaude, $24,000.

Columbia (Loew's) (1,263; 44-70)—"Gone With Wind" (M-G) (reissue) (mo.). Fine $9,000 for third downtown week. Last week, "Who's Kissing Her" (20th) (2d run), $7,500.

Earle (WB) (2,154; 44-85)—"Deep Valley" (WB). Dull $16,000. Last

(Continued on page 22)

'Earth'-Vaude Rousing $23,000, Balto Leader

Baltimore, Sept. 2.

Labor Day weekend is not helping biz much. Perfect weather pulled citizenry out of town. Best action reported by combo Hippodrome with "Down to Earth" spliced to vaude for healthy trade. "Bachelor and Bobby-Soxer" is big on its third week at the Town. "Song of Thin Man" looks okay at the Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Song of Thin Man" (M-G). Not quite up to hopes with $13,000, but good. Last week, "Great Waltz" (M-G) (reissue), $14,200.

Hippodrome (Rappaport) (2,240; 25-70)—"Down to Earth" (Col) plus vaude. Biggest thing in town with extra strong $23,000 or near. Last week, "Desperate" (RKO) plus stage show headed by Louis Prima orch, fine $18,800.

Keith's (Schanberger) (2,460; 20-60)—"Variety Girl" (Par). Strongly sold for okay $14,000. Last week, "Brute Force" (U) (3d wk-4 days), $4,500 and $27,400 for run of 18 days.

Mayfair (Hicks) (980; 25-55)—"Adventure Island" (Par). Above average $8,000. Last week, second of "Wyoming" (Rep), fine $5,600.

New (Mechanic) (1,800; 20-60)—"Mother Wore Tights" (20th) (2d wk). Fancy $11,000 after strong getaway at $14,800.

Stanley (WB) (3,280; 25-75)—"Deep Valley" (WB). Not much at $10,000. Last week, "Marked Woman" (WB) (reissue), $9,200.

Town (Rappaport) (1,600; 35-65)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Big $14,000 after sock $16,200 on second.

'Bachelor' Big 22G, 'Variety' 15G, Mpls.

Minneapolis, Sept. 2.

Largest number of newcomers in months in Loop this week, and at least two of them, "Bachelor and Bobby-Soxer" and "Variety Girl" are keeping the ticket wickets plenty busy. Former is especially big, giving the Orpheum one of its biggest sessions this year. "Desert Fury" and "Slave Girl" are far behind. It's the seventh downtown week for that boxoffice champ, "Welcome Stranger." End of the State Fair, which attracted around a million customers, and cool weather are boosting biz.

Estimates for This Week

Aster (Par) (900; 30-44)—"Cover Big Town" (Par) and "Dick Tracy's Dilemma" (RKO). Good $2,400 in 5 days. Last week, "Little Miss Broadway" (Col) and "Law of Timber" (EL) (reissue) split with "Little Men" (Indie) and "Swing Western Way" (Col). $2,600 in 8 days.

Century (Par) (1,600; 50-70)—"Repeat Performance" (EL). Mild $6,000. Last week, "New Orleans" (UA), $6,000.

Gopher (Par) (1,000; 44)—"Springtime in Sierras" (Rep) and "Robin Hood of Texas" (Rep). Nice $4,000. Last week, "Corsican Brothers" (EL) and "Pago, Pago" (EL) (reissues), $4,500.

Lyric (Par) (1,100; 50-70)—"Welcome Stranger" (Par) (7th wk). Could stay longer, but clearance sets in Uptown next week. One of best boxoffice bets here. Looks fine $6,000 after hefty $8,000 preceding canto.

Pix (Corwin) (300; 50-70)—"Thief of Bagdad" (FC) (reissue) (2d wk). Good $2,200 after smash $3,500 first stanza.

Radio City (Par) (4,400; 50-70)—"Variety Girl" (Par). Had $5 Northwest Variety club benefit preem night before opening of regular run. Zooming to big $15,000. Last week "Romance Rosy Ridge" (M-G), light $12,000 and way under hopes.

RKO-Orpheum (RKO) (2,800; 50-70)—"Bachelor and Bobby-Soxer" (RKO). Boxoffice natural with one of season's biggest weeks, colossal $22,000. Last week, "Cry Wolf" (WB), good $11,000.

RKO-Pan (RKO) (1,600; 50-70)—"Slave Girl" (U). Critics no like but okay $9,000 or near likely. Last week, "Angel and Badman" (Rep), $9,000.

State (Par) (2,300; 50-70)—"Desert Fury" (Par). Mixed opinions on this one, with fairly good $14,000 indicated. Last week, "Possessed" (WB) (2d wk), nice $9,000.

Uptown (Par) (1,000; 50-55)—"Cheyenne" (WB). First nabe showing. Okay $4,500. Last week, "Miracle 34th St." (20th), $5,500.

World (Mann) (350; 50-99)—"Possessed" (WB) (m.o.). Strong $3,500. Last week, "The Web" (U) (2d wk), okay $2,800.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, in-

Labor Day Helps N.Y. Up From Legion Meet; 'Kiss' Lush $49,000, 'GWTW' Big 55G; 'Thin Man'-Robinson-Mooney 61G

Broadway firstrun business ran first hot, then cold and finally is winding up with strong Labor Day weekend trade. Net result is a big overall total for the session despite the American Legion counter-competition which some managers said extended to keeping some visitors out of town on Labor Day because unable to get hotel rooms. While some spots felt that the Legion took part of cream off a strong Labor Day holiday weekend, others were inclined to blame the number of long-runs current in midtown deluxers.

There were few complaints from bigger houses about Sunday (31) and Labor Day (Mon.) intakes. Business surged forward on Wednesday (27) after record downpour on previous day (26) had broken the terrific heat wave. Halting of subway service by rainfall hurt on Tuesday night (26). Just when boxoffices were heading for sock levels, the Legionnaires took over Times Square, Thursday (28) night being the worst for film houses, the mardi gras spirit carrying over to Friday night. All traffic in Times Square area was halted on Thursday night, with many femmes admitting they were afraid to enter the zone or attempt to get into a theatre.

Saturday was somewhere near normal, many houses reporting the Legion parade up Fifth Avenue cutting in less than expected. Sunday (31) night was big, being pre-Labor Day, while Monday (1) saw the usual strong Labor Day matinee crowds in film theatres.

Outstanding showing of new entries is being made by "Gone With Wind," which likely will reach great $55,000 or better in first week ending next Friday at Criterion. This is remarkably strong for a reissue with house doing capacity the first few days.

Another sock newcomer is "Kiss of Death" which is teeing off the firstrun policy at the Mayfair, appears good for $49,000 on initial week. "Song of Thin Man" with Bill Robinson, Art Mooney band, Lew Parker and Beverly Tyler on stage at Capitol, while nice at $61,000, is on disappointing side.

"Something in Wind," new Deanna Durbin starrer, at Winter Garden is doing nicely at $21,000 albeit not as big as hoped for despite fine crix appraisal. "Lured" is chalking up a nice $18,000 at the Victoria in its first week. "Last of Redmen" looks big $12,000 at Rialto, and will hold, being best at this bandbox theatre in many weeks.

Strength displayed by holdovers and extended-runs is the most encouraging thing about the current stanza. "Bachelor and Bobby-Soxer" with stageshow at Music Hall is fancy $137,000 in sixth round and so strong it will he held a seventh. Besides making it the biggest money grosser this year at the Hall, "Bachelor" looks to hit near a $1,000,000 gross figure on its seven weeks.

"Welcome Stranger" with Carmen Cavallaro band heading stagebill at Paramount still is great, fourth stanza hitting $93,000. Picture was set for six weeks originally, and now may run seven. "Life of Walter Mitty" stays in higher brackets at the Astor, being sock $55,000 on its third week.

"Deep Valley" with Count Basie band heading stageshow at Strand is holding up to rousing $60,000 in its initial holdover session. Combo was set for only two weeks originally, and "Dark Passage" with Victor Lombardo band topping stagebill opens next Friday (5).

Strength shown by "Life With Father" at Warner also is remarkable, hitting $50,000, smash, in third frame. This is record third week at house, the former Hollywood, with new high recorded for Labor Day (Mon.). Another stalwart is "Mother Wore Tights" with stageshow headed by Jack Haley, Ella Logan and Harmonicats at Roxy. Helped by record holiday weekend, this combo is striking a great $133,000 in second frame, to top opening week.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Walter Mitty" (RKO) (3d wk). Labor Day weekend and ending of Legion convention enabling this to hit $55,000, fancy; second was $53,000. Stays on.

Capitol (Loew's) (4,820; 70-$1.50)—"Song of Thin Man" (M-G) with Bill Robinson, Art Mooney orch, Lew Parker, Beverly Tyler, others, on stage. Nice $61,000 and holds. Last week, "Hucksters" (M-G) (6th wk), $37,000.

Criterion (Loew's) (1,700; 60-$1.25)—"Gone With Wind" (M-G) (reissue). Going great guns for an oldie with smash $55,000 or over. Holds. In ahead, "Brute Force" (U) (6th wk-10 days), trim $27,000.

Fulton (City Inv) (785; 80-$1.50)—"Black Narcissus" (U) (3d wk). Getting nice boost from holiday weekend. Sturdy $17,000 after last week's solid $21,000.

Globe (Brandt) (1,500; 70-$1.20)—

Excellent $33,000 in sight after great $38,000 opener. Continues.

Gotham (Brandt) (900; 70-$1.40)—"Shark Woman" (Indie) and "Night Cargo" (Indie) (reissues). Good $8,500 but far from big. Last week, "Man of Conquest" (Rep) and "Old California" (Rep) (reissues), $7,300.

Mayfair (Brandt) (1,736; 70-$1.50)—"Kiss of Death" (20th) (2d wk). Launching firstrun policy here with a bang. On initial week ending last (Tues.) night going to great $49,000 or near. Last week, subsequent-run.

Palace (RKO) (1,700; 50-$1)—Fourth week of summer repertory (revival of oldie boxoffice winners), started here yesterday (Tues.) with "Top Hat" (RKO) (reissue) playing today (Wed.) and yesterday. "Informer" (RKO) plays tomorrow and Friday with "Gunga Din" (RKO), Saturday and Sunday, both being reissues. Third week of different film daily was good $13,000; second was stout $15,000.

Paramount (Par) (3,664; 55-$1.50)—"Welcome Stranger" (Par) with Carmen Cavallaro orch, others, on stage (5th wk). Fourth week ending last (Tues.) night edged up to rousing $93,000, beating third session's tall $91,000. Originally in for six weeks, this seems sure of going seven and possibly more if stage bookings can be arranged.

Park Avenue (U) (583; $1.20-$2.40)—"Frieda" (U) (3d wk). Continues in strong fashion with $8,000 after $10,000 for second. Stays over.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Bachelor and Bobby-Soxer" (RKO) and stageshow (6th wk). Despite being so far along in run, big upsurge on Labor Day weekend is keeping this at high level. Current stanza likely will hit $137,000, great after big $135,000 fifth week. Stays a seventh, with "Down to Earth" (Col) set to open Sept. 11.

Rialto (Mayer) (594; 35-85)—"Last of Redmen" (Col). Opened last Friday (29). Probably will reach big $12,000. Holds. In ahead, "Corpse Come C. O. D." (Col), fine $10,500 in 10 days.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Crossfire" (RKO) (7th wk). Sixth frame ended yesterday (Tues.) held to lofty $30,000 after $32,000 for fifth.

Roxy (20th) (5,886; 80-$1.50)—"Mother Wore Tights" (20th) with Jack Haley, Ella Logan, Harmonicats, others, on stage (3d wk). Second stanza concluded last (Tues.) night did remarkably well at $133,000, draw being both from stout stage layout and screen. This beat first week's great $130,000, heatwave keeping it from pop-scale record. Theatre hit new holiday weekend high, doing $91,000 in four days.

State (Loew's) (3,450; 43-$1.10)—"Hucksters" (M-G) (2d run) with Max Baer and Slapsie Maxie Rosenbloom heading vaude. Solid $33,000. Last week, "Copacabana" (UA) (2d run) with vaude headed by Thelma Carpenter, Hank Ladd, others, $27,500.

Strand (WB) (2,756; 75-$1.50)—"Deep Valley" (WB) with Count Basie orch heading stagebill (2d-final wk). Traveling at fast pace, big $60,000 being likely for initial holdover round. Booked in only for two weeks. First week was sock $68,000. "Dark Passage" (WB) plus Victor Lombardo orch heading stageshow opens next Friday (5).

Victoria (City Inv.) (720; 70-$1.20)—"Lured" (Col). First week ended yesterday (Tues.) climbed to a nice $18,000 or close. Holds, natch! Last week, fifth of "Gunfighters" (Col), $9,500.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (3d wk). Continues in great style at $50,000, a record third week here after robust $53,000 for second. Remains here indef. Picture established a new house high on Labor Day (Mon.).

Winter Garden (UA) (1,312; 60-$1.20)—"Something in Wind" (U). For first stanza ending today (Wed.) looks to get stout $21,000 or near, being helped by uniformly good reviews. In ahead, third week of "Green For Danger" (EL), only $13,000.

'Variety' Big $14,000 In Omaha; 'Privates' 11G

Omaha, Sept. 2.

"Variety Girl" will end up as best grosser here at Paramount with fairly big week although "Buck Privates Come Home," at the Omaha, will do comparatively as well. Second week of "Bachelor and Bobby-Soxer" at the Brandeis still is big and near normal first-week biz.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Strong $9,000. Last week, wow $12,000 and near record here.

Omaha (Tristates) (2,000; 16-65)—"Buck Privates Home" (U) and

(Continued on page 22)

PULSE OF THE PUBLIC BEATS 100% FOR M-G-M's "GREEN DOLPHIN STREET"!

There has never been an audience reaction as emphatic as the one just given "Green Dolphin Street" at the Prospect Theatre, Flushing, N. Y. This Preview, which topped even the thunderous ovation accorded this picture in California, confirms industry opinion that M-G-M has for showmen the Biggest Attraction in 15 years!

SEE!
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TIDAL WAVE!
SHIPWRECK!
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METRO-GOLDWYN-MAYER presents
"GREEN DOLPHIN STREET"
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DAME MAY WHITTY · REGINALD OWEN
GLADYS COOPER
Screen Play by Samson Raphaelson
Based on the Novel by Elizabeth Goudge
Directed by VICTOR SAVILLE
Produced by CAREY WILSON

Cincy Hotsy; 'Bachelor' Colossal 29G, 'Variety' Wow 22G, 'Slave' Great 14G

Cincinnati, Sept. 2.

New bills have three major stands in the upper brackets and holdovers are in clover, combining for satisfactory general biz. "Bachelor and Bobby-Soxer" is topping the town in sensational style. "Variety Girl" is next best, also smash. "Slave Girl" also is surprisingly strong.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Bachelor and Bobby-Soxer" (RKO). Colossal $29,000. Last week, "Down to Earth" (Col), big $22,000.

Capitol (RKO) (2,000; 90-$1.25)—"Life With Father" (WB) (2d wk). Plump $17,000 following smash $25,000 bow. Stays for third round.

Grand (RKO) (1,400; 50-75)—"Down to Earth" (Col) (m.o.). Okay $9,000. Last week, "Fantasia" (RKO) (reissue), $10,000.

Keith's (CI) (1,542; 50-75)—"Slave Girl" (U). Surprisingly strong $14,000, mild notices in dailies being no barrier to non-regular class of patrons. Last week, "Duel in Sun" (SRO) (4th wk) at 90-$1.25 scale, hefty $10,000.

Lyric (RKO) (1,400; 50-75)—"Riff-Raff" (RKO) and "Likely Story" (RKO). Moderate $5,000. Last week, "Dear Ruth" (Par), fifth downtown sesh, sweet $6,000.

Palace (RKO) (2,600; 50-75)—"Variety Girl" (Par). Hotsy $22,000 with crix raves helping.. Last week, "Deep Valley" (WB), so-so $10,000.

Shubert (RKO) (2,100; 50-75)—"Fantasia" (RKO) (reissue) (m.o.). All right $5,500. Last week, "Perils Pauline" (Par) (m.o.), good $6,000.

'Tights' 18G, Prov.; 'Thin Man' Big 20G

Providence, Sept. 2.

Last holiday weekend of summer sent lots of people out of town, but there were still more than enough to give all houses a fine session. On the hot side are Majestic's "Mother Wore Tights" and State's "Song of the Thin Man." "Bachelor" is great on holdover at the Albee.

Estimates for This Week

Albee (RKO) 2,200; 44-65)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Torrid $18,000 after spurting to terrific $23,000 in first round.

Carlton (Fay-Loew) (1,400; 44-65)—"Cry Wolf" (WB) and "Gas House Kids Go West" (EL) (2d run). Nice $5,000. Last week, "Who's Kissing Her" (20th) (2d run), $4,000.

Fay's (Fay) (1,400; 44-65)—"Son of Rusty" (Col) and vaude on stage. Fairly steady at $7,000. Last week, "Springtime Sierras" (Rep) and vaude, $6,500.

Majestic (Fay) 2,200; 44-65)—"Mother Wore Tights" (20th). Single feature and holiday boosting this one to big $18,000. Last week, "Cry Wolf" (WB) and "Gas House Kids Go West" (EL), good $12,500.

State (Loew) (3,200; 44-65)—"Song of Thin Man" (M-G). Quick turnover and holiday boosting this to solid $20,000. Last week, "Gunfighters" (Col) and "Accomplice" (EL), good $16,000.

Strand (Silverman) (2,200; 44-65)—"Variety Girl" (Par) Opened Monday. Last week, "Dear Ruth" (Par) (4th wk). Very neat $8 500 after stout $11,000 for third session.

'Bachelor' Sock $23,000, Buff.; 'Variety' Big 20G

Buffalo, Sept. 2.

Biz continues fairly good here this week. Sock new entries are "Bachelor and Bobby-Soxer" and "Variety Girl."

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Song of Thin Man" (M-G) and "Moss Rose" (20th). Good $16,000 or better. Last week, "Who's Kissing Her Now" (20th) and "Crimson Key" (20th), $19,000.

Great Lakes (Shea) (3,400; 40-70)—"Variety Girl" (Par). Great $20,000. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), $12,500, big.

Hipp (Shea) (2,100; 40-70)—"Who's Kissing Her Now" (M-G) (m.o.). Fancy $10,000. Last week, "Dear Ruth" (Par) (m.o.), stout $8,000 for fourth week downtown.

Teck (Shea) (1,400; 40-70)—"Gone With Wind" (M-G) (reissue) (m.o.). Sock $8,500. Last week, "Cry Wolf" (WB) and "Danger Street" (Par), oke $4,000.

Lafayette (Basil) (3,000; 40-70)—"Down to Earth" (Col) and "13th Hour" (Col) (2d wk). Okay at $12,500. Last week, smash $22,000.

20th Century (20th Cent) (3,000; 40-70)—"Bachelor and Bobby-Soxer" (RKO). Socko $23,000. Last week, "New Orleans" (UA) and "Devil Thumbs Ride" (RKO), $11,000.

Key City Grosses

Estimated Total Gross
This Week $3,323,000
(Based on 21 cities, 195 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,600,000
(Based on 23 cities, 195 theatres)

'Tights' Lusty 42G, Det.; 'Variety' 36G

Detroit, Sept. 2.

"Mother Wore Tights," at the Fox, and "Variety Girl," at the Michigan, are in a photo finish for top honors this week, both being big. "Duel in the Sun" moved into the Downtown at upped prices and did nicely. "Welcome Stranger" is still strong in its sixth week at the United Artists.

Estimates for This Week

Downtown (Balaban) (2,683; 90-$1.25)—"Duel in Sun" (SRO). Tall $18,000. Last week, "Frankenstein" (U) and "Dracula" (U) (reissue) (2d wk), fair $8,500.

Broadway-Capitol (United Detroit) (3,309: 70-95)—"Cry Wolf" (WB) and "That's My Man" (Rep) (m.o.). Good $16,000. Last week, "Marked Woman" (WB) and "Dust Be Destiny" (WB) (reissues) (2d wk), swift $13,000.

Adams (Balaban) (1,740: 70-95)—"Gone With Wind" (MG) (reissues) (3d wk). Sock $21,000. Last week, about same.

Cinema (Martin) (250:60-90)—"The Vow" (Indie) (2d wk). Satisfactory $1,900. Last week, $2,200.

Madison (United Detroit) (1,866: 50-60)—"Song of Scheherazade" (U) and "Undercover Mazie" (MG). Neat $2,400 in 3 days. Last week, "Honeymoon" (RKO) and "Moss Rose" (20th), average $2,100 in 3 days.

Michigan (United Detroit) (4,039: 70-95)—"Variety Girl" (Par). Sock $36,000. Last week, "Cry Wollf" (WB) and "That's My Man" (Rep), $35,000.

Fox (Fox-Michigan) (5,100: 70-95)—"Mother Wore Tights" (20th). Smash $42,000. Last week, "Miracle 34th St." (20th), $32,000.

Palms-State (United Detroit) (2,976: 70-95)—"Crossfire" (RKO) and "Millie's Daughter" (RKO) (2d wk). Strong $21,000. Last week, surprising $23,000.

United Artists (United Detroit) (1,941:70-95)—"Welcome Stranger" (Par). (6th wk). Still stout at $16,000. Last week, great $19,000.

'Variety' Paces Seattle Wham 21G, 'Tights' Tall 14G, 'Calendar' Nice 8G

Seattle, Sept. 2.

Best bets here this week are "Mother Wore Tights" at Fifth Avenue, "Cry Wolf" at Orpheum, "Variety Girl" at Paramount and "Calendar Girl" in Palomar. "Ruth" holds for fourth week at Liberty.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Carnegie Hall" (UA) (3d wk). Big $7,000. Last week, "Red Stallion" (EL) and "Likely Story" (RKO), (2d wk), $4,300.

Fifth Avenue (H-E) (2,349; 45-80)—"Mother Wore Tights" (20th). Great $14,000 or over. Last week, "Carnegie Hall" (UA), nice $19,100 in 10 days.

Liberty (J & VH) (1,650; 45-80)—"Dear Ruth" (Par). (4th wk). Still big at $12,000 after big $12,500 last week.

Music Box (H-E) (850; 45-80)—"Kissing Her Now" (3d wk). Good $5,000. Last week, very fine $5,800.

Music Hall (H-E) (2,200; 45-80)—"Won't Believe Me" (RKO) and "Vacation Days" (Mono). Moderate $7,000. Last week, "Romance Rosy Ridge" (M-G), $10,400 in 9 days.

Orpheum (H-E) (2,600; 45-80)—"Cry Wolf" (WB) and "News Hounds" (Mono). Big $14,000. Last week, "Trouble With Women" (Par) and Sugar Chile Robinson heading stagebill. Great $20,000.

Palomar (Sterling) (1,350; 45-80)—"Calendar Girl" (Rep) and "Apache Rose" (Rep). Nice $8,000. Last week, "Last of Mohicans" (EL) and "Kit Carson" (EL) (reissues), $7,300.

Paramount (H-E) (3,039; 45-80)—"Variety Girl" (Par). Giant $21,000. Last week, "Honeymoon" (RKO) "Thunder Mountain" (RKO), $8,200.

Roosevelt (Sterling) (800; 45-80)—"Bel-Ami" (UA). First-run here. Okay $4,000. Last week, "Copacabana" (UA) (2d wk), okay $3,600.

'Perils' Lofty 15G, Mont'l

Montreal, Sept. 2.

"Perils of Pauline" looks standout this week for a second run at the Palace. "Carnegie Hall" at Loew's is nice in third week. Long Labor Day weekend didn't help other houses.

Estimates for This Week

Palace (C.T.) (2,578; 30-45-62)—"Perils Pauline" (Par). Big $15,000. Last week, "Romance Rosy Ridge" (M-G), $12,000.

Loew's (C.T.) (3,115; 35-47-67)—"Carnegie Hall" (UA) (3d wk). Good $11,000 after smash $17,000 second week.

Capitol (C.T.) (2,610; 30-45-62)—"Miracle 34th St." (20th). Strong $13,000. Last week, "Ivy" (U), same.

Princess (C.T.) (2,270; 30-40-53)—"Tarzan Huntress" (RKO) and "Banjo" (RKO) (2d wk). Nice $7,000 after big $11,000 opener.

Imperial (C.T.) (1,916; 30-40-50)—"Adventure Island" (Par) and "Danger Street" (Par). Just $3,000. Last week, "Corpse Came C.O.D." (Col) and "Cowboy Blues" (Col), $4,000.

Orpheum (C.T.) (1,119; 30-40-60)—"Par la Porte d'Or" (Par) and "Nuits Birmanes" (Par). Fine $3,300. Last week, "L'Impossible Amour" (WB) and "Maison de Mes Reves" (WB), $4,000.

K.C. Biz as Torrid As Heat; 'Tights' Solid 21G, 'Variety' 20G, 'Thin' 15G

Kansas City, Sept. 2.

High totals at theatres here continue to keep pace with the high temperatures as area goes through its hottest weather since 1936. "Mother Wore Tights" in Fox Midwest's three houses leads city, but "Variety Girl" at the Paramount is comparatively bigger. Doing nicely is "Song of Thin Man" at the Midland. "Bachelor and Bobby-Soxer" in third week continues to give Orpheum big money. Weekend temperatures of 104 degrees sent customers looking for air-conditioned theatres.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Brute Force" (U). Moves in from Tower-Uptown-Fairway where it had a bang-up session last week. Trim $5,500. Last week, "That's My Man" (Rep) and "Jewels Brandenburg" (20th), $4,500.

Kimo (Dickinson) (550; 65)—"Alexander Nevsky" (Indie). Taking it easy at $1,500. Last week, "This Happy Breed" (U) yanked after 4 weak days, $800.

Midland (Loew's) (3,500; 45-65)—"Song of Thin Man" (M-G) and "Guilt Janet Ames" (Col). Nice $15,000. Last week, "New Orleans" (UA) and "King Wild Horses" (Col), fair $12,000.

Orpheum (RKO) (1,900; 45-65)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Continues pace which has made it biggest film in months for this house. Solid $12,000. Last week, great $18,000.

Paramount (Par) (1,900; 45-65)—"Variety Girl" (Par). Rousing $20,000 or near to pace city. Certain holdover. Last week, "Welcome Stranger" (Par) (5th wk), nifty $8,500.

Southtown (Ilmer) (950; 65)—"Love Letters" (Par) and "Virginian" (Par) (reissues). So-so $1,500. Last week, "Young Mr. Pitt" (Indie) and "Thief Meets Thief" (Indie) (reissues), same.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Mother Wore Tights" (20th). Clicking at $21,000 and certain to go a second week. Last week, "Brute Force" (U), surprising strength at $20,000 and moved to Esquire on new policy.

'Variety' Robust $28,000 In Frisco; 'Tights' 27G

San Francisco, Sept. 2.

Balmy weather is hitting biz to some extent but holiday weekend trade will help. Variety Club benefit with Hollywood stars making personal appearances hypoed "Variety Girl" at Paramount to great opening week while strong campaign for world preem of "Burning Cross" is giving the Esquire a nice stanza. "Mother Wore Tights" looks smooth at the big Fox. "Bachelor and Bobby-Soxer" in third session at the Golden Gate with new vaude continues sock.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1)—"Bachelor and Bobby-Soxer" (RKO) (3d wk) plus vaude headed by Tommy Dix and Anne Triola. Sock $26,000. Last week, with vaude headed by Joey Adams and Tony Canzoneri, big $29,000.

Fox (FWC) (4,651; 60-95)—"Mother Wore Tights" (20th). Big $27,000. Last week, "Marked Woman" (WB) (reissue), pleasing $22,000.

Warfield (FWC) (2,656; 60-85)—"Cynthia" (M-G). Fair $13,500. Last

(Continued on page 20)

Holiday Helps L. A.; 'Tights' Terrif $87,000 in 5 Spots, 'Valley' Hot 59G, 3; 'Stranger' Big 57G, 2; 'Wyoming' 41G, 5

Los Angeles, Sept. 2.

Long Labor Day weekend is brightening biz for current session considerably, sending takes to high marks for new pictures. "Mother Wore Tights" looks pacemaker, with immense $87,000 or better in five theatres, some of them smallseaters. "Welcome Stranger" is sock $57,000 in two Paramount houses.

"Deep Valley," in three situations, is pointing to hefty $59,000. Double-bill headed by "Wyoming," in five spots, should reach neat $41,000 or close. Third frame of "Bachelor and Bobby-Soxer" still is nifty at $39,000 in two spots. "Romance Rosy" is staying only three days past the initial week in three houses and getting less than $10,000, about as thin comparably as done on first week.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep). Neat $5,000. Last week, "Red Stallion" (EL) and "Blondie's Holiday" (Col) (2d wk), $3,600.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Carnegie Hall" (UA) (3d wk). Oke $6,000. Last week, $6,800.

Carthay Circle (FWC) (1,518; 50-$1)—"Mother Wore Tights" (20th). Big $12,000. Last week, "Kiss of Death" (20th) (2d wk-9 days), neat $5,000.

Chinese (Grauman-WC) (2,048; 50-$1)—"Mother Wore Tights" (20th). Sock $21,000. Last week, "Kiss of Death" (20th) (2d wk-9 days), good $10,700.

Culver (FWC) (1,145; 60-$1)—"Wyoming" (Rep) and "Trespasser" (Rep). Oke $5,500. Last week, "Singapore" (U) and "Big Fix" (PRC), good $6,500.

Downtown (WB) (1,800; 50-$1)—"Deep Valley" (WB). Smooth $23,000. Last week, "Marked Woman" (WB) and "Dust Destiny" (WB) (reissues), solid $21,400.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Carnegie Hall" (UA) (3d wk). Fine $10,000. Last week, smart $11,200.

Egyptian (FWC) (1,538; 50-$1)—"Romance Rosy Ridge" (M-G) (2d wk-3 days). Only $2,900. Stays only 3 days after dull first frame at $6,500. Replaced Monday (1) by "Song of Thin Man" (M-G) and "Arncllo Affair" (M-G).

El Rey (FWC) (861; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep). Okay $4,500. Last week, "Red Stallion" (EL) and "Blondie's Holiday" (Col) (2d wk), $4,400.

Esquire (Rosener) (685; $1.20)—"This Happy Breed" (U) (14th wk). Final frame of long run looks near $1,500. Last week, $1,700.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (3d wk). Brisk $8,000. Last week, sweet $9,000.

Guild (FWC) (968; 50-$1)—"Singapore" (U) and "Big Fix" (EL) (3d wk). Only $3,000 or near. Last week, good $4,500.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Carnegie Hall" (UA) (3d wk). Okay $6,000. Last week, good $6,700.

Hollywood (WB) (2,756; 50-$1)—"Deep Valley" (WB). Good $18,000. Last week, "Marked Woman" (WB) and "Dust Destiny" (WB) (reissues), brisk $15,200.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Carnegie Hall" (UA) (3d wk). About $4,000. Last week, $4,500.

Iris (FWC) (828; 50-85)—"Singapore" (U) (3d wk). Finales at $3,000. Last week, nice $3,900.

Laurel (Rosener) (890; 85)—"Storm in Teacup" (Indie) and "Beloved Vagabond" (Indie) (3d wk). Good $3,000. Last week, $3,200.

Loew State (Loew-WC) (2,404; 50-$1)—"Mother Wore Tights" (20th) and "Second Chance" (20th). Hefty $30,000. Last week, "Kiss Death" (20th) and "Little Miss Broadway" (Col) (2d wk-9 days), neat $18,200.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Romance Rosy Ridge" (M-G) (2d wk-3 days). Just $3,900. Stays 3 days only after very weak $14,700 first week. "Song Thin Man" (M-G) and "Arnello Affair" (M-G), replaced Monday (1).

Loyola (FWC) (1,248; 50-$1)—"Mother Wore Tights" (20th). Fancy $11,000. Last week, "Kiss Death" (20th) (2d wk 9 days), nifty $6,900.

Marcal (G&S) (900; 75-$1.20)—"Best Years" (RKO) (3d wk). Steady $6,000 or near. Last week, $6,700.

Orpheum (D'town-WC) (2,210; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep). Trim $20,000. Last week, "Red Stallion" (EL) and "Blondie's Holiday" (Col) (2d wk), good $12,800.

Million Dollar (D'town) (2,122; 55-98)—"Kilroy Was Here" (Mono) with Miguelito Valdez orch and Three Blazers on stage. Okay $20,000. Last week, "Sarge Goes College" (Mono) with Frankie Laine, Betty Reilly, Mildred Law, Ike Carpenter orch on stage, $26,700.

Pantages (Pan) (2,812; 50-$1)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Hefty $20,000. Last week, $27,700.

Paramount (F&M) (3,398; 50-$1)—"Welcome Stranger" (Par). Sock $33,000. Last week, "Blaze Noon" (Par) and "Blackmail" (Rep), $16,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Welcome Stranger" (Par). Terrific $24,000. Last week, "Blaze Noon" (Par) and "Blackmail" (Rep), oke $12,000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Smart $19,000. Last week, $26,400.

Ritz (FWC) (1,370; 50-$1)—"Singapore" (U) (3d wk). Fair $5,500. Last week, neat $7,700.

Studio City (FWC) (880; 50-$1)—"Singapore" (U) (3d wk). Passable $3,500. Last week, oke $4,300.

United Artists (UA) (2,100; 50-$1)—"Singapore" (U) and "Big Fix" (EL) (3d wk). Nice $10,000. Last week, smart $14,100.

Uptown (FWC) (1,719; 50-$1)—"Mother Wore Tights" (20th) and "Second Chance" (20th). Bright $13,000. Last week, "Kiss Death" (20th) and "Little Miss Broadway" (Col) (2d wk-9 days), nice $5,700.

Vogue (FWC) (885; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep). Good $6,000. Last week, "Red Stallion" (EL) and "Blondie's Holiday" (Col) (2d wk), trim $4,700.

Wilshire (FWC) (2,296; 50-$1)—"Romance Rosy Ridge" (M-G) (2d wk-3 days). Down to $2,300. Staying only 3 extra days after weak $7,800 first frame. Replaced Monday (1) by "Song Thin Man" (M-G) and "Arnello Affair" (M-G).

Wiltern (WB) (2,300; 50-$1)—"Deep Valley" (WB). Good $18,000. Last week, "Marked Woman" (WB) and "Dust Destiny" (WB) (reissues), sharp $15,300.

'Thin Man' Fast $40,000 Tops Hub

Boston, Sept. 2.

Plenty of favorable holiday weather plus relatively strong product is boosting film business currently, with "Bachelor and Bobby-Soxer" second at Memorial is still on top. "Variety Girl" looks big at Met, Louis Prima band plus "Crimson Key" at RKO is smash, and "Life With Father" staunch in opening frame day-date at Esquire and Modern. "Song of Thin Man" is stout day-date State and Orpheum.

Estimates for This Week

Boston (3,200; 50-$1.10)—"Crimson Key" (RKO) plus Louis Prima orch, others, on stage. Huge $36,000, one of strongest band show draws to play here. Last week, "Riff-Raff" (RKO) plus Freddie Martin orch, others, on stage, $24,000.

Esquire (M-P) (700; 75-$1.25)—"Life With Father" (WB). Getting strong play at $10,000, big for this small house. Last week, subsequent-run.

Fenway (M-P) (1,375; 40-80)—"Desert Fury" (Par) and "Kilroy Was Here" (Mono) (m.o.) Nice $9,000. Last week, "Cry Wolf" (WB) and "Son Rusty" (Col), $7,500.

Exeter (1,292; 44-65)—"Magic Bow" (Indie) and "Blackout" (Indie). Fine $7,000. Last week, "Great Expectations" (U) (2d wk), $6,000.

Kenmore (Indie) (700; 44-65)—"Fantasia" (RKO) (reissue). Sixth week looks $2,500 after nice $3,000 last stanza.

Memorial (RKO) (2,985; 40-80)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Great $28,000 after wow $37,000, first.

Metropolitan (M-P) (4,279; 40-80)—"Variety Girl" (Par) and "Jungle Flight" (Par). Strongest item house has had in weeks at fine $28,000. Last week, "Desert Fury" (Par) and "Kilroy Was Here" (Mono), $22,000.

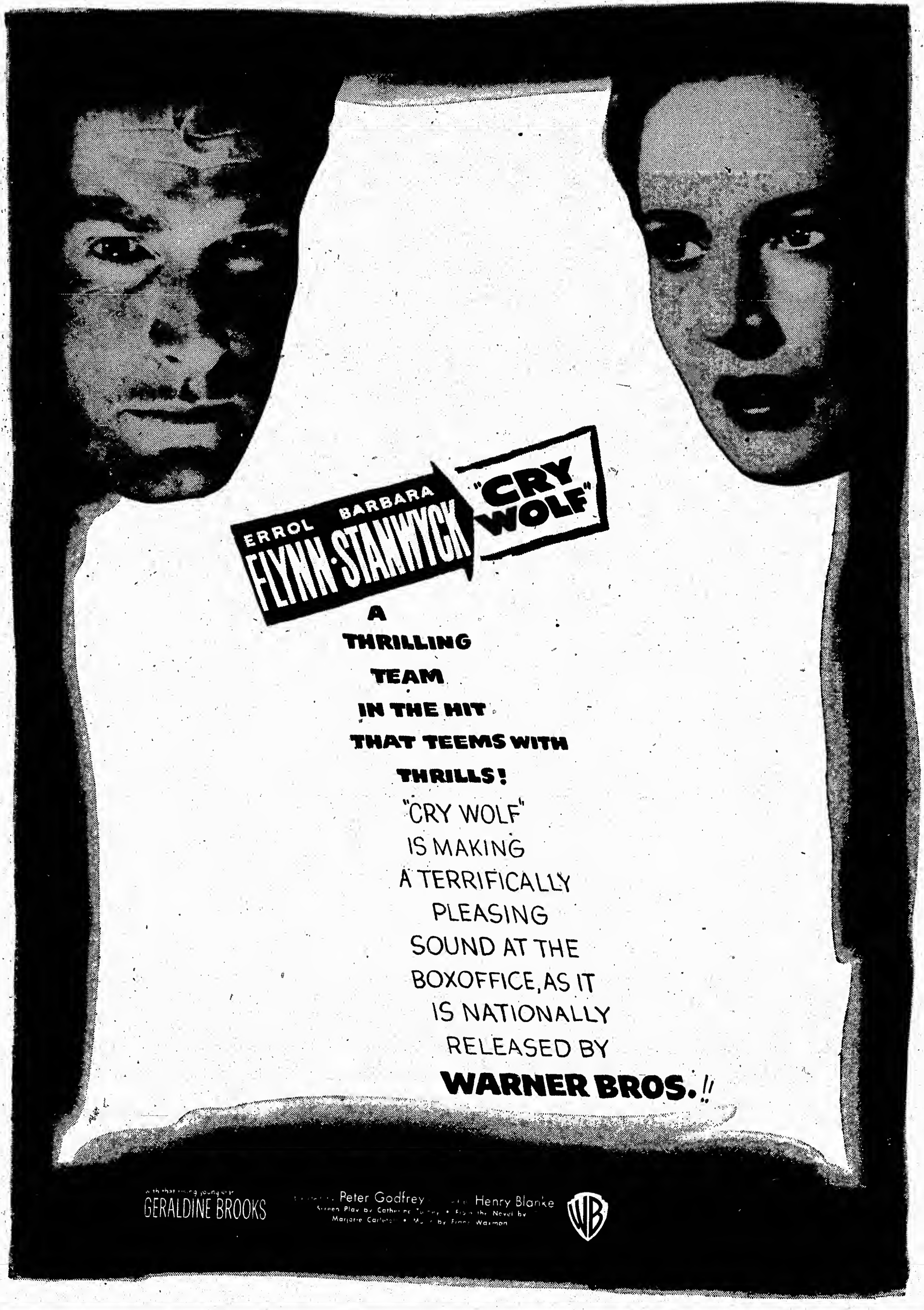
Modern (M-P) (890; 75-$1.25)—"Life With Father" (WB). Off to a big start with $16,000 for downtown day-dater. Last week, subsequent-run.

Orpheum (Loew) (3,030; 40-80)—"Song of Thin Man" (M-G) and "Last Redmen" (Col). Strong $28,000. Last week, "Gone With Wind" (M-G) (reissue), (2d wk), $22,000.

Paramount (M-P) (1,790; 40-80)—"Desert Fury" (Par) and "Kilroy Was Here" (Mono) (m.o.). Neat $15,000. Last week, "Cry Wolf" (WB) and "Son Rusty" (Col), $13,500.

State (Loew) (3,583; 40-80)—"Song Thin Man" (M-G) and "Last Redmen" (Col). Trim $12,000. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), $11,000.

Translux (Translux) (900; 30-74)—"Salty O'Rourke" (Par) and "One Body Too Many" (Indie) (reissues). Usual $3,000. Last week, "Amateur Gentleman" (Indie) and "Muggsy Steps Out" (Indie) (reissues), $3,500.



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Marjorie Carleton • Music by Franz Waxman

WB

German Films on High Road Back, Hypoed by U. S. Govt., Sez Gen. Clay

Berlin, Sept. 2.

German films, like other media, were beset by basic shortages and technical difficulties during the year ending Aug. 30, '47. But they managed to forge ahead in three major fields of the industry—production of feature pictures, synchronization of features with German-language tracks, and production of documentaries. Gen. Lucius D. Clay, U. S. Military Governor, announced in an annual report dealing with the film industry in Germany.

One of the main problems was an acute shortage of film rawstock. Production schedules in some instances were delayed at various times during the year by such shortages, but activities were able to resume promptly as rawstock arrived from America or foreign sources, the report says.

The former UFA studios in Tempelhof, Berlin, and the former Bavaria Filmkunst at Geiselgasteig, near Munich, were rehabilitated in the late fall of 1946, and at the end of this annual period were operating under a heavy schedule which called for the synchronization of about 50 feature films a year with German-language tracks.

These two studios are former Reich properties and, therefore, are being operated under U. S. Military Government Property Control pending liquidation of the Reich-owned and controlled UFA film cartel.

Sound synchronization of American films with German voices was begun October, 1946, with the U. S. feature, "Dangerous Journey."

With the licensing of the first 10 German film producers on Nov. 29, '46, the two studios were made available to the licensees. The producers, some of whom were famous in German films in the pre-Hitler era, not only passed strict political screening by U. S. Military Government but they also met minimum professional standards.

Actual production on the first of the German features did not get under way until April, 1947, when the film "Between Yesterday and Tomorrow" was begun with an all-star cast, a venture hitherto unattempted in the German film industry.

Two other German feature films, "Long Is the Way" and "And Above Us the Sky," were undertaken June 2, '47, soon after completion of the first production.

In February, 1947, Military Government undertook the production of a special documentary film showing destroyed German war plants or other factories being dismantled for reparations. The film was edited and recorded at Tempelhof and then was sent to Moscow, where it was presented by U. S. Military Government authorities before the Council of Foreign Ministers.

'World-Film's' Anni

"Welt Im Film" ("World In Film"), a weekly newsreel produced in Germany jointly by the U. K.-U. S. Zones, celebrated its second anniversary in May, 1947. It was produced for the first time in London, and the first reels were flown to Germany immediately after the surrender, for showing in the few cinema houses then operating. At the present time the newsreel is shown weekly in about 2,000 theatres in the U. S.-British Zones. On the basis of Military Government public opinion surveys, "Welt Im Film" has achieved during its relatively brief existence a reputation for frank, fair and honest pictorial reporting. The newsreel is comprised of 50% German news events and features and 50% foreign coverage.

In April, 1947, three freight car loads of film equipment, including 500,000 meters of 16m rawstock, 800,000 meters 35m rawstock, and various types of machinery and equipment, were shipped from Berlin to Munich. This concluded the transfer of stocks and equipment from the Reichsanstalt fuer Wissenschaft und Unterricht (State Institute for Science and Education) to the Institut fuer den Unterrichtsfilm (Institute for Educational Films).

Synchronization of U. S. films, which was suspended at Munich by lack of film rawstock, was resumed at the close of June, 1947, with the arrival of 250,000 feet of sound recording film sent by the U. S. Motion Picture Export Assn.

A total of 197,057 German youth and children in U. S.-occupied areas viewed 697 special film showings during June. The performances were sponsored by Military Government and by the German Youth Activities program.

'Berlin' to Paris

RKO's location crew working on "Berlin Express" for the last four weeks in Berlin and Frankfurt has completed work there and moved on to Paris where additional scenes will be shot. Crew and cast include Merle Oberon, Robert Ryan, Paul Lukas and Charles Korvin, with Jacques Tourneur directing.

End of work in Germany was celebrated at the Berlin Press Club where the cast was host to Allied military leaders and the press.

Poles Show U. S. Pix Preference

Lodz, Poland, Aug. 27.

American films are still the number one choice in Poland despite the so-called "iron curtain" across eastern Europe, according to all factual indications. Recently, Dan LaRoche, Motion Picture Export Assn. publicity chief in Poland, after giving a 20-minute radio discussion on forthcoming U. S. films, received 3,949 letters from listeners of Polskie Radio asking for more information.

As a result of the fan response, LaRoche was invited by officials to conduct a series of his film chats for an indefinite number of weeks each Sunday with airtime extended to 45 minutes. MPEA has also arranged to plug U. S. films on an expanded spot basis on several provincial broadcast stations, three or four times weekly. Considered as a public service, plugs are going out on a no-charge basis.

BRITISH PIX TAKE LEAD IN AUSSIE B.O. STAKES

Sydney, Aug. 26.

British pix are leading in the b.o. sweepstakes here. The Associated British "Piccadilly Incident," which ran 13 weeks on four-a-day here, will inaugurate the new British policy set out for Greater Union's Civic, Adelaide, Sept. 4.

Another A.B. pic, "Quiet Weekend," currently in its 11th week here for GUT, had been listed as being pulled twice, hypoed biz each time keeping it on. "Q. W." did 16 weeks in Melbourne, and a similar span in New Zealand.

"Great Expectations" (GBO) is terrific for Hoyt here and is set for many weeks.

Army Hoopla for 'Pauline' Preem at Jap Pyle Theatre

Tokyo, Aug. 19.

The U. S. Army hauled out a battery of searchlights at the Ernie Pyle theatre here last week to usher in the Far East Command's premiere of "Perils of Pauline." It's believed to be the first time searchlights have blazed over Tokyo since the end of the war.

Other features included the unveiling of a life-size bas-relief of Pyle by Brig. Gen. E. A. Willoughby, Intelligence Officer of General MacArthur's Headquarters, and a Special Services stage production, "Rhapsody in Blue."

The plaque, one of five, was made by Vincent V. Colby of Albuquerque, N. M., a close friend of the Pyle family. Other replicas of the famed war correspondent went to William Pyle, his father; Gov. Dwight H. Greene of Illinois, and two friends of the family.

No Indian Sign on U.S. Pix

Hollywood, Sept. 2.

Political changes in India and the establishment of Pakistan as a member of the United Nations will result in a break for Hollywood pictures in that territory, according to Abdul Kader, vecpee of the Kader-Siddik Corp. of New Delhi and Karachi, currently visiting California.

English is the official diplomatic language of Pakistan, which has a population of 75,000,000, 900 film houses and a vast unexplored market for 16m pictures in prefabricated theatres. People of that country, Kader said, prefer American pictures to all others.

'Chiltern' London Click

London, Sept. 2.

"The Chiltern Hundreds," entertaining electioneering comedy by W. Douglas Home, who wrote "Now Barabbas," preemed at the Vaudeville theatre Tuesday (26).

Play was well received by both press and audience. Veteran A. E. Matthews scored a triumph in the lead. Piece looks to have a successful run.

'Outlaw' Upsets Filipinos, Too

Manila, Sept. 2.

President Manuel Roxas may review the controversal picture, "The Outlaw," which is now showing at GTO's downtown cinema houses after Supreme Court Justice Gregorio Perfecto overruled an order of Secretary of the Interior Jose Cozuletas suspending the picture's exhibition at the Capitol and Rialto theatres until he has reviewed the film for censorship purposes.

Informed sources said opposition to the picture was spearheaded by powerful church and lay circles. Theatres are drawing huge crowds as a result of the publicity. Film was originally banned by the national board for motion pictures, but following weeks of protracted discussion, it finally permitted its public exhibition.

Police Start Check On Paris Theatres as Result Of Suburban House Fire

Paris, Sept. 2.

Select, cinema in Paris suburb near Versailles, was gutted by a fire during a show this weekend, which resulted in 87 deaths and numerous casualties, including many children. Disastrous stampede which occurred after fire was discovered resulted from heavy overcrowding of the theatre, which was filled with 200 persons above its authorized 600 seating capacity. Panicked crowd also found its escape routes blocked by folding seats in the aisles, a common practice in France.

Local safety commission had previously reported this theatre unsafe, but no action was taken. Fire started in the auditorium either through a short circuit or a cigaret. A 17-year-old projectionist in charge fled the scene, leaving the booth-door open, resulting in a film fire and heavy smoke.

Owner Andre Mouillade was jailed on charges of breaking safety regulations through neglect to fireproof his house. Police are now enforcing regulations strictly everywhere and are fining smokers in Paris theatres on the spot.

MORE MEX ACTORS TO B.A.

Mexico City, Sept. 2.

Lina Montes, Mexican film actress, has been inked for three pix by the San Miguel Studios of Buenos Aires and will leave soon for the Argentine. She is the third top Mexican pic player currently to be hired by Argentinian producers.

Current London Shows

(Figure shows weeks of run)

London, Sept. 2.

"Annie Get Gun," Col'sm (13).
"Bless the Bride," Adelphia (19).
"Born Yesterday," Garrick (32).
"Bride West," Fortune (3).
"Chiltern Hundreds," Vaude. (1).
"Crime of Foley," Comedy (8).
"Deep Are Roots," Wyndhams (8).
"Dr. Angelus," Phoenix (5).
"Edward My Son," Lyric (14).
"Ever Since Paradise," News (13).
"Girls Quite," St. Martin's (2).
"Here There," Palladium (22).
"Jane," Aldwych (31).
"Jane Steps Out," Embassy (3).
"Life With Father," Savoy (13).
"Linden Tree," Duchess (3).
"Nightingale," Princes (7).
"Noose," Saville (11).
"Off the Record," Apollo (13).
"Oklahoma!" Drury Lane (18).
"Perchance to Dream," Hipp (124).
"Piccadilly to Hayride," Wales (25).
"Present Laughter," Haym'kt (20).
"Proudly Present," Yorks (18).
"Separate Rooms," Strand (2).
"Sleeping Clergyman," Crit. (11).
"Sweetest Lowest," Ambass. (70).
"Together Again," Vic Palace (20).
"Trespass," Globe (7).
"Winslow Boy," Lyric (67).
"Worms View," Whitehall (18).

Backlog of Bad or Dated Pix Is Tipoff To Parlous State of Mex Film Industry

Mexico City, Sept. 2.

Parlous state of the Mexican film industry, according to trade observers, is reflected in a heavy backlog of some 50 pictures produced between 1938 and 1946 that never have been exhibted. These films represent a heavy investment and unless they can be disposed of pronto, must be written off as a total loss.

Failure of these films to win playing time is attributed in the trade to either their outright bad quality or lack of adequate exploitation to sell them to exhibs. Another obstacle to their future distribution, industry circles feel, is the fact that Latin American film fans are becoming more discriminating in their choice of pictures.

Up until a year ago Mexican product was readily accepted everywhere in South America regardless of merit. Now only the cream of Mexican studio output finds favor at the b.o. Some of the pictures have already been written off, because their stars and directors are forgotten, and there's no means of selling them when they're all earmarked with the past..

Another hindrance to local industry progress, it's said in some instances, is the long delay in studio production. Some films are practically completed and then lie in studio vaults for as long as two years awaiting musical backgrounds or other essentials.

Three pictures made in 1946 have recently been released — nearly a year after completion. Seeking the reason for the long delay, industry execs learned that many retakes held up distribution of the trio. To cover extra costs these pix must reap higher returns at the b.o., which they haven't done up to now.

Lirico's U. S. Talent

Mexico City, Sept. 2.

Teatro Lirico has resumed shows with American talent. Arnie Hartman, U. S. accordionist who has played this country previously, is on the current bill topped by Augustin Lara, Mex composer.

Lara, however, is conceded to be the top draw inasmuch as he's being held over for several shows along with his 12-piece orch. Salvador Garcia, radio tenor, is featured with the band.

Tivoli, Equity In Salary Tiff

Melbourne, Aug. 21.

Aussie Actors Equity and the Tivoli vaude-revue loop are getting set for battle over a comedian with one of the units routed over the loop. Equity is demanding that Jay Morris, comic of "Night and Laughter," be put back into the cast for the Melbourne dating, or else it will move to close loop's ace houses here and in Sydney.

Secretary of the Victorian branch of Equity, D. Diamond, alleges that Morris was "victimized" because he refused to take a cut in salary. Dave Martin, Tivoli loop managing director, declared that Morris was paid $200 weekly on his last booking in Melbourne. In Sydney he was paid $140, and was rebooked for another Melbourne run. Equity claimed Morris should be booked for the Melbourne season at $200.

Martin also pointed out that if a standard contract which Equity is seeking became official, contracts already made with many overseas acts would become null and void because of certain "protection" clauses.

Probably Equity and the Tivoli will iron out present problems in time to stop the threatened closure of theatres; but it's understood, too, that Martin will not bow to any pressure. This is not the first clash between Equity and the Tivoli.

BILINGUAL CARTOONS FROM ANDRE SARUTT

All-important American dollar, which has already led many foreign producers to groove their films for the U. S. market, has now taken hold of foreign cartoon producers. Les Gemeaux, French cartoon studio headed up by Andre Sarutt, will embark shortly on an expanded production schedule with all films earmarked for U. S. screens. Sarutt's outfit, although independent, is backed almost entirely by the French finance ministry.

Foreign-produced cartoons are believed to be naturals for the U. S. market, since they offer a minimum of language difficulty. With most of the interest in them being visual, it's unnecessary to provide them with English subtitles or dubbed dialog, according to Sarutt. His cartoons, he explained, would be provided with a separate English soundtrack but, with the necessity for dubbing obviated, such work is almost negligible.

Sarutt has been in the U. S. for the last two weeks attempting to line up a co-production deal on a forthcoming feature cartoon with one of the U. S. majors. Before leaving for France yesterday (Tuesday), the French producer declared that negotiations had almost been completed for such a deal. Final signaturing is expected to be done in Paris upon his return. He declined to divulge the identity of the American company but declared the latter would put up half of the budget outlay.

Feature cartoon is to be "La Bergere et Le Ramoneur," scripted by Jacques Prezert, who wrote "Les Enfants du Paradis." Film will be directed by Paul Grimault. Les Gemeaux has been in operation for the last 10 years but none of its cartoons has yet played in the U. S.

AUSSIE P.A. HYPO

Sydney, Aug. 26.

Indications point to a big play by the major loops to route top vaude stars to the Aussie zone by air for stage appearances with pix.

FARRAR VICE DONAT, OUT THRU ILLNESS

London, Sept. 2.

With illness forcing Robert Donat out of the lead of "Precious Bane," which Paul Soskin is producing for Universal-Rank, David Farrar has been set to replace him. Deal for the latter was made on a leasing agreement with Michael Powell and Emeric Pressburger.

Picture rolls in November, Robert Siodmak handling the directorial reins. Peter Bernais came in from Hollywood to write the script which as yet is incomplete. Donat reportedly has not made a film in four years. Ann Todd has the femme lead.

Greater Union Chalks Up Boff Year Under Rydge

Sydney, Aug. 26.

Greater Union Theatres, under direction of Norman B. Rydge, hit higher profits and dividends last year than before, with an even higher take expected this year. Four top holding companies in GUT are Greater J. D. Williams, Spencers, Wests and Amalgamated Pictures.

GUT, the holding company, paid an ordinary dividend of $300,000, in which the four units share pro-rata. Amalgamated Pictures paid 5½% (last year 4½%); Greater J. D. Williams, 4½% (last year 4%); Spencers, 4% (last year 3½%); Wests, 6% (last year 5%).

J. Arthur Rank has a 50% holding in the GUT setup. He'll be out here early next year for a looksee.

Berlin Gets 'Weekend'; Pic in Preview Praise

Berlin, Aug. 27.

In keeping with American Military Government policy of bringing Hollywood's best to Germans in Berlin, "The Lost Weekend" (Par) prize-winning study of an habitual drunk, will be released for Berlin showing as soon as synchronization has been completed, Carl Winston, Chief of Film Section, Information Control Branch, Office of Military Government, Berlin Sector, announced.

"Weekend," directed by Billy Wilder, former Berlin journalist, was shown a few days ago to a group of Berlin critics and motion picture officials at Film Studio, Kleiststrasse, Schoeneberg. The critics, who were from every sector of Berlin, were unanimous in their praise of the film.

Film Reviews

Dark Passage

Warners release of Jerry Wald production. Stars Humphrey Bogart, Lauren Bacall; features Bruce Bennett, Agnes Moorhead, Tom D'Andrea. Directed by Delmar Daves. Screenplay by Daves, from novel by David Goodis; camera, Sid Hickox; editor, David Weisbart; music, Franz Waxman. Previewed N. Y. Aug. 29, '47. Running time, **106 MINS.**

Vincent Parry	Humphrey Bogart
Irene Jansen	Lauren Bacall
Bob	Bruce Bennett
Madge Rapf	Agnes Moorehead
Sam (Cabby)	Tom D'Andrea
Baker	Clifton Young
Detective	Douglas Kennedy
George Fellsinger	Rory Mallison
Dr. Walter Coley	Houseley Stevenson

The Bogart-Bacall team is still box-office. Sterling, sultry performances by the duo in a grim story that has plenty of killings and suspense, will more than offset the frequent slow pace and highly implausible story. Clever directorial bits and some tricky lensing will also carry the pic over the far-fetched hurdles, and bring it into the money.

The film has a sharp, brutal opening; macabre touches throughout, and a thick, gruesome quality. What starts out as a thriller switches en route into a sagging, psychological drama, but recovers in time to give out with the satisfying gory stuff. Miss Bacall's charm and Bogart's ruggedness count heavily in a strange treatment of a murder story, which if it doesn't withstand scrutiny, does sustain mood and interest.

Scripting is superior and dialog frequently crackles. Direction is smart, with suggestion of the impressionistic approach. What begins as an apparent imitation of the "Lady in the Lake" technique, with the central figure speaking but not being visible to the audience, explains itself part way into the film in a clever fashion. Bogart isn't shown at the start because he's supposed to look like someone else. When a doctor has done a plastic surgery job on him to hide him from the police, and he looks the familiar Bogart, the point of his late appearance in the film is evident.

First actual appearance of Bogart, his face completely swathed in white bandages so that he looks like a mummy, has its own macabre appeal. Such smart touches abound in the film—the shadowy old Bogart lurking in a darkened cab; the hands of the convict gripping the drum at the start of the pic; the montage effect as Bogart comes out of the face operation.

Pic is a story of a man imprisoned on circumstantial evidence for the murder of his wife, his escape from jail, and the efforts of a girl to help him, because her father similarly had suffered unjust imprisonment. The man, on the lam from the cops, is involved with all sorts of characters—a garrulous, altruistic cabbie; a small-time blackmailer; the woman who actually killed his wife (and also bumped off his friend), and the strange art student who hid him from the police and befriended him. There is little rhyme or reason to much of what goes on, but pic's mood and performances hold the audience in suspense, even over the dull moments.

Miss Bacall, in a simple, unglamorous pose at the start, even then has a pleasant appeal, that hypoes intensely as soon as the old, sultry makeup and sexy charm are turned on. Bogart is impressive in something of a lacklustre character for him. Agnes Moorehead is sufficiently vicious as the discarded femme who turns killer, giving the film some of its most vivid moments in her big scene at the close. Tom D'Andrea's eccentric cabby study has warmth, and Clifton Young's shakedown role is effective. Bruce Bennett's part as the other fellow is routine, with Rory Mallinson's bit as Bogart's pal more definite.

Outdoor shots, of the San Francisco bridge, of long steps up winding streets, of apartment entrances and facades, make good pictorial material. Franz Waxman's music helps greatly to sustain the mood. Production is ample in a yarn that doesn't call for lavish outlay. *Bron.*

The Devil's Envoys

('Les Visiteurs du Soir')

Superfilm release of Andre Paulve production. Stars Arletty; features Jules Berry, Marie Dea, Alain Cuny, Fernand Ledoux. Directed by Marcel Carne. Screenplay, Jacques Prevert and Pierre Laroche. At Ambassador, N. Y., starting Aug. 29, '47. Running time, **118 MINS.**

Dominique	Arletty
Devil	Jules Berry
Anne	Marie Dea
Baron Hugues	Fernand Ledoux
Giles	Alain Cuny
Le Bourreau	Gabriel Gabrio
Chevalier Renaud	Marcel Herrand
Le Gros Seignor	Pierre Labry

Although it was made late in 1944, after the liberation, "The Devil's Envoys" has some of the basic characteristics of much of the dramatic entertainment produced in France during the Occupation. That is, the story is romantic legend and the theme is classic morality. In this instance, however, there is little contemporary significance in the yarn about two damned souls who return to earth to corrupt the human race, but remain long enough for one to be saved by a girl's love.

"The Devil's Envoys" is an interesting picture, but probably a trifle puzzling for average American audiences, and too vague and slow-moving for general popularity. It's hardly promising fare for regular run houses, but may do moderately in the arty spots. The picture won't be easy to exploit, either, as it has only low-wattage love interest, no spectacular dramatic or topical idea and no names familiar to the U. S. public.

Film's story is based on an old French legend. It is a sort of love-conquers-all version of the Good-versus-Evil theme, but isn't too well pointed or paced in the script. The early scenes, in which the two Devil's disciples arrive at the castle in time to entertain the banquet guests and presently disrupt the household, are promising. Some of the Devil's later scenes are amusing, too. But the yarn itself is slow and the direction further retards it. Also, the picture's closing scenes, in which the Devil is outwitted by the mortal girl, wander and have a letdown quality. Technically, the picture is about average for a French-made.

"The Devil's Envoys" has the same writer-director-star combination as "Les Enfants du Paradis" ("Children of Paradise"). In this production, Arletty again plays an enigmatic femme fatale, handling the assignment with skill and poise suggesting Hollywood possibilities. Jules Berry, as Satan, gives a standout character-comedy performance, revealing excellent range, flexibility and personal impact. The others are less notable, though Alain Cuny is acceptable as the lost soul saved by a girl's devotion, and Marie Dea is dramatically satisfactory as the mortal heroine.

The film's running time, just two minutes short of two hours, would profit by severe cutting. *Hobe.*

La Casa de la Zorra

('House of the Fox')

(MEXICAN-MADE)

Filmex production and release. Stars Ricardo Montalban, Virginia Fabregas, Susana Guizar; features Andora Palma, Isabela Corona, Andres Soler. Directed by Juan J. Ortega. At Belmont, N. Y., starting Aug. 29, '47. Running time, **90 MINS.**

(In Spanish; No English Titles)

Ricardo Montalban, who by this time is a lot better known to American audiences than when this was made, is the male star of this extremely wordy social drama. He had one of the leads in "Fiesta," and those who watched him in that Metro picture hardly will recognize his work in this earlier Mexican opus. The picture is stolen by Virginia Fabregas, as the foxy mother. Despite its talkiness, this Mexican-made film is okay for Spanish-language houses and possibly for some arty theatres if and when English titles are added.

Story centers around the notorious gambling casino or house operated by an elderly woman who is the fox of picture. Plot has her most concerned with the philanderings of her handsome, indolent son. Returning home from years in school, he soon is off on a drinking and gambling spree. The lad, Montalban, also never overlooks a comely femme, jumping from one affair to another. His early discovery that the boss behind the scenes at the luxurious casino is his mother prompts him to spend even more freely.

Yarn becomes a bit involved as he apparently falls madly in love with girl after girl. It's only when his amours step on family ties that a showdown develops. His mother, who felt that he had found the girl he finally was going to marry, straightens the whole affair out by stopping payment on the check she had given him as a wedding gift even though Montalban temporarily winds up in jail. There is a terrific scene in which his mother, Virginia Fabregas, goes on a binge and wrecks her own gambling casino in disappointment over her son's love affairs.

Obviously, Montalban evidences enough acting ability in this rather loosely-knit production to see why Metro picked him for a role. He's the harum-scarum son who finds that money fails to bring him happiness. Miss Fabregas is excellent in the heavy mother role. Susana Guizar, Andres Siler, Andora Palma and Isabela Corona are best in the supporting cast.

Juan J. Oretega's direction is much better than the story. Not too much is spent on production values here, most of coin apparently going to an unusually large cast. *Wear.*

Caravan

"Caravan," Eagle Lion release of J. Arthur Rank production tradeshown in New York, Aug. 28, was caught by VARIETY in London, April 17, 1947. Critic *Talb* opined at that time:

"Screen adaptation of 'Caravan' suggests a Horatio Alger script since one melodramatic situation is piled an another. But strong direction, brilliant individual performances and production values far above the usual run of British films are enough to offset this type of plot ..Stewart Grainger has a role made to order for him."

Pic originally ran 122 minutes, but has been sliced to 84 minutes. Version for the U. S. market has only a fair b.o. outlook. Romantic adventure tale, set in Spain about 1830, maintains a steady pace but the melodrama is poured on too heavily for even minimum level of credibility. Screenplay, moreover, has too many corny touches to appeal to sophisticates who patronize British pix for their adult touches. Production is stocked with a cast of excellent players, but besides Grainger, they are too unfamiliar in the U. S. to cut any ice at the wickets.

Miniature Reviews

"Dark Passage," (WB). Humphrey Bogart-Lauren Bacall team in a gory, but effective thriller, for sure returns.

"The Devil's Envoys" ("Les Visiteurs du Soir") (French) (Superfilm). Heavy dramatic legend moderate for foreign houses, but not for regular runs.

"La Casa De La Zorra" (House of the Fox) (Filmex). Mexican-made social drama. OK for Spanish-language houses.

Aug. Winnahs

Continued from page 5

gust that apparently kept the Cary Grant-Shirley Temple starrer from top rating. Because the film not only piled up record grosses in numerous keys despite the worst heat wave in years, but also proved as comparatively strong in the smaller cities as it did at the N. Y. Music Hall. "Bachelor" had been running at a record-pace at the Hall before it went out generally throughout the country. The Music Hall gross of $449,000 in the first three weeks naturally boosted its national total on the month.

'Kissing,' 'Ruth,' 'Hucksters'

"Wonder Who's Kissing Her," a strong favorite in July, wound up in third place last month. It finished first in national ratings the week of Aug. 12, was second the week of Aug. 5 and fourth on Aug. 19 week, only falling back in the final week of the month in the face of many new entries.

As in July, "Ruth" and "Hucksters" ran neck-and-neck last month, this time for fourth place money. In the previous month, it was for top place coin. Paramount comedy nosed out the Gable-Kerr starrer mainly because of ponderance of playdates which consistently showed strong business. Going down to the wire almost a photo-finish as to actual coin, it was this ability of "Ruth" to hold up in stout fashion even after first and second weeks that handed it a real advantage. In contrast, "Hucksters" slipped badly after almost uniformly sock opening weeks. This obviously was reflected in VARIETY ratings, with "Hucksters" starting August in first position and then tumbling below "Ruth" in the three succeeding weeks of the month.

"Brute Force" wound up sixth, largely through its ability to maintain strength after big teeoff sessions. It was in fourth groove one week, and never dipped below sixth money all four weeks of the month.

Of those missing the Big Six list, "Wolf" and "Rosy Ridge" made the most creditable showings.

Rep Stock

Continued from page 3

Yates and the Jules Brulatour Estate in that regard. He and his family have about 80,000 shares of Republic and 33,782 shares of Associated Motion Picture Industries. Latter is a holding company which owns 175,730 shares of Rep common, 27,600 of preferred and $285,000 in debentures. Goetz's share of AMPI represents about 18% of its outstanding stock.

Goetz's two associates on the board who will resign with him if the sale goes through are Col. Samuel Becker, his attorney, and Harry C. Mills, an exec of J. C. Penney Co. They were voted to the 14-man board last January, giving Goetz his first representation, after he had squawked vociferously against Yates' operating policies.

Yates and Goetz are both remaining in New York this week.

Republic's board has declared a regular quarterly dividend of 25c per share on preferred stock.

Stockholders of record Sept. 10 cut the pie Oct. 1.

Inside Stuff—Pictures

Alf Kjellin, the Swedish actor just imported by David O. Selznick, is being cagey about his film career. Although he hopes to click with the U. S. public, he has made contractual arrangements to return to Sweden for one picture a year, and thus maintain his contacts and position there. He has a long-term deal with Selznick, with a year-and-a-half commitment before his first option comes up. His first Hollywood assignment will be the romantic lead opposite Jennifer Jones in "Tender Is the Night," adapted from the F. Scott Fitzgerald novel. It is slated to go before the cameras early in January. Kjellin's name (pronounced Chelleen, with the accent on the second syllable) will be changed.

The young Swedish leading man was signed by Selznick on the strength of his performance in "Torment," a Swedish Filmindustry (SFI) feature currently being shown in the U. S. Kjellin recently completed another SFI feature, "The Woman Without a Face," scripted by Ingmar Bergman, who wrote "Torment," and directed by Gustav Molander. The picture has not yet been released in Sweden or abroad.

Walt Disney's representatives in London are ripping mad over an item that appeared in a London Evening News gossip column last Thursday, Aug. 30, to the effect that members of an R.A.F. squadron, making a goodwill flight in America, were locked out of Disney studios in Hollywood after news of Britain's tax bite was received. Immediately after the paper appeared, the British Air Ministry phoned the paper to explain that the story was absolutely without foundation, since the visit had in fact taken place. The gossip item was withdrawn from subsequent editions.

J. E. Ricketts, director of Disney enterprises in London, however, wasn't satisfied and wrote to the editor demanding a retraction. Ricketts pointed out that although news of the film tax was known in Hollywood, there was no reference to it in any way by a single American that could have caused the slightest embarrassment to the R.A.F. visitors. The London News is Lord Northcliffe's sheet.

If "Don't Be a Mitty" doesn't become a household word it can't be said that Samuel Goldwyn's flacks didn't try. As a catchline for the producer's "Secret Life of Walter Mitty," the word "Mitty" is being plugged in various advertising media to represent a typical daydreamer. Currently Goldwyn is tieing in with the National Safety Council campaign. Series of 28-line one-column ads are being placed in New York dailies with the warning, "Don't Be a Mitty! A Drive Too Fast May Be Your Last." Some 15 plugs a day, each of three seconds' duration, are being used on WQXR, N. Y., as well as dream song contests on disk jockey programs, et al.

Ernest Hemingway, who recently was reported as having disposed of his entire story properties to Mark Hellinger Productions, is now in Cuba working on a new tome, according to his attorney, Maurice Speiser. Hellinger bought some of his stories but not all of the writer's scripts.

Hemingway, who's been working on his current writing chore for the past five years, doesn't expect to wind up the yarn for at least another eight or 10 months, Speiser said. Hellinger deal, incidentally, originally calls for the novelist to have a participation interest in Hellinger Productions where his stories are utilized.

Margaret Mitchell, author of "Gone With the Wind," issued a statement to correct erroneous stories that have flooded her mail since the recent reissue of the picture. She said in part: "I have never been in a plaster cast and am not at present. I have my same husband and intend to hold onto him. Far from giving away the film rights for a song, I got the highest price ever paid until that time for a first novel by an unknown author. And I did not sell my rights in galley proof. Something between 250,000 and 500,000 copies had been sold and had run to 50,000 copies in one day."

Paramount's Mort Nathanson, doing a special ballyhoo job on Cecil B. DeMille's "Unconquered," solicited Henry Mencken for a stunt. The Baltimore sage wanted to know whether Nathanson was the same p.a. who staged a somewhat memorable party in Maryland when "Life With Father" played there in '39, but otherwise exclaimed, "I haven't seen a picture since 'Birth of a Nation' and never intend to see another, and furthermore, I want you never to call me again." Nonetheless, Nathanson felt paid off by just the recollection of the "LWF" party.

Unusual support for RKO's "Crossfire" is being given by the Anti-Defamation league in Chicago, which has launched full-fledged campaign to enlist large audiences for the picture. This is the first time that organization has endorsed any film. League is asking the local lodges to provide private screenings for clergymen, newspapermen, teachers, vets and interfaith groups.

Labor Prober Gets Tough

Continued from page 6

unions make Labor Day mean something, broke up Monday (1) after two hours of futile talks between leaders of the striking unions and the IATSE. Meeting was arranged through the intervention of Archbishop John J. Cantwell. Richard F. Walsh, IA prexy, however refused to attend unless William Hutcheson, Carpenters union prexy, and I. P. Lindelof, painters union chief, were also present. Walsh sent Brewer as his rep at the request of Archbishop Cantwell.

Neither Side Would Yield

Failure of peace negotiations resulted from fact that neither side would yield on matter of jobs to which it believed itself entitled. Monsignor Thomas O'Dwyer, acting as moderator for the Archbishop, asked each side to give up something.

Brewer, called in first, said: "The strike is not of our making. We didn't call anybody out. We won't enter any agreement to take our people off the job. If they want to call off the strike, we'll cooperate. We have an obligation to protect our people who kept the studios running. If the situation is unfavorable to the strikers, it's because of the action they took."

Herb Sorrell, prexy of the striking Conference of Studio Unions, said: "I feel this can be settled on a local level and that our people who work in studios can get along if they'll keep strikebreakers out." He asked that all unions return to the "status quo" existing prior to the 1945 arbitration directive that provoked the strike.

Msgr. O'Dwyer asked if the strikers would return under conditions prevailing Aug. 1. Sorrell said the conflict between the carpenters and the IATSE would have to be settled or else there would nothing for his people to go back to. Also attending the parley were Joseph V. Cambiano, international representative of the carpenters union, and Pat Casey, recently retired labor negotiator for the majors, who participated as a special rep for the Archbishop. Casey told negotiators they were shadowboxing.

Msgr. O'Dwyer summed it up by stating, "we haven't arrived at any conclusion. Maybe we can assemble again some day." Casey pointed out that production was lower now than it had been in years. Actually, he pointed out, there isn't enough work for either group, and unless British situation changed, nothing would happen. Casey bet Brewer that "75% of your people are out of work now." Brewer didn't object strongly to the statement although he said it wasn't that much.

St. Louis Goes

WILD

over that wild
love team in

"WILD HARVEST"

with the biggest Paramount opening
since "Blue Skies." And that ain't hay!

Paramount's
"Fabulous Five"—
Welcome Stranger,
Dear Ruth,
Perils of Pauline,
Desert Fury
and Variety Girl
become:

**Paramount's
"Sensational
Six"**

ALAN LADD · DOROTHY LAMOUR
ROBERT PRESTON · LLOYD NOLAN
in
"WILD HARVEST"
with
DICK ERDMAN · ALLEN JENKINS
Produced by ROBERT FELLOWS · Directed by TAY GARNETT
Screen Play by John Monks Jr.

KEEP AMERICA
UNCONQUERED

Du Pont Decision Creates Optimism For the 5 Majors' Non-Divorcement

Chances of the five theatre-owning majors to beat the Government's divestiture plea in the main anti-trust suit have taken a terrific lift from a recent decision of the U. S. Supreme Court, legalites for the companies currently believe. Opinion of the high court handed down in the Government prosecution of the E. I. du Pont de Nemours & Co. and the National Lead Co. is now making the legal rounds. It's expected to shape big in briefs being prepped by the Big Five for the nine judges' attention.

The unanimous Supreme Court decision, rendered at the summer's start, reversed a lower bench ruling and refused to divest du Pont or National of their plants which the Dept. of Justice urged. Legalites contend that the cases are parallel witih the D. of J.'s attempt to lop off their theatres. Hence the feeling that it's a turn in the legal road.

On the divestiture point, high court said: "There is no finding of fact, and apparently no evidence, showing that the respective titanium plants of National Lead or du Pont were acquired in violation of law, that they ever were separately owned or operated, or that they are adapted to such operation. Presumably, the requested divestiture would be for the purpose of providing four instead of two independent major competing plants. However, there is no showing whether or not the two licensees, may not be able to develop, under the decree, even more substantial competition against National Lead and du Pont than would new concerns operating the divested plants. No comparable precedents have been presented. Existing precedents of divestiture provide examples of the restoration of pre-existing separate status to companies or properties which have been unlawfully combined rather than fission of units which never have been separated."

Last sentence of quote is figured as a prime break for the Big Five since it, along with other statements in the opinion, stress that acquisition of properties must have been with an intention of fixing a monopoly. Big Five are expected to hammer away at the point that the distribs acquired their houses to protect their picture investments. If that contention stands, legalites think divestiture issue will be in the bag for the majors.

Paramount, for example, has often plugged the argument that Adolph Zukor acquired and built houses because exhibs were ganging up on him in the '20s to force down rentals. Warner Bros.' buy of Stanley circuit was for same reason, defense has always been. Showcases were acquired by other outfits to insure playing time and revenues.

That's all in the record and the majors are now planning to contend they fall neatly in the divestiture nix applied to the du Pont case.

Exhibs Conspire

Continued from page 5

the product of some top-flight indie producers, which has recently been turned down by this circuit because the price asked by the indie producers was considered too high.

Interesting angle of the entire situation is the fact that the major which operates the circuit house sells its own product via competitive bidding in similar situations. Whether the circuit district chief was working under orders of his homeoffice in making the offer to his indie competition isn't known. It's believed probable, however, that he had consulted with his bosses. Indie exhib accepted the offer, since he'll still have plenty of product available for his single-bill operation.

Supply Dealers' Meet

Washington, Sept. 2.

Upwards of 500 dealers from all parts of the country are expected here Sept. 25-29 for the joint annual convention of the Theatre Equipment and Supply Manufacturers Assn. and the Theatre Equipment Dealers' Protective Assn. Sessions will be at the Shoreham hotel with many exhibitors, projectionists, architects and others slated to attend and place orders.

Theatre video reportedly will be one of the equipment features this year.

Stalled Till '48

Delay by the clerk of the U. S. Supreme Court in completing the printing of the record in the Government anti-trust suit definitely indicates that the case won't be heard by the court until after the first of the year, company attorneys say. Originally, legalites believed the court would order argument on the appeal from the three-judge statutory court simultaneously with the Griffith and Schine circuits' appeals.

Griffith and Schine actions are slated for October or November hearing. So far as the main equity action is concerned, however, attorneys can't even prep their briefs until the records are in hand. Time lapse would prevent an early hearing.

'Duel' Winner

Continued from page 4

film will be sent into regular release, at which time it is counted on to do normal "big pictures" business, or better than $4,000,000. That will give it total domestic income of almost $12,000,000.

Costs

On the cost side is the $5,250,000 negative. Well over $2,000,000 has already been spent on advertising, which means that by the time of the final playoffs, probably $2,750,000 will have been spent. The long Technicolor prints cost about $325,000. That means total charges of $8,325,000 before distribution is counted in.

What percentage of gross must be allowed for distribution cost is largely enigmatic. Selznickites are being extremely close-mouthed on the subject. As a matter of fact, it will be pretty difficult to tell until distribution is completed. The larger the gross, the lower the proportionate cost of DOS setting up his own Selznick Releasing Organization to handle the film. SRO has been working on a rather economical scale so far, but whether later dates will pour in so easily as the early ones and require so little attention of the sales force is problematical. Based on costs of other companies, a rough estimate of the total selling cost by the time distribution is completed might be around 20%. That would mean about $2,400,000.

Adding that to the other charges of $8,325,000, total cost figures up to $10,725,000. Balanced off against the income of almost $12,000,000, profit of about a million is evidenced.

On the foreign side, best income that could be anticipated would be about $4,000,000, with expenditures for making versions, prints, advertising and distribution running to about $1,500,000. If the present British embargo sticks and some of the other threats to the foreign market materialize, total income from abroad could easily be chopped to $1,500,000, against which there would be charged of about $650,000.

Another Kaimann Tangle

St. Louis, Sept. 2.

Suit of Hyde Park Amusement Co., headed by Clarence H. Kaimann, owner of a chain of indie nabes in North St. Louis, to obtain title to a building occupied by the Bremen theatre was dismissed last week by Circuit Judge Robert L. Aronson. Kaimann testified that Mrs. Marguerite Kaimann, as v.p. and a stockholder of the Hyde Park organization, acted for the firm in making the sales agreement under which the building was purchased for $50,000 from Mrs. Adele Mogler, widow of Fred Mogler, former owner of the Bremen and whose murder a decade ago has never been solved.

Judge Aronson said the Hyde Park firm had failed to substantiate its claim and an announcement was made that an appeal will be taken Mrs. Kaimann's husband, William J. Kaimann, died on Jan. 27, 1944, from a self-inflicted bullet wound after shooting and seriously wounding his brother, Clarence, as the outgrowth of a business deal. Mrs. Kaimann testified that her brother-in-law intended to purchase the building for himself and not for the benefit of the Hyde Park organization.

O'Dwyer Move

Continued from page 4

major sorepoint with most of the producers who've lensed films in N. Y. to date. Industry is reported to have welcomed the peace agreement with the unions as "substantial progress" in the problems but to have complained anew about the permit regulations.

Maguire will also ask the industry reps to work out some outline of advice, which is to be forwarded to Coast producers interested in doing work in N. Y. Outline will stress the fact that producers must give the city department heads sufficient time to clear all shooting locales and that it's impossible for a producer to come into the city on a weekend and expect to begin shooting at the start of the following week.

In a statement issued in conjunction with announcement of the labor peace treaty last week, Maguire emphasized that a "greater portion of the motion picture production business belongs in New York City" and admitted the necessity for "streamlining laws, rules and regulations." Unions, "whose members for more than 20 years have done all of the work required in motion picture production," he said, "have signed here an agreement which constitutes an outstanding contribution to stabilization in that industry and also to the efforts of the city to bring a greater portion of the industry here. Under the agreement, peace and order are guaranteed in New York City for five years."

Despite the peace treaty, however, reports from Hollywood last week indicated that it would have little effect on the Coast labor situation or that it would cause any substantial shift in production to N. Y. General consensus was that no studio had sufficient money at hand to move its facilities to N. Y. in order to escape the jurisdictional dispute which has tied up Hollywood production for the last 11 months.

UA - 'Henry'

Continued from page 5

ready in the till is slightly over $800,000, on the basis of his basic 27½% distribution deal with UA. That's undoubtedly more than he has received from any other picture in this country with the possible exception of "Caesar and Cleopatra," which UA also distributed.

Boxoffice receipts have totalled about $2,800,000. This summer's dates were played in New England, New York, California, Colorado and Virginia. Now being set up are repeat engagements in cities where the film has already played, although with only 15 to 18 prints working many other towns remain to be booked. Repeats include New York, where "Henry" will go into the Little Carnegie, after having run 47 weeks at the City Centre and John Golden. Return date scale is $1.80 top as against $2.40 originally.

"Henry V," incidentally, is beginning to get competition from "Henry VIII." Film Classics in sending the latter into reissue. By coincidence, it was also originally distributed by UA. Made in 1933, it stars Charles Laughton.

Abandon "Henry" Fight

Minneapolis, Sept. 2.

Assured that the St. Paul Municipal Auditorium will not book pictures generally and satisfied that in the present instance there is "some justification" for the booking, North Central-Allied has decided to abandon an announced fight to halt the roadshow engagement of "Henry V."

The original intention was to protest the engagement to the St. Paul city council and if the booking was not cancelled to banner the Auditorium as "unfair" to regular exhibitors, the complaint being that a city-owned building should not be used in competition with taxpayers' theatres.

Booking of "Henry V," however, was justified to the independent exhibitors on the grounds that it is a New York Theatre Guild-sponsored roadshow and that the Auditorium, playing touring legitimate attractions, including those of the Guild, was the proper spot to house it.

The independent exhibitors also were mollified by the promise that the Auditorium would not book pictures generally.

Curtailment of Luxury Film Ads Will Hit Nat'l Mag Budgets the Most

In line with economy moves in all departments, major distributors will curtail advertising and exploitation expenditures on most forthcoming releases. The reductions will be effected, in general, by cutting "luxury" advertising, including national publications and various kinds of stunt advertising and promotion.

According to admen, luxury advertising is any kind that has an indirect sales effect, in contrast to on-the-spot lineage in local newspapers for current pictures. Thus, a spread in a national magazine might be read months before that particular picture was released in a certain community, so the ad would have no immediate or direct sales result. Presumably it would ultimately reinforce the on-the-spot ad for the picture in that community, but such secondary effect is impossible to measure and, in any case, is inevitably a supplementary effort. As the ad executive of one major company expressed it, "Luxury advertising is fine if you can afford it, but with shrinking budgets it's the first item cut."

Despite reports of falling circulation among the picture fan mags, film ad execs deny any intention of singling out such publications for particular advertising reductions. It's said that all national advertising, including general circulation as well as fan mags and particularly stunts, will be trimmed. Space in local dailies, to plug current releases in those communities, will probably be continued at about the usual volume, it's predicted.

In some cases, the reduced ad budgets will not apply to current releases, since advertising appropriations for them have been set for some time. But future releases, on which the advertising and exploitation campaigns have not been mapped, will generally feel the pinch. However, major releases will probably not come in for as much advertising curtailment as the secandary pictures will.

For instance, according to Paul N. Lazarus, Jr., of United Artists, the advertising budget for "Arch of Triumph" is $1,000,000, against an anticipated gross revenue of $15,000,000 on the picture. The $1,000,000 outlay will cover not only on-the-spot ads in local dailies, but all sorts of national publications, billboards, radio and novelty or stunt advertising.

However, the percentage of advertising expenditure in proportion to anticipated gross revenue varies according to the type of picture and various other intangibles. For example, UA is taking its time about releasing "Henry V" and, as the film is figured to have more appeal in major population centers than throughout the country, there will be relatively more money spent for on-the-spot ads in the dailies and less for space in national publications.

New 'Roadshow' Meaning

Roadshow engagement, which to the film industry formerly meant the playing of a picture on a reserved seat, two-a-day policy, has taken on a different definition during the last several months. Two-a-days seem to have become a thing of the past, with "roadshow" now defined as simply the playing of a film at upped admission prices but on a straight grind policy.

Change in definition is probably a result of the raft of pictures that have been released under the latter method during the last several months. David O. Selznick, with "Duel in the Sun," and Samuel Goldwyn, with "Best Years of Our Lives," started the new trend, which has been picked up by almost every one of the majors for at least one or two pictures this year.

Clearances

Continued from page 5

long as eight weeks and that a cut to four weeks in such spots would not hit the first-runs. At the same time, the move would hypo grosses for houses following the de-luxers.

It's urgent, also, to devise ways of speeding liquidity of pix and a step-up on clearances would be the answer, Scully is expected to assert. Companies can't continue sinking heavy coin now invested in product unless the domestic market returns the cash a lot faster than heretofore.

U also figures it'll get more of an impact from its exploitation and advertising campaigns if the speedup goes through. Faster playoffs, it's said, permits a pic to maintain its news value. Original penetration fanfare at preems would pay off a lot better if the subsequent runs booked the pix earlier.

U's move may stir up considerable opposition from first-runs naturally loath to cut their clearance. "Any action to revamb the industry's way of doing business is bound to raise opposition," one U exec said. "But we think they'll see it our way if they study present conditions."

Pressbooks

Continued from page 5

in registering an impression on the exhibitor as to the quality of the picture. But with trade screenings, that's not so and it's time we recognized that fact. Printer's ink doesn't mean a thing—it's the picture itself."

Number of stunts and advertising campaigns generally outlined in the books will be sliced to two or three, Bergman said. Entire h.o. exploitation staff will be authors of the publicity and exploitation campaigns outlined in the books, he added, and the stunts selected will be those actually used by U's men in national buildups of pix. Pressbooks will brief exhibs on local application of national campaigns.

In "The Senator Is Indiscreet," for instance, national drive has already been mapped and it'll be used in the pressbooks. Another innovation will be breakdown of ad campaigns so that different selling programs will be outlined for keys and smaller cities following them.

Kaufman Vice Dailey

Hollywood, Sept. 2.

John L. (Les) Kaufman appointed director of studio publicity at Universal-International to succeed Pete Dailey, resigned.

For the last year Kaufman has been director of promotion and radio activity on the same lot.

U's Streamlined Story Dept.

With departure of James Poling as Universal-International's eastern story editor, department is being left in the hands of two femmes. They are Catherine Blankenship, who headed the readers, and May Neglia, a secretary.

Gals will carry on servicing of the studio, but there will be no effort, of course, to cover the whole story and play market, as was done by the full department.

Briefs From Lots

Continued from page 5

with **Sam Engel** producing and **Henry King** directing... **H. C. Potter** will direct "Mr. Blandings Builds His Dream House" at RKO... **Elaine Riley** femme lead with **Wililam Boyd** in "Strange Gamble," last of the 1947-48 Hopalong Cassidy series ...Metro starts its new Lassie picture, "Hills of Home," Sept. 15 on location at Sonora Pass.

Frankie Hyers will make his film bow in "A Palooka Named Joe" at Monogram... Metro sending camera unit to Italy and Austria to lens backgrounds for "Vespers in Vienna," which **Carey Wilson** will produce, starting late in October... **Charles Winninger** and **Gene Lockhart** drew key roles in "End of the Rainbow" at Republic... **Charles Bennett** will report in London Jan. 1 to direct his first picture for Two Cities Productions... **Frances Goodrich** and **Albert Hackett** turned in the screenplay for "Easter Parade" at Metro.

GOLDWYN'S P.A. LETOUTS

Hollywood, Sept. 2.

Two members of the Samuel Goldwyn publicity department were let out and one moved to New York in a weekend economy shakeup.

Hollywood foreign flackery folded, moving topper Dan Russell to the N. Y. sales office. Planter Len Simpson and foreign flack Eve Orabuena were laid off.

20th CENTURY-FOX

MAKES IT 4* WALLOPING
MONEY-GETTERS IN A ROW AS

***'KISS OF DEATH'** DOES
"ABSOLUTELY UNBELIEVABLE
BUSINESS—DON'T KNOW HOW
WE'RE GETTING THEM ALL IN!"—
Harry Brandt

* * *

***'MIRACLE ON 34th STREET'**
M. P. HERALD BOXOFFICE CHAMPION FOR JULY!

* * *

***'I WONDER WHO'S KISSING HER NOW'**
TECHNICOLOR
M. P. HERALD BOXOFFICE CHAMPION FOR AUGUST!

* * *

***'MOTHER WORE TIGHTS'** TECHNICOLOR
R IS FOR THE RECORDS SHE IS SETTING
AT THE ROXY, NEW YORK—AND IN BALTIMORE—
SAN DIEGO—MILWAUKEE—BRIDGEPORT
HARTFORD—NEW HAVEN—SYRACUSE!

Postwar Auto Travel Booms More Drive-Ins; Other Briefs from Keys

The postwar boom on auto traveling is currently zooming construction of theatre drive-ins at an unparalleled pace. Process is getting a shot-in-the-arm from the Federal maintenance of restrictions on the building of orthodox flickeries. Operators have also been turning increasingly to the open-airs in view of the prohibitively high cost of building materials for roofed-in theatres.

Dozen drive-ins in New Jersey alone are now being constructed, checkup of that state discloses. Habit has also spread widely to the mid and southwest where reports of building activities are coming in by the batches. Number of exhibs are incorporating novel services such as special attentions for the kiddies to hypo attendance at the new drive-ins.

First Kansas Drive-In

Kansas City.

Drive-In theatre on the Kansas side opened last week, the first of its kind in eastern Kansas. Despite a capacity of 1,100 cars, an estimated 500 cars were turned away opening night. Theatre includes a 50x60-ft. screen on an 85-ft. steel framework, speaker for each car, playground for children, bottle warming service for babies. It is located on a 10-acre tract directly west of Kansas City, Kans.

Theatre is first of several to be built in the state by the newly formed Kansas Drive-In Theatres, Inc. Rube Finkelstein, Kansas City, Mo., exhibitor, H. Barth Arends, Kansas City, Kans., and Sam Weiss, New York, are named as some of the incorporators. Finkelstein operates the Belmont, Byam and Paseo theatres, all subsequents, on the Missouri side. Harry Stone is manager of the theatre.

Deluxe Texas Drive-In

Port Arthur, Texas.

Underwood & Ezell's latest drive-in theatre, The Surf, has been opened here. Duo also operate drive-in theatres at Houston, Dallas, Fort Worth, Waco, San Antonio and Pharr. The Surf has individual speakers for each car and special lighting which facilitates entry and exit. There is available seating for those who live in the vicinity of the theatre and a special section for kids where various types of toys are available to keep them out of mischief. There is also a bottle warming service for mothers who desire it. A concession bar rounds out the ultramodern setup.

House will change bills four times a week and have single bills every night except Thursday.

'Public Service' Drive-In

Minneapolis.

Henrietta, Minn., near here, has its own novel drive-in theatre setup. Residents of the small town drive their cars on an empty lot and the screen is hoisted on the side of a garage.

Business firms contribute, so there's no admission charge. It's a sort of public service idea and people from as many as a half-dozen surrounding towns are attracted.

New Texas Drive-In

Longview, Texas.

The Colonial drive-in has been opened by William Morrow on the road between Longview and Gladewater. Capacity is 750 cars.

St. Louis Activity

St. Louis.

The drive-in theatre constructed for the Flexer Theatres, Inc., Memphis, Tenn., near Sappington, Mo., lights Sept. 15.

Out-of-town exhibs on local buying trips include Elvin H. Wiecka, Staunton, Ill.; C. Spaulding, Taylorville, Ill.; Russell Armentrout, Louisiana, Mo.; Joe Goldfarb, Upper Alton, Ill.; Joe Katz, Benld, Ill.; William Griffin, chief booker for the I. W. Rodgers Circuit, Cairo, Ill.; Bernie Palmer, Columbia Amusement Co., Paducah, Ky.; Tommy Bloomer, Belleville; Charles Beninati, Carlyle, Ill.; Charles Wells, Sparta, Ill.; Forrest Pirtle, Jerseyville, Ill.; Lee Horton, Sullivan, Ill.; Herman Ferguson, Malden, Mo., and Mrs. William Collins, DeSoto, Mo.

Plans have been drawn for a new RKO house in Marshalltown, Ia. It will be a 1,000-seater. This will make the sixth theatre for the town.

The Fox - Midwest Amusement Corp. will take bids for a new house in Raytown, Mo.

Kerasotes Bros. have earmarked $75,000 for a face-lighting job on their Strand, a 700-seater, Springfield, Ill.

The Colonial, a 200-seater, Athens, Ill., has been relighted by W. J. Rodell after being shuttered during a face-lifting job.

Marvin Banks, son of Sol Banks, owner of a number of theatres in Missouri and Kansas, is following in his father's footsteps. Last week he took over the active management of the Oska, a 225-seater, Oskaloosa, Kans., recently purchased from Vernon D. Gelabert.

The new MaTague, at Denison, Ia., will open Oct. 1. It will be opposish to the Ritz, an 800-seater in the same town.

W. A. Solterman, Alton, Ill., and Ralph H. Welsh, Wood River, Mo., have formed a partnership and will build a new $60,000 film house in Alton. It will be tagged the Milton.

Mike Horne, Gillespie, Ill., has received the green light to build a new $45,000 house in Bethalto, Ill.

Milton Paul has sold his Eddy, a 180-seater, Eddyville, Ill., to Earl D. McConkey, Ottumwas, Ia.

A combo policy of roller skating and pictures has been fixed for the Winthrop, Winthrop, Ia., recently sold by W. T. Reinhold to Steve Ogburn and Patrick Reilly, formerly of Los Angeles. Skating will prevail two nights and the films the balance of the week.

Roberts Aide to Levy

Minneapolis.

Glen Roberts at 20th-Fox promoted from booker to assistant to M. A. Levy, district manager, succeeding Irving Mills, who resigned to join the Republic sales staff.

Jerry Weisfeldt transferred by the same company from Panama representative to local office manager. He replaces Luke Steger, returned to home office.

Feteing Col. Frudenfeid

Cleveland Variety Club's testimonial Friday (5) to Col. Arthur Frudenfeld, district supervisor of RKO theatres in the Ohio area, in honor of his retirement after many years with RKO. Dinner at the Netherland-Plaza hotel, Maurice White exec chairman.

Fights Ft. Wayne Emboyd Name

Fort Wayne, Ind.

Harrison theatre and Realty Corp., operator of the Emboyd theatre, Fort Wayne, has filed an injunction suit against the Emboyd Theatre Corp., an Illinois firm, to prevent it from using the name "Emboyd" in its theatre and amusement activities here.

FWC's New Fresno Deluxer

Fresno, Cal., Sept. 2.

New $500,000 film house will be built here by Fox-West Coast to replace the Fox State, on which it recently lost the lease to Robert L. Lippert. Theatre will be a 1,200-seater of the stadium type, known as the Crest.

Fox State has been operated by FWC for years, but its lease expires Jan. 1. New house will be erected on a downtown corner site recently purchased for $156,000.

Ev Nestell to Switzer Bros.

Ev Nestell named eastern district manager for Switzer Bros., manufacturers of black light equipment and fluorescent paints. For 15 years before the war, Nestell managed export sales for several manufacturers of electronic equipment and picture sound systems.

M-G Adds Pitt to Watson's Setup

Pittsburgh.

J. E. (Waddy) Watson named to Metro exploitation post in this territory, replacing Charlie Baron, who had the job about 10 years prior to his recent resignation. Watson covers Cincinnati area besides Pittsburgh.

Lloyd Rogers acquired the Welch, W. Va., theatre from T. V. Field and is closing the house temporarily. Rogers also operates the Pocahontas and Temple there.

Lou Hanna, of the Acme and Frankling exchanges here, named booker for the Brockway, Pa., theatre run by Joe and Charlie Kosco.

Allan Treuhaft joined the Eagle-Lion-PRC sales department. He's been booker for WB theatres in Cleveland.

Jack Tucker, temporarily filling in here at his old RKO exploitation post, is shuttling between Pittsburgh and Ogdensburg, N. Y., where his wife recently underwent a serious operation.

Elmer DeWitt Upped in Ohio

Toledo.

Elmer N. DeWitt, assistant manager of Bryan and Temple theatres at Bryan, O., for several years, made manager of Valentine and Strand in Defiance, O.

PCCITO Expands

Seattle.

Back from attending the regional meet of the PCCITO (Pacific Coast Conference Independent Theatre Owners) at Salt Lake City, trustees Le Roy Johnson and L. O. Lukan, the two members on the board from the northwest, report enlargement of the association to include Montana, Southern Idaho and Utah. This adds 167 theatres in Montana, 135 in Utah and 45 in Idaho to the membership.

Next trustees meeting will be in Portland.

Rathvon Buyout

Continued from page 3

to go along on the deal as long as Rank was in it. Semenenko is v.p. of the First National Bank of Boston, which was said ready to put up about 40% of the funds needed to swing the deal. Fox is executive v.p. of Universal, which also has close ties with Rank via reciprocal distribution deals. It is reported that he was to be chairman of the board of RKO had the deal gone through. Refusal of the British government to give Rank the permission to make the necessary dollar expenditures for the RKO purchase is said to have been the stumbling block on which it fell.

Fox Says U-Rank Nixed Bid

Fox, queried on the setup in New York last week, strongly denied that he or any of the other Rank associates mentioned in the syndicate had made any proffers or entered into negotiations with Rathvon. He said rather that Rathvon had come to them, offering them the opportunity to get into the syndicate, and the deal was turned down.

It's understood that Odlum has given Rathvon the choice of two possible deals. One is for stock amounting to a 12% ownership of RKO at $9,000,000 and the other is for an 18% ownership at $13,000,000. If Rathvon took the lesser amount, Odlum presumably would retain the other 6%, as he is desirous of reducing the RKO holdings in the Atlas portfolio, although not necessarily divesting of them completely.

One of the things that has made it difficult for Rathvon to line up backers is the fact that buying up even the 18% interest in RKO would still leave control tenuous. That's plenty now to give Atlas control, but nevertheless, should someone start a strong fight for proxies, it's conceivable that the management could be overturned. On the basis of the above figures, total value of RKO would be something over $70,000,000. It also has a considerable debt, which would place its book value at well over $100,000,000.

June Taxes

Continued from page 3

the boxoffice on such things as baseball and other sports, plus other outdoor and indoor recreations besides pictures. However, between 70 and 80% of the total is figured to come from film houses.

The 3d New York District (all of Manhattan above 23d St., which takes in the hot Broadway sector) paid $7,345,048 in taxes on June biz, contrasted with $3,956,629 for May. However, this is misleading and does not include only business done in that area. Fact is that companies which have their main offices in Manhattan but their theatres elsewhere frequenty make payment for an entire circuit out of the main office, so that the 3d District of N.Y. can get credit for biz done in California or South Dakota.

With the June admissions holding up nicely, the entire year is running ahead of 1946 by almost $10,000,000.

In addition to the above, June was a bad month for niteries, whose figures are now reported separately by the Revenue Bureau. Nationwide, the 20% bite on nitery tabs in June amounted to only $5,153,242 a million under the $6,130,571 for the same month in 1946. This continues to support the wails of the bistro and tavern keepers who have been complaining that business has been murder all this year.

Aussie 30% Cut

Continued from page 6

it was said, would lead other nations to follow the British example.

All the British Empire countries, including Canada, have on their agendas discussion of some form of dollar saving. The American industry knows it and is attempting to head it off with stronger action than was taken with the British threats which materialized in the present 75% tax.

Argentine a Bright Ray

Outside the Empire countries, the situation brightened in Argentina. It was reported last week that an embargo had been placed by the Argentine government on American films because of the recent revision of the U. S.-British loan agreement providing that England didn't have to make convertible into dollars the coin of third countries. Latest reports from Argentina are that the embargo applied to certain other imports, but not films.

Brazen Clocking of B'way House

Harry Goldstein, manager of Brandts' Broadway houses, did a double-take last week when he came out of the Globe and found a Trans-Lux usher—in full uniform—standing next to the boxoffice with a counting machine in his hand, checking the house. After getting over his initial shock, Goldstein found himself amused by the audacity rather than being mad. He sauntered over to the kid and asked casually: "How are we doing?" Guy looked at the counter and at his watch and replied seriously: "Pretty good, 18 people in the last 7½ minutes." The clocking went on during the conversation.

Goldstein, never cracking a grin, then explained that he didn't mind the guy standing at the boxoffice, but he feared that people might get the Globe mixed up with the Trans-Lux on account of the uniform. Goldstein asked if he'd mind changing into his street clothes and promised that when he came back he'd have a seat fixed up for him near the door so he could clock in comfort. Kid took it all straight. He left, assuring Goldstein he'd be right back.

He turned out to be a novice who, when given instructions to check the Globe, had no idea he was supposed to be surreptitious about it. Trans-Lux was apparently clocking the house since it is playing "The Roosevelt Story," a feature made up of newsreel clips of the late President.

Picture Grosses

WASHINGTON

(Continued from page 11)

week, "Welcome Stranger" (Par) (2d wk), big $19,000.

Hippodrome (Lust) (365; 44-85)—"This Happy Breed" (2d wk). Sock $3,500 after big $4,500.

Keith's (RKO) (1,838; 44-80)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Fine $19,000 after smash $25,000 opening week. Holds again.

Metropolitan (WB) (1,153; 44-74)—"Cry Wolf" (WB) (2d run). Sluggish $7,000. Last week, "Gunfighters" (Col), big $11,000.

Palace (Loew's) (2,370; 44-74)—"Variety Girl" (Par). So-so $21,000, but could have been worse, considering beating it took from local crix. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), $20,000.

'STRANGER' HUGE 24G IN DENVER; 'WOLF' 23G

Denver, Sept. 2.

"Welcome Stranger" is packing the Denham this week, and may hit a new high. "Cry Wolf" is also strong at two houses. Labor Day parade brought folks downtown and helped most firstruns.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Dishonored Lady" (UA) and "Road to Hollywood" (Indie). After week at Denver, Webber. Thin $2,500. Last week, "Ivy" (U) and "Crimson Key" (20th) (m.o.), good $4,000.

Denham (Cockrill) (1,750; 35-70)—"Welcome Stranger" (Par). Smash $24,000 and possible record. Holds. Last week, "Trouble With Women" (Par), fine $12,500.

Denver (Fox) (2,525; 35-74)—"Cry Wolf" (WB) and "Son of Rusty" (Col), day-date with Webber. Big $20,000. Last week, "Dishonored Lady" (UA) and "Road to Hollywood" (Indie), okay $14,000.

Esquire (Fox) (742; 90-$1.25)—"Life With Father" (WB) (2d wk). Day-date with Paramount. Fair $2,500. Last week, big $4,000.

Orpheum (RKO) (2,600; 35-74)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Fine $15,000. Last week, new record for non-holiday week, huge $25,000.

Paramount (Fox) (2,200; 90-$1.25)—"Life With Father" (WB) (2d wk). Also Esquire. Mildish $8,000. Last week, big $17,000.

Rialto (Fox) (878; 90-$1.20)—"Duel in Sun" (SRO), sixth week downtown. Good $9,000. Last week, "Brute Force" (U) and "Millerson Case" (Col), after week at Esquire, Paramount, fair $3,500.

Tabor (Fox) (1,967; 35-74)—"Corpse Came C.O.D." (Col) and "Newshounds" (Mono). Neat $9,000. Last week, "The Web" (U), $8,500.

Webber (Fox) (750; 35-74)—"Cry Wolf" (WB) and "Son of Rusty" (Col), also Denver. Trim $3,000. Last week, "Dishonored Lady" (UA) and "Road to Hollywood" (Indie), okay $2,500.

OMAHA

(Continued from page 11)

"Seven Were Saved" (Par). Good $11,000. Last week, "Dear Ruth" (Par) (m.o.) and "Back Lash" (20th), strong $10,500.

Orpheum (Tristates) (3,000; 16-65)—"Ghost Mrs. Muir" (20th) and "Danger Street" (Par). Passable $12,000. Last week, "Copacabana" (UA) and "Joke Son" (EL), $10,000.

Paramount (Tristates) (2,800; 16-65)—"Variety Girl" (Par). Big $14,000. Last week, "Wild Harvest" (Par), $12,000.

State (Goldberg) (865; 15-50)—"Sioux City Sue" (Rep) and "Gashouse Kids West" (PRC) (1st runs). Okay $2,500. Last week, "Decoy" (Mono) and "Train to Memphis" (Rep), $3,000.

L'VILLE SLOW ALBEIT 'VARIETY' LUSH 18G

Louisville, Sept. 2.

Town is still a little groggy from the protracted heat spell, and everybody who could knock off business or job and take a final long week-end vacation over Labor Day, scrammed out of town. Rialto catching big trade with "Variety Girl." Strand looks to catch a high figure with "Happened on 5th Avenue." Otherwise, biz is slowish.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Desert Fury" (Par) and "Thunderbolt" (Mono) (m.o.). Medium $3,500. Last week, "Dear Ruth" (Par) and "Jungle Flight" (Par) (4th downtown wk), neat $4,500.

Kentucky (Switow) (1,200; 30-40)—"Fiesta" (M-G) and "Cheyenne" (WB). Fairish $3,000. Last week, "High Barbaree" (M-G) and "It's Wonderful Life" (RKO), fine $3,400.

Mary Anderson (People's) (1,100; 40-60)—"Deep Valley" (WB). Fair $7,000. Last week, "Last of Redmen" (Col), good $8,500.

National (Standard) (2,400; 40-60)—"Ivy" (U) (2d wk). Slowed up considerably to $7,000, mild. Last week, sturdy $9,500.

Rialto (FA) (3,400; 40-60)—"Variety Girl" (Par). Excellent $18,000. Last week, "Desert Fury" (Par) and "Thunderbolt" (Mono), alright $13,000 and m.o.

Scoop (Louisville Theatres) (700; 40-60)—"Sis Hopkins" (Rep) (reissue). Nice $2,300. Last week, "Brewster's Millions" (UA) (reissue), $2,000.

State (Loew's) (3,300; 40-60)—"Gone With Wind" (M-G) (reissue) (2d wk). Slowed up to a walk by hot weather, mild $13,000 after initial stanza's solid $19,000.

Strand (FA) (1,400; 40-60)—"Happened on Fifth Ave." (Mono) and "The Guilty" (Mono). Bumper $7,000. Last week, "Wyoming" (Rep) and Trespasser" (Rep), $5,000.

SAN FRANCISCO

(Continued from page 13)

week, "Living In Big Way" (M-G), nice $16,500.

Paramount (Par) (2,646; 60-85)—"Variety Girl" (Par). Smash $28,000. Last week, "Hit Parade 1947" (Rep), satisfactory $15,000.

St. Francis (Par) (1,400; 60-85)—"Welcome Stranger" (Par) (7th wk). Great $13,000. Last week, big $15,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Singapore" (U) (3rd wk). Okay $10,000. Last week, fair $11,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Carnegie Hall" (UA) (4th wk). Drab $8,500. Last week, steady $10,500.

Stagedoor (Ackerman) (350; 60-85)—"Magic Bow" (U) (3rd wk). Mild $1,700 in 5 days. Last week, healthy $2,500.

Esquire (Blumenfeld) (1,000; 55-85)—"Burning Cross" (SG). Nice $11,000. Last week, "Last of Redmen" (Col), good $9,500.

Center (Lippert) (300; 90-1.20)—"Duel In Sun" (SRO) (3rd wk). Oke $5,500. Last week, oke $6,800.

Guild (Lippert) (400; 35-85)—"Gone With Wind" (M-G) (reissue) (4th wk). Fine $6,500. Last week, strong $6,900.

Clay (Roesner) (400; 65-85)—"Children of Paradise" (Indie) (5th wk). Mild $1,800. Last week, $1,900.

Larkin (Roesner) (400; 65-85)—"Pageant of Russia" (Indie) (2d wk). Good $1,600. Last week, $1,700.

United Nations (FWC) (1,149; 60-85)—"Marked Woman" (WB) (reissue) (m.o.). Forte $4,500 or near. Last week, "Red Stallion" (EL) (2d wk) (m.o.), pleasing $3,500.

ASCAP Won't Back Down

Continued from page 4

its program less than 70 times per month.

ASCAP claims that the average for the 16,000 U. S. houses is 80 performances monthly. Consequently, most theatres would receive a 15% slash on the base charge while a number would fall into the 30% bracket.

"Most of the outcry is coming from operators of big first-run theatres which are hit hardest by the boost and deservedly so," an ASCAPer declared. "As a matter of fact, there are 9,000 houses in the U. S. that charge 25c or less for a performance," he asserted. "Those theatres are paying little more under the new rate."

Meanwhile, exhibs were already moving on a number of fronts to battle the hiked rates. National Allied States, via its general counsel, Abram F. Myers, huddled with Dept. of Justice officials in an effort to light a criminal anti-trust prosecution under ASCAP. Exhibs also snared a promise from N. Y. Congressman Emanuel Celler that ASCAP would be subjected to a full-stage investigation by the solons.

Allied Would Appeal to D. of J.

Sounding off, Myers attacked the rate as "extortionate" and said he would appeal to the D of J. "Another civil proceeding, long-drawn-out and ineffectual, will serve no good purpose," he asserted. "We believe that ASCAP will abandon its mad course only when its officers and members feel on the backs of their necks the hot breath of a United States Marshal armed with a warrant of arrest."

"Under copyright law as it now stands," Myers added, "the cards are stacked in favor of ASCAP in any direct contest with the exhibitors.

"Except for that, the exhibitors might all refuse to take out licenses at the new rates and force ASCAP to bring thousands of suits all over U.S. Without that statute ASCAP could recover, at most, only the reasonable value of the performing rights exercised by the theatre owners.

"Despite Judge Nordbye's recent decision in the Berger cases, ASCAP's present outrageous action might well lead the courts to hold that the copyright owners did not come in with clean hands and thus deny them any recovery whatever. But under the copyright law, if the issue should go against the exhibitors, the copyright owners would sue for the minimum statutory damages of $250, which provision, ASCAP claims applies to infringement by exhibitors."

Allied biggie opined that refused of exhibs, en masse, to pay the license fees would be too great a risk to incur and that to "call a cop" was the only satisfactory recourse.

Newsreels

Continued from page 3

orders from top-drawer execs, have already prepped reports analyzing the effect of a cut to a weekly issue. It's understood that Warners which only recently acquired the RKO Pathe reel is strongly opposing the move. Whether other company prexies sold on the idea can win over Warners is problematical.

Film biggies proposing the plan claim it will save considerable by way of a drastic slash in rawstock consumed. They argue that the rise in price of rawstock and inability of the reels to jack their rentals to meet cost boosts warrant a 50% lopping of issues.

Opponents of the move, and practically all reel officials are in that camp, claim that revenues from the reels will drop proportionately to the 50% cut in service. Moreover, it's argued, contracts with exhibs provide for two-per-week deliveries of issues. Reels couldn't drop one of the issues, it's said, without violating those pacts.

Del Goodman New Coast Division Head for EL

Appointment of its first division sales manager has been made by Eagle Lion with the upping of Del Goodman to the post of Coast chief. Goodman takes over immediately to head up a territory covering the Portland, Seattle, San Francisco, Salt Lake City, Denver and Kansas City exchanges.

At the same time Sam Milner and Beverly Miller have been named district managers under Goodman. Milner will handle the Coast trio of exchanges and Miller the other three.

Goodman formerly was Paramount's Coast district manager.

Jerry Hoffman's New Spot

Hollywood, Sept. 2.

Jerry Hoffman is new director of advertising and publicity for Independent Artists, Inc., the Rosalind Russell-Dudley Nichols indie producing combo.

Hoffman's first chore will be to ballyhoo "The Velvet Touch," which gets under way Sept. 29. He moves over tomorrow (Wed.) from Sol Lesser Productions, where he has been chief flack for three years.

N. Y. Indies Grant 306 a 15% Increase; Boothmen's 34% Demand vs. Deluxers

Strike action of New York theatre projectionists Local 306, which was scheduled to begin on Labor Day (1) against several major circuits and Broadway houses was postponed by union heads following an emergency negotiations meeting last Friday (29). Agreement was reached at that time between circuit and union negotiators to continue contract talks for several weeks longer in order to avert the drastic strike step. Talks have now been going on for about four months with major bone of contention being the union's wage hike and 5% welfare fund demands.

Meanwhile, six-year contracts, with provisions for wage reopening talks every two years, were signed by Local 306 with the Independent Theatre Owners of America, Joelson, Studio, Trans-Lux, Randforce and Skouras circuits. Pact, which covers 400 men, gained an initial 15% wage increase. Union is currently negotiating with RKO, Loew's, Warner and Paramount in addition to the Roxy and Music Hall theatres for a 34% wage increase, an additional week's vacation pay, time-and-a-half for Saturdays and double-time for Sundays.

Local 306's deferment of strike action was made on the advice of James J. Brennan, vice-prexy of the parent International Alliance of Theatrical Stage Employees, who was assigned by IATSE prexy Richard F. Walsh to aid the local in its negotiations. In a similar situation recently, Walsh's intervention headed off a strike by film lab technicians, Local 702, and gained wage increases averaging 25%.

Major Leslie R. Thompson, RKO's labor relations consultant, is heading the circuits' negotiating committee with Herman Gelber, Local 306 prez, labor's spokesman. Gelber said if the circuits persisted in what he termed "their uncompromising attitude and stalling," the boothmen would ultimately take to strike action.

New York Theatres

ON THE SCREEN
WARNER BROS. present Clarence Day's
LIFE WITH FATHER
COLOR BY TECHNICOLOR
starring IRENE DUNNE · WILLIAM POWELL
with ELIZABETH TAYLOR
EDMUND GWENN · ZASU PITTS
From the Original Play by HOWARD LINDSAY & RUSSEL CROUSE
from Oscar Serlin's Stage Production
Directed by MICHAEL CURTIZ · Produced by ROBERT BUCKNER
Screen Play by Donald Ogden Stewart · Music by Max Steiner
CONTINUOUS AT THE AIR-CONDITIONED WARNER THEATRE · BWAY at 51st
DOORS OPEN 10:30 A. M.
SPECIAL LATE MIDNIGHT FILM

Humphrey BOGART · Lauren BACALL
in Warner Bros. New Hit
"DARK PASSAGE"
With
Bruce Bennett, Agnes Moorhead, Tom D'Andrea
Directed by Delmer Daves
Produced by Jerry Wald
In Person VICTOR LOMBARDO
and His Orchestra
With Borrah Minevitch's Harmonica Rascals
Starring JOHNNY PULEO
BROADWAY AT 47TH STREET
Air-Conditioned
WARNERS' STRAND

JUNE HAVER - MARK STEVENS
"I WONDER WHO'S KISSING HER NOW"
A 20th Century-Fox Picture in Technicolor
PLUS, ON STAGE—
SMITH and DALE
JOE HOWARD
Extra! MAURICE ROCCO
ROXY 7th Ave & 50th St.

RADIO CITY MUSIC HALL
Rockefeller Center
Cary GRANT · Myrna LOY · Shirley TEMPLE
'The BACHELOR and the BOBBY-SOXER'
An RKO Radio Picture
SPECTACULAR STAGE PRESENTATION

WILLIAM POWELL · MYRNA LOY
in M-G-M's "Song of the THIN MAN"
IN PERSON
BILL ROBINSON
ART MOONEY & ORCH.
BEVERLY TYLER
Extra Added Attraction!
LEW PARKER
CAPITOL
B'way & 51st St.
DOORS OPEN 10 A. M.

ROBERT YOUNG · ROBERT MITCHUM · ROBERT RYAN
"Crossfire"
SCIENTIFICALLY AIR CONDITIONED
DOORS OPEN 9:30 A. M.
RIVOLI
B'WAY & 49th ST.
POPULAR PRICES
CONTINUOUS PERFORMANCES

LOEW'S STATE
B'WAY & 45
ON SCREEN
Thurs. Sept. 4
1st N. Y. Showing!
'BLACK GOLD'
in Cinecolor
Anthony Quinn
IN PERSON
ED SULLIVAN
Harvest Moon Dance Winners
MONICA LEWIS
Extra!
Paul WINCHELL

SAMUEL GOLDWYN presents
DANNY KAYE · VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
COOL ASTOR BROADWAY & 45th Street

BING CROSBY
JOAN CAULFIELD
BARRY FITZGERALD
in "Welcome Stranger"
A Paramount Picture
In Person!
CARMEN CAVALLERO
And His Orchestra
RAUL & EVA REYES
NIP NELSON
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

An Opportunity For Exhibitors

TO UNITE

FOR PROTECTION

OF EXHIBITOR INTERESTS against unfair trade practices, unjust taxation, censorship, unreasonable government regulation and many other threats to exhibition as a free business enterprise, and

TO IMPROVE

the public standing of the industry to its lasting benefit.

• • •

The Directors of the AMERICAN THEATRES ASSOCIATION and the MOTION PICTURE THEATRE OWNERS OF AMERICA invite ALL exhibitors regardless of size or affiliation to attend a JOINT CONVENTION where a consolidation of these two national organizations will be considered, and where vital industry problems will be studied.

SEPTEMBER 19-20

SHOREHAM HOTEL,

WASHINGTON, D. C.

For reservations address: HARDIE MEAKIN • RKO-Keith Theatre • Washington, D. C.

FMA's First Annual Get-Together To Push Sharp Plans for FM Expansion

Washington, Sept. 2.

Savvy FM'ers are counting on the NAB convention date of Sept. 15 in Atlantic City to swell attendance at their first annual convention, skedded for two full days Sept. 12-13 at the Hotel Roosevelt in New York City. The infant FM Assn., less than a year old, is counting on at least 400 FM enthusiasts to turn out for its sessions in Manhattan and then to catch the Sunday train for the shore.

Not to be outdone by the plushier NAB meet, the FM boys have signed up FCC Chairman Charles R. Denny, Jr., to headline their get-together. Denny, having accepted the NAB invite, could not very well have turned down the bid from FMA.

Agenda for the FM parleys is jampacked and FMA hopes to make up in enthusiasm what it lacks in numbers. Convention will feature an FM progress report by prexy Roy Hofheinz, KTHT and KTHT-FM, Houston; launching of the first commercial FM network show over the Continental FM web; demonstrations of FM's high-fidelity from Major Edwin Armstrong's Alpine, N. J., station W2XMN; and a round-robin of discussions on that all-important subject of how to make FM pay off.

Here is the way the schedule looks now:

Convention Agenda

Friday's morning session will open with address by prexy Roy Hofheinz, continue with appointment of new FM committees; showing of the Gen-

(Continued on page 40)

Dillard in Line

Washington, Sept. 2.

Everett Dillard, flywheel of the pioneer Continental FM network and owner of indie FM stations WASH, Washington and KOZY, Kansas City, Mo. has the inside track to become the next prexy of the FM Assn., according to word here. FMA prexy Roy Hofheinz could have the job a second year if he wanted it, it was reported, but is rumored ready to swing his support behind Dillard at the upcoming elections during the FMA convention in New York, Sept. 12-13. Dillard is now vice-prez of FMA.

Other officers are Frank Gunther of Radio Engineering Labs, secretary, and Arthur Freed, prexy of Freed-Eiseman Corp., treasurer. Neither has indicated whether he will make a play to retain his post next year.

Dillard has support of majority of FM contingent who point to his record as proof of his ability to continue promoting FM.

'First Nighter' In Chi Exit for Coast

Chicago, Sept. 2.

Chicago radiodom's struggle to recover its former standing as a program production center wasn't helped last week when the Wallace-Ferry-Hanley agency let it be known that "The First Nighter" program will originate from Hollywood when it returns to the air (CBS) Oct. 4. What makes the pill particularly bitter is the fact that the leads, Barbara Luddy and Olan Soule, and the director, Joe Ainley, have all been residents of Chicago and developed their careers in local radio. The agency's headquarters are also in Chicago.

Reason given for the leads' migration to the Coast is that they will be in a better position to find additional work. Ainley's actress-wife, Betty Lou Gerson, also formerly of Chicago, is reported doing well in Hollywood radio.

The central divisions of the networks look on this continued exodus to the Coast with grim reproach. They recall that for years many of the player-migrants waxed rich off the Chicago soap operas and now, when they get a crack at a program lead which could originate from Chicago, they immediately prevail upon the agency to move the show to Hollywood, with the twin view of living in more dulcet climes and picking up what they can pick up in Hollywood radio jobs.

Network Premieres
(SEPT. 4-14)

Thursday, Sept. 4

Burns and Allen, comedy, sponsored by General Foods for Maxwell House coffee (Benton & Bowles); NBC, from Hollywood; Thur., 8:30-9 p. m. EDT.

Friday, Sept. 5

"Baby Snooks," comedy, with Fannie Brice, sponsored by General Foods for Jello (Young & Rubicam); CBS, from Hollywood; Fri., 8-8:30 p. m., EDT.

Saturday, Sept. 6

"Life of Riley," comedy, with William Bendix; sponsored by Procter & Gamble for Prell shampoo (Benton & Bowles); NBC, from Hollywood; Sat., 8-8:30 p. m., EDT.

"Truth or Consequences," audidience participation, with Ralph Edwards; sponsored by Procter & Gamble for Duz soap (Compton); NBC, from Hollywood; Sat., 8:30-9 p. m., EDT.

Sunday, Sept. 7

"Juvenile Jury," kid discussion; sponsored by General Foods for Gaines dog food (Benton & Bowles); MBS, from New York; Sun., 3:30-4 p. m., EDT.

Phil Spitalny orch, music; sponsored by Electric Companies Advertising Co. (Ayer); CBS, from New York; Sun., 4:30-5 5:30 p. m., EDT.

"The Shadow," mystery, sponsored by D. L. & W. Coal Co. for bluecoal (Ruthrauff & Ryan); MBS, from New York; Sun., 5-5:30 p. m., EDT.

"Quick as a Flash," audience participation, sponsored by Helbros watches (Weintraub); MBS, from New York; Sun., 5:30-6 p. m., EDT.

Drew Pearson, comment, sponsored by Lee hats (Weintraub); ABC, from Washington; Sun., 6-6:15 p. m., EDT.

"Charlie McCarthy," with Edgar Bergen, sponsored by Standard Brands for Chase & Sanborn coffee; NBC, from Hollywood; Sun., 8-8:30 p. m., EDT.

"Theatre Guild of the Air," drama, sponsored by U. S. Steel (B.B.D&O.); ABC, from New York; Sun., 9:30-10:30 p. m., EDT.

Monday, Sept. 8

"Charlie Chan," mystery, sponsored by Pharmaco Co. (Ruthrauff & Ryan); MBS, from New York; 8:30-9 p. m., EDT.

Tuesday, Sept. 9

Red Skelton, comedy, sponsored by Brown & Williamson tobacco (Seeds); NBC, from Hollywood; Tues., 10:30-11 p. m. EDT.

Wednesday, Sept. 10

"Great Gildersleeve," comedy, with Hal Peary, sponsored by Kraft cheese (Thompson); NBC, from Hollywood; Wed., 8:30-9 p. m., EDT.

Thursday, Sept. 11

Dick Haymes, music, sponsored by Auto-Lite (Ruthrauff & Ryan); CBS, from Hollywood; Thur., 9-9:30 p. m., EDT.

"Village Store," comedy, with Jack Carson and Eve Arden, sponsored by Sealtest (McKee & Albright); NBC, from Hollywood; Thur., 9:30-10 p. m., EDT.

Sunday, Sept. 14

Eddy Howard orch, music, sponsored by Sheaffer pen (Seeds); NBC, from New York; Sun., 8-8:30 p. m., EDT.

CBS to Capsulize Howard K. Smith News

Howard K. Smith, CBS' European news chief whose weekly roundups of events and trends in his area have long been aired Sundays at 1:45, will boil down his commentary to fit into intermission time on the CBS Symphony, Sundays at 3, starting Oct. 12.

Net has appropriated the 1:30-2 p.m. Sunday segment for its "Doorway to Life," effective Oct. 5, which also knocks out Lyman Bryson's "Time for Reason" talks which occupy the first half of this period. Bryson, currently in Paris on loan as advisor to UNESCO, is expected to become permanent chairman of CBS' "People's Platform" when he returns from Europe next month. He formerly moderated the "Platform" airers.

KLZ's "'Budget Brigadier"

PALMO FULLER

In addition to miscellaneous scripting duties, Palmo Fuller writes and appears as "'Sue Carson" on KLZ's popular daily participating program, "Budget Brigade."

KLZ, DENVER.

Stations Balk At Golenpaul Terms Set for 'Info'

Chicago, Sept. 2.

Number of Mutual's midwest affiliates have expressed themselves to their reps as somewhat stymied by the sales conditions imposed by Dan Golenpaul in his co-op deal on "Information, Please," with the network. Provision the stations particularly don't like is that requiring a firm 44-week contract from the local or national spot account buying the program.

The complaining stations feel that they will have a tough enough time trying to get away with Golenpaul restrictions on commercial copy without having to insist on a 44-week noncancellable contract. The demand, they point out, runs counter to the custom of local radio, which is bought with the privilege of cancelling on two or four weeks' notice. An influential factor in local and spot broadcasting has always been its flexibility.

As for the plug angle in the "Information" co-op contract, commercials must be sent to Golenpaul when requested. If the finds them objectionable, the station is required to have them changed, and if the client refuses to conform with Golenpaul's requirements the contract may be cancelled on Golenpaul's part on four weeks' notice.

Midwest broadcasters are also expressing themselves as puzzled by the yardstick, or whatever it is, that the networks are using in determining co-op programs costs for the various markets. ABC is operating on the basis of 80% of the gross nighttime hour rate of a station and CBS is asking 60% of that rate. The local price of an MBC co-op differs with the program. Using Chicago as an illustration, Abbott & Costello on WENR or WLS will cost $720, Joan Davis on WBBM would figure $540 and Mutual is asking $625 for "Meet Me at Parky's" on WGN. All three stations have the same rate, namely, $900. For "Parky's" it's 39 weeks, play or pay.

Following are some sample comparative prices on "Information, Please" and "Meet Me at Parky's."

Town	"Info"	"Parky's"
N. Y.	$2,500	$1,000
Chicago	1,800	625
Phila.	500	250
Boston	400	250
Detroit	400	250
St. Louis	250	200
Mpls.	175	150
Des Moines	90	60
Omaha	100	44

Chi RDG's Victory

Chicago, Sept. 2.

Chicago Radio Directors Guild won a last-minute victory over the Taft-Hartley bill last week. CRDG signed a contract with WLS, day before the bill became effective that would have banned guild shop. New pact that expires Dec. 31, 1949, calls for 8¾ to 10% raises. It sets a basic salary for new directors at $82.50; eliminates split shifts; sets up a 40-hour week with time and half for overtime.

Contract also covers for 10% cost of living increase next June if prices rise.

L. A. to N. Y. Production Swing

For the first time in several years, the production trend in commercial radio is from Hollywood to New York. According to the fall schedule, there will be 88 network evening (and Saturday and Sunday daytime, which are in the same talent and production category) programs originating from New York, compared to only 57 from the Coast. Even excluding news and miscellaneous shows, which involve relatively little production, Manhattan will have 69, as against Hollywood's 51. Last season, there were 63 stanzas originating on the Coast and only 57 in New York. In 1937, the figures were New York 54, Hollywood 14.

In comedy shows alone, Hollywood holds a big edge over New York. Because of its preponderence of talent, both writer and performer, Hollywood has 27 comedy shows, compared to only six in New York. However, because of its lower production costs and the presence of most of the ad agencies here, Manhattan dominates in the other categories, as follows: Drama, New York, nine, Hollywood seven; Mystery, New York 24, Hollywood seven; Music, New York 20, Hollywood 10; Audience Participation and Quiz, New York 11, Hollywood three; News and Miscellaneous, New York 18, Hollywood two.

NEW YORK

Comedy

Aldrich Family
Can You Top This?
Fred Allen
Henry Morgan
The Sheriff
Milton Berle

Drama

Theatre Guild
Ford Theatre
Reader's Digest
Real Stories
Big Story
Greatest Story
Let's Pretend
Theatre of Today
Grand Central Station

Mystery

Mystery Theatre
Shadow
Charlie Chan
Gangbusters
Mr. District Attorney
Big Town
Inner Sanctum
Thin Man
F. B. I. in Peace and War
Crime Photographer
Mr. Keen
Crime Doctor
Ellery Queen
Nick Carter
Falcon
Counterspy
Famous Jury Trials
Fat Man
Green Hornet
Mr. & Mrs. North
Warden Lawes
Deadline Mystery
House of Mystery
True Detective Mystery

Music

Voice of Firestone
Telephone Hour
Phil Spitalny
Contented Program
Merry-Go-Round
Album Familiar Music
Arthur Godfrey
Saturday Nite Serenade
American Melody Hour
Waltz Time
Jack Smith
Highways in Melody
Guy Lombardo
Big Break
Fred Waring
Sammy Kaye
RCA Show
Carmen Cavallero
Teentimers Club
Supper Club

Audience Participation, Quiz

Quick as a Flash
Juvenile Jury
Information, Please
Bob Hawk
Break the Bank
20 Questions
Fish & Hunt Club
Prof. Quiz
Darts for Dough
County Fair
Give & Take
Strike It Rich

News, Miscellaneous

America's Town Meeting
We, the People
Walter Winchell
Lowell Thomas
Arthur Hale
Bill Stern
News of the World
Doctors Talk
Elmer Davis
Fish & Hunt Club
Gabriel Heatter
Henry J. Taylor
H. V. Kaltenborn
Edward R. Murrow
Inside Sports
Leland Stowe
Boxing Bouts
Monday Morning Headlines

HOLLYWOOD

Comedy

Burns & Allen
Life of Riley
Edgar Bergen
Red Skelton
Great Gildersleeve
Fannie Brice
Village Store
Duffy's Tavern
Jimmy Durante
Judy Canova
Bob Hope
Jack Benny
Ozzie & Harriet
Jack Paar
My Friend Irma
Abbott & Costello
Faye & Harris
Fibber & Molly
Amos 'n' Andy
Date with Judy
Dennis Day
Eddie Cantor
Morgan-Ameche-Langford
Blondie
Corliss Archer
Lum 'n" Abner
Those Websters
Show of the Year

Drama

Lux Theatre
Screen Guild
One Man's Family
Dr. Christian
Mayor of the Town
Cavalcade of America
Stars over Hollywood
First Nighter

Mystery

This Is Your F. B. I.
Man Called X
Murder & Mr. Malone
Suspense
Whistler
Sherlock Holmes
Sam Spade

Music

Your Hit Parade
Dick Haymes
Nelson Eddy
Al Jolson
Kay Kyser
Meredith Willson
Burl Ives
Club 15
Gene Autry
Tony Martin

Audience Participation, Quiz

Truth or Consequences
People Are Funny
Take It or Leave It

News, Miscellaneous

Louella Parsons
Jimmy Fidler

"Show of the Year" will theoretically originate from both Hollywood and New York, according to what program is selected for rebroadcast, but most of the top-rating shows are comedies from the Coast, so it is included in the Hollywood list.

In addition to the above programs, Vaughn Monroe, "Dr. I. Q." and "Vox Pop" broadcast from different locations each week; "Quiz Kids," "Adventurer's Club," "Meet the Meeks" and "Curtain Time" are from Chicago; Elmer Davis, Eric Sevareid, Fulton Lewis and Drew Pearson are from Washington; "Lone Ranger" is from Detroit and "Grand Ol' Opry" is from Louisville.

SCHWARTZ A F-C-B VEEPEE

Chicago, Sept. 2.

When Milt Schwartz rejoins the Foote, Cone & Belding agency in Chicago late this month he will take the title of v.p. in charge of radio. Dick Fonda, who comes from FCB's Hollywood office Sept. 15, will be production head.

Schwartz's connection with the agency dates back many years.

Chi Pact Stalemate On Staff Continuity Writers

Chicago, Sept. 2.

Ben Myers, counsel for Chicago Radio Writers Guild, declared last week that the webs were refusing to negotiate for contracts covering staff continuity writers.

Lawyer claimed that webs fooled around until T-H act banned certain phases of the proposed contract. Officials of the nets responded that it was not their fault, if many of the people involved in the negotiations were on vacation during August.

TWILIGHT OF FOUR-WEB SYSTEM?

Sales and Vacancies

In the June 11 issue of VARIETY *appeared a list of '47-'48 availabilities of personalities and programs that, as a result of last season cancellations, etc., were thrown on the open market. Despite sponsor jockeying, network maneuvers and other agency-client-web activity in the intervening period, the majority of them are still for sale. Here's how the picture has resolved itself as the curtain lifts on the new broadcasting season:*

Abbott & Costello—Dropped by Camel at end of last season, they return in the fall under co-op sponsorship as part of the ABC Wednesday night top name parlay.

Don Ameche—Goes into new Old Gold show.

Kenny Baker—Still for sale. His "Glamour Manor" dropped by P&G.

Phil Baker—For sale. Exiting "Take It Or Leave It" and negotiating new quiz show deal.

"Beulah"—ABC network, unable to sell it, dropping it off schedule.

Mel Blanc—Dropped by Colgate, he's returning to his ex-"Point Sublime" regional network show.

Victor Borge—For sale. Socony took a powder on the Borge-Benny Goodman show.

Eddie Bracken—For sale. "Eddie Bracken Story" last sponsored by Texaco.

Bob Burns—For sale. Dropped by American Home Products.

Hoagy Carmichael—For sale. Sponsored last season by Ludens.

Carmen Cavallaro—For sale. Being replaced on Schaeffer Sunday show by Eddy Howard.

Cass Daley—For sale.

Joan Davis—For sale. CBS wants to co-op her; ABC also anxious to grab her.

Eddy Duchin—For sale. Was last year's Kraft Music Hall emcee. His 15-minute ABC Kreml commercial also going off.

Benny Goodman—For sale.

Bill Goodwin—His CBS Saturday night sustainer still unsold.

Jack Haley—For sale. Has switched over to MCA in new bid for sponsorship. Replaced on Sealtest show by Jack Carson.

"Gregory Hood"—For sale. Whodunit dropped by Petri wine.

Hedda Hopper—For sale. Her Camay show now off.

"Information Please"—Goes co-op on Mutual.

Frances Langford—Into new Old Gold show.

"Maisie—For sale.

"My Friend Irma"—Snared Swan Soap (Lever Bros.) as sponsor.

Garry Moore—Takes over "Take It Or Leave It" emcee role for Eversharp.

Frank Morgan—Into new Old Gold show.

"Mr. and Mrs. North—Now sponsored by Colgate.

Parkyakarkas—Going co-op on Mutual.

Georgie Price—For sale. His "The Bigtime" auditioned show for a while looked hot for sponsorship.

Roy Rogers—For sale. Cowboy star last on NBC for Miles Labs.

Mickey Rooney—His "Boys Town" package still up for sale.

Dinah Shore—For sale. Sponsored last season by Ford.

Ginny Simms—Now vocalist on the new Coca-Cola Sunday night show.

"Kate Smith Sings"—For sale.

Danny Thomas—For sale. Sponsored last season by Drene (Procter & Gamble).

John Charles Thomas—For sale. Last sponsor was Westinghouse.

Rudy Vallee—For sale.

"Vox Pop"—Has new sponsor, American Express, and moves into strong ABC Wednesday parlay.

Orson Welles—Doing transcribed show this fall under Fred Ziv auspices.

Alan Young—For sale. Dropped last season by Bristol-Myers. To do series of guest shots for Texaco as possible trailer to sponsorship.

Downey on Own As Spike Jones Tie Blows Up

The Morton Downey-Spike Jones half-hour CBS musical show for Coca Cola blew up suddenly over the weekend, following a lot of dissatisfaction. The upshot is that Downey will go it alone, reverting to his old format, with Coca Cola plunking down an additional $750,000 a year in order to spot Downey on Mutual, three nights a week (Monday, Wednesday and Friday) in the 11:15 period. The CBS program will be known as the "Spike Jones Show" and negotiations are now under way for a femme singer. It look like Dorothy Shay will get the nod.

Spotting of the Spike Jones music along with Downey as a combo, an MCA brainchild, provoked considerable eyebrow lifting in the trade. Apparently the coke people started to do some eyebrow lifting, too, and Downey, it's reported, was far from happy over the setup. So Coca Cola negotiated the Mutual deal.

Plan is to buy up as much of the Mutual web as is possible and spot Downey following the news broadcast. Meanwhile the client is trying to wrap up a deal which will permit for the Downey showcasing at 11:15 in all time zones, which will probably necessitate delayed pickups in some areas of the country. Downey will pick his own orchestra.

With the program originating from the east, it will also permit Downey to retain nitery commitments, including his upcoming Statler, Washington, engagement, with likelihood that he'll also reprise his Waldorf-Astoria, N. Y. engagement.

Heavy Sugar

Coca Cola's re-entry into radio, after a full year's hiatus due to the sugar situation, represents one of the year's major splurges, coin-wise and program-wise, among air bankrollers.

Four-way program ride on the networks includes: the Percy Faith-Ginny Simms Sunday night CBS show; the Spike Jones Friday night CBS show; the three-times-a-week Morton Downey show on Mutual, and the cross-the-board "Claudia" afternoon program.

CBS Has Until Sept. 16 To Meet Joan Davis 7G Wkly. Sales Guarantee

Chicago, Sept. 2.

Co-op deal which was consummated between Joan Davis and Hubbel Robinson, CBS v.p. in charge of programs, at a meeting here last week, gives the network until Sept. 16 to come up with enough sales to cover the guarantee of $7,000 weekly. The comedienne also has corollary deal with Ziv, Inc., giving the latter the distribution rights to recordings of her CBS co-op programs in markets outside the Columbia coverage.

CBS has had feelers out on the Davis proposition since Wednesday (27). If the option Robinson got leads to a contract, it will be CBS' first nighttime co-op. The series would start Oct. 15.

Miss Davis plans to return to the Coast as soon as she gets the final word, one way or the other, from Robinson, who himself is now in Hollywood and is due back in New York between Sept. 15 and 20.

'47-'48 SEASON TO ANSWER QUESTION

Some of the top economic surveyors of the broadcasting scene are of the opinion that the 1947-'48 broadcasting season may well furnish the answer as to whether or not, under the current system of operation, there is sufficient room to support four major networks.

Actually, they point out, no precedent exists as yet in determining whether, under a get-tough economic era, there'll be enough coin pouring into radio coffers to justify the existence of four networks. The war years, of course, with the sponsorship splurge of tax-deductible coin, was another story.

The webs then were well-heeled; there was more than enough business to go around. The years immediately preceding the war found ABC (then the Blue), just getting its bearings after its divorcement from NBC, and until a dozen years ago, when Mutual came into being, it was all NBC and CBS.

The question of a four-network survival takes on particular significance at this time, with the NAB ready to spring its new Standards of Practice code. Designed for the industry as a self-policing move, the new code is plenty tough in clamping down on objectionable sponsorship auspices, such as laxatives, deodorants and a flock of others that come within the "sensitivity" bracket.

True, NBC and CBS have been enforcing their own stringent policies on such bankrollers. If the new code is to have any teeth at all, it's argued, it must be a case of all four webs sticking to the letter in complying with the limitation on types of commercials.

Coming as it does in a hard-to-sell era, it raises the question whether networks with time to sell on their hands may not be economically forced to accept such commercials. If so, it would obviously weaken the whole structure of the code.

Plenty Gripes Loom on Code

Washington, Sept. 2.

NAB's proposed new industry code—clamping a three-minute ceiling on commercial copy in any 15-minute time period—is the No. 1 issue at this year's annual convention. This, at any rate, is the way NAB officials here size up the situation. Right now, plans call for distribution of the code document Sept. 14-15 as NAB members register. The press will be given advance copies with a strict "hold for release" date of Sept. 14.

As NAB'ers see it, bulk of longtime broadcasters look on the Code as a considerable improvement over the present standards of practice. However, the new ceilings on commercial copy will be tough to sell to some of the smaller operators, it was believed. The Thursday (Sept. 18) open session on the Code is expected to bring these gripes into the open.

It is pointed out that once a sponsor knows he can just get so much plug out of his airtime, he may be inclined to shop around more care-

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'H'wood Star Preview' Into 'Ellery' Spot on Sept. 28

Sullivan, Stauffer, Colwell & Bayles agency has set its new Whitehall-sponsored "Hollywood Star Preview" for a Sept. 28 preem in the NBC Sunday 6:30 p.m. spot now occupied by "Ellery Queen." Latter is being yanked because of net's objection to a whodunit being slotted following the "Catholic Hour."

Sponsor was permitted to move "Ellery" into the spot on a temporary basis following cancellation of the Bob Burns show last spring.

Format of "Preview" calls for top name film stars to make air intros of promising young actors and actresses from various picture studios, with the stars-of-tomorrow talent appearing in original dramats. Number of studios have already been lined up to cooperate in the deal. Joe Thompson will produce the airer, with Jack Van Nostrand directing.

S-S-C-B Snags Pall Mall Account From F-C-B, But on Maybe Basis

Don Stauffer, of the Sullivan, Stauffer, Colwell & Bayles agency, has snagged the Pall Mall account from Foote, Cone & Belding on condition he can deliver his projected "Show of the Year" program within two weeks. The announced starting date of the series is Oct. 1 and it's slated to replace the same client's "Big Story" in the 10-10:30 spot Wednesday nights on NBC.

According to Stauffer he had tentative clearances from 27 agencies and sponsors, provided "Show of the Year" involved no product or time conflict with their programs. Now that he has revealed the Pall Mall sponsorship and the Wednesday night NBC spot for the series, Stauffer figures he'll get final answers within 10 days on the various programs he seeks. Without being able to disclose any actual names, it's obvious that he expects to get such stanzas as Jack Benny and Jack Paar (both having the same American Tobacco sponsorship), as well as Bob Hope, Fibber & Molly, Eddie Cantor, Burns & Allen, Edgar Bergen, Fred Allen, Amos 'n' Andy, Fanny Brice, Milton Berle, Jack Carson-Eve Arden, Faye & Harris, Ozzie & Harriet, "Aldrich Family," etc.

However, there are numerous complications involved. For one thing, it would be difficult if not impossible to do a Wednesday night show from any other network, since the other sponsor would not want

(Continued on page 40)

CBS' $15,000,000

With the sale of "House Party" to General Electric, CBS has wrapped up 22 and a half hours of new business since the first of the year. In terms of billings it adds up to an approximate $15,000,000 for the network.

The GE biz also gives CBS a complete daytime sellout on network time, with the exception of a quarter-hour segment.

GE's $4,000,000 3-Show Splurge; 'House Party' Set

General Electric, which bowed out of radio completely last season, is re-entering the picture in a big way this season, with a three-way programming schedule that includes an institutional show, another earmarked for the Merchandise and Appliance Division and the third for the Lamp Division. All told it represents a time-talent expenditure in excess of $4,000,000.

GE, via Young & Rubicam agency, has just concluded a deal for sponsorship of John Guedel's "House Party" five times a week on CBS, representing $1,250,000 in billings alone for the network. It's a $5,000 a week package. GE Home Appliance Division had sponsored the show a couple seasons back, with CBS keeping it on co-op during the past season. When it returns Dec. 1 under GE auspices, it will move into the 3:30-3:55 afternoon period.

GE Lamp Division is picking up the tab on ABC's "Willie Piper" show and company has just bought Fred Waring and his orchestra-glee club as an institutional program for the Monday night 10:30-11 segment on NBC.

'Ford Theatre' to Do All-Negro 'Carmen Jones'; Lindsay's 1G as Emcee

With the signing of Howard Lindsay as m.c., at $1,000 a week, the regular talent for the "Ford Theatre" is all set. Show premieres Oct. 5 with Lillian Schoen's adaptation of "A Connecticut Yankee." It will take over the 5-6 p.m. spot Sundays on NBC, forcing that network's NBC Symphony concerts to move to a Saturday night time.

The revised schedule for the ensuing weeks is "The Great McGinty," adapted by Stanley R. Evans, Oct. 12; "On Borrowed Time," adapted by Nancy Moore, Oct. 19; "Coffin for Dimitrios," adapted by Evans from the Eric Ambler whodunit, Oct. 26, and "Ah, Wilderness," adapted by Sylvia Berger, Nov. 2. Subsequent offerings, the rights of which have been bought, but which have not yet been assigned for adaptation, include "Carmen Jones," Kaufman and Hart's "George Washington Slept Here," Priestley's "Dangerous Corner" and Norman Corwin's "We Hold These Truths."

"Carmen Jones" will be done with an all-Negro cast, as in the Billy Rose stage production of several seasons ago. It will use the Oscar Hammerstein, 2d, translation and lyrics, with special arrangements of the Bizet score. "We Hold These Truths," Corwin's drama about the Bill of Rights, is tentatively scheduled for Dec. 7, the sixth anniversary of Pearl Harbor day.

TOM MOORE FOR 'LADIES'

Chicago, Sept. 2.

Tom Moore will probably be named m.c. of "Ladies Be Seated" within a few days, replacing Johnny Olsen.

Toni, which shares the show with Quaker Oats wants first to give Moore a Schwerin test.

Hooper Coverage Survey Gets Fast Nix From BMB

As expected, Broadcast Measurement Bureau said "no" last week to C. E. Hooper's proposal that BMB adopt his coverage as a substitute for its own listening measurement methods. Bureau's research committee concluded that Hooper's plan "did not provide figures as valid as those of BMB Study No. 1 and that the economies claimed by Mr. Hooper are not substantiated by the cost figures in his proposal."

A BMB spokesman explained that the committee did not wish its action to be regarded as "an arbitrary move," the "reasons for rejecting Hooper's plan being more important than the turndown itself."

At the same time, Phil Frank, BMB exec secretary, announced that the deadline for stations to submit subscriptions to BMB in time to qualify for rate discounts has been extended from Sept. 15 to Oct. 1, primarily "because so many broadcasters have been or are now on vacations."

Advancement of the deadline also gives BMB a chance to offer the discount inducement to broadcasters during the NAB convention in Atlantic City this month.

Hooper's reaction to the turndown was that he'd stand by his claims, as far as doing a job for BMB is concerned, and that he'd go ahead, anyway, with his offer of "listener coverage" reports to individual stations and groups of stations during the coming year.

DROP IN RAZOR BIZ CUES 'FALCON' FADEOUT

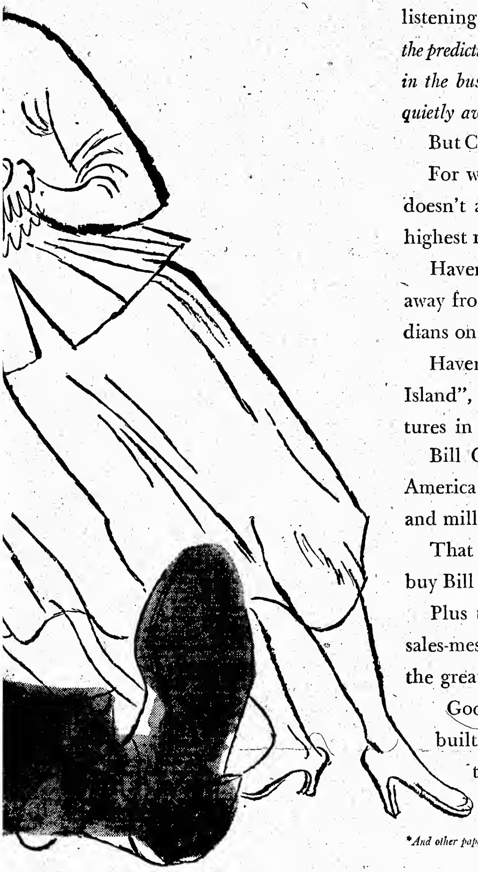
"Adventures of the Falcon" is due for a fadeout on Mutual after its Sept. 23 stanza. Net is reported making a final stab to hold the account, but American Razor (Gem blades) is said to have been hit so hard by falling off of razor biz that it's unlikely to renew, despite the show's 8.1 yearly Hooper average, which makes it Mutual's top-rated stanza. It's a Bernard L. Schubert package.

"Falcon's" spot Tuesdays at 8:30 will be filled by "Official Detective" starting Sept. 30 unless Gem has a change of mind.

SEEMS SILLY TO BRAG

ABOUT BILL GOODWIN

—when all America already knows he's certain star-stuff!



John Crosby, brilliant radio critic of the New York Herald Tribune,* made his report on Bill Goodwin, August 4, 1947, listening to Goodwin's own CBS show: *"I should like to venture the prediction that Goodwin...will develop into one of the top comedians in the business. And now, having laid my curse on him, I'll steal quietly away."*

But Crosby has just caught up with the rest of the country!

For who listens to the radio, or goes to the movies, and doesn't already know that Bill Goodwin is a comedian of highest rank?

Haven't you heard him, for years, take the microphone away from Bob Hope, Burns & Allen, and other top comedians on the air? *(Everyone else has!)*

Haven't you seen him in "The Jolson Story", "Wake Island", "Spellbound", or any dozen of the twenty-one pictures in which he has been featured? *(Everyone else has!)*

Bill Goodwin is one of the great household names in America *now:* friend and entertainer of millions and millions and millions of Americans.

That is what you get—already delivered—when you buy Bill Goodwin.

Plus the equally well-known fact that Goodwin is "the sales-message that walks like a man"; unquestionably one of the greatest *sales*-voices in America today.

Goodwin is now available for sponsorship in a program built entirely around his wonderfully-developed comic talent: a vehicle ready to deliver the extraordinary profits which top Radio brings its sponsors.

**And other papers, north, south and west*

A CBS PACKAGE PROGRAM

OZZIE AND HARRIET SHOW
With Ozzie Nelson, Harriet Hilliard, Janet Waldo, John Brown, Henry Blair, Tommy Bernard; Vernie Smith, announcer; Billy May, conductor.
Writers: Ozzie Nelson, Sol Saks, Poot Pray, Ben Gershaman, Paul West.
Producer: Ted Bliss
30 Mins., Sun., 6 p. m.
INTERNATIONAL SILVER
CBS, from Hollywood
(*Young & Rubicam*)

Ozzie and Harriet, back from vacation, have established residence once more at 1847 Rogers Road. Which is to say that one of the prize situation comedy packages is back on the air, again entrenched in its early Sunday evening slot on CBS.

Here is a type show that, like Fibber & Molly, is a sure guaranty for a season-after-season reprise. multiplying in stature as the years pass by. And just as Johnson's Wax, years ago, was willing to gamble with its Fibber & Molly comedy duo in the face of initial unenthusiastic audience returns, but convinced that the F & M formula would eventually pay off (as it has done in spades), so, too, will International Silver reap the benefits of the qualities that have gone into the O & H stanza. At the moment, the 6 to 6:30 segment may be a mitigating factor in holding down those precious Hoopers, but it's a foregone conclusion that it will eventually be yanked out of that spot and given prime time showcasing. Right now it's one of CBS' most valuable properties.

The Ozzie and Harriet Show is one of those happy blendings of strictly professional qualities. It strikes a responsive chord with the listener-at-home; it has a warmth and naturalness about it that suggests to mother, dad or the youngsters: "this, too, has happened to me"; the writing and the casting remain top-drawer, with the Janet Waldo and John Brown characterizations, along with the Nelsons, combining a note of realism with a wonderful exaggeration of an everyday incident. Perhaps one of the secrets in the success of the show is that it knows when to halt these delightful exaggerations before they enter the realm of absurdity.

Commercials accent the new Remembrance pattern of 1847 Rogers on the occasion of the company's 100th anniversary. Copy on last Sunday's opening show was a bit on the rhapsodic side. Aside from announcer Verne Smith, both Ozzie and Harriet also get in their own personal opening and closing plugs.
Rose.

LISTEN, LADIES!
With Monica Mugan and guests
Writer: Monica Mugan
Producer: Howard Milsom
15 Mins.; Mon.-thru-Fri., 12:15 Noon
CHRISTIE'S BISCUITS
CKEY, Toronto
(*MacLaren*)

After eight years with the Canadian Broadcasting Corp., Monica Mugan has switched to a private station for her pleasant noon chit-chats with the femme listeners and has such a pleasant voice and choice of gab-subjects as not to infuriate the male who may be hanging around the house. The ex-prairies-schoolma'am, who got into Canadian radio in 1936, is reputedly the first woman commentator in the British Empire to have a daily series but she's still young enough to be back on the airwaves this season after having her first child.

With the help of a legman, she whips her own program together and does her own writing, using Howard Milsom as vis-a-vis when she is not interviewing a guest. Format is three stories of current interest, particularly of the Ontario scene. Guest, on program caught, was Mrs. Walter Thornton, one of the "10 best-dressed women in America," who is currently establishing a model agency in Toronto. Monica Mugan writes good copy, the commercials are unobtrusive, and she has a rich contralto voice that is breezy in delivery, without that breathless chi-chi that is often the annoying trademark of lady gabbers.
McStay.

YOU HAVE SEEN ITS SHADOW
With Henry Fonda
Director: Thomas Teluso
Producer: John Swallow
30 Mins.; Fri. (29), 10 p.m.
Sustaining
WNEW, N. Y.

This is a plattered documentary being distributed in behalf of the National Foundation of Infantile Paralysis. It details, through brief dramatic sequences tied together with narration by Henry Fonda, the long battle by medical science to isolate and destroy "the invisible foe" of polio. It's a worthy theme, deserving wide airing, but the overall effectiveness of this stanza is only fair.

Fonda is the program's greatest weakness. It's not his fault—although he did seem to walk through the assignment. Obviously he was picked because of his name appeal, but if the producers had to have a picture star as narrator, they could easily have chosen one with a voice better suited for the chore than Fonda's, which is thin-strained and uncommanding.

Script, however, was packed with a good quota of facts on the polio fight and the dramat sequences, while not overly well enacted, were injected with sufficient frequency to keep Fonda's narration from palling on the listener. The platter, all told, is worth airing, but it's impact should, with proper handling, have been 100% greater.
Doan.

CLAUDE THORNHILL

Fresh from a triumphal road tour through the middle western states, the great Claude Thornhill aggregation will come to New York for a six-week return engagement at Hotel Pennsylvania's Cafe Rouge (September 8th).

During his stay in New York. Claude will cut a second series of transcriptions for Lang-Worth station affiliates—now 500!

LANG-WORTH, INC., NEW YORK

MR. KEEN
With Bennett Kilpack, Jim Kelly, John Raby, Vivian Smolen, Walter Greaza, William Zuckert, Florence Freeman, Joe Curtin; Larry Elliott, announcer; Al Rickey, music
Writer: Lawrence Klee
Director: Richard Leonard
Producers: Frank and Anne Hummert
30 Mins.; Thurs., 8:30 p.m.
WHITEHALL PHARMACAL
CBS, from New York
(*Dancer-Fitzgerald-Sample*)

Mr. Keen (played by Bennett Kilpack) returned last week (28) for another season of sure-footed sleuthing, courtesy of the makers of Kolynos tooth powder and Anacin tablets, for whom he's been gumshoeing for several years now. Still around giving Mr. Keen a hand at bringing a criminal to brook once each week is his Irish sidekick, Mike Clancy (Jim Kelly). Larry Elliott is still on the delivering end of solid, straight-forward (but too numerous) commercials. The whodunit continues in the slick Hummert mold—technically neat, professionally packaged.

From a story standpoint, it's standard stuff. Preem edition was "The Case of the Man Who Traveled with Death," death catching up with him in a hotel room after he licked an envelope—his wife had poisoned the glue on the flap. A public stenog gal is held for the murder until Mr. Keen clears her and traps the victim's wife by inviting her to lick another envelope from the same pack.

Programming-wise, it can be said for the stanza that it is less gory than some and doesn't indulge in creepy or fiendish goings-on. It could, however, have a little more personality. Mr. Keen doesn't come through as much of a "character."

One mystery about this mystery is why it clings to the "tracer of lost persons" tag. Mr. Keen gave up this novel (for radio, at least) pursuit in favor of ordinary private-eyeing several years ago.
Doan.

EDITH DUNNE SINGS
With Edith Dunne, Gerry Duval Quartet; Bill Bellman, announcer
Producer: Charles Wright
Writers: Bellman, Dunne
15 Mins.; Thurs., 7:30 p.m.
Sustaining
CBO-CBC, Ottawa

Here's a gal who's filling a vacancy on Canadian radio. Former femme voice with Len Hopkins' Chateau Laurier Grill orch, Edith Dunne has a set of pipes built for the mike and she knows how to feed it to the air, both singing and talking. It's a gal and a show that ought to draw raves from Trans-Canadian web dialers. What she needs is better musical backing than she had on teeoff (28) but the quartet's shortcomings seemed more mechanical than musical, and with shifting and improved placing in the studio, the little band will probably give her the support she requires.

Miss Dunne uses "Linger Awhile" for her theme, a song particularly suited to her low, almost but not quite husky voice. First show, she also sang "Peg O' My Heart," "Do I Worry?" and "Alamo." Quartet, with Woody Hill on guitar, Marcel Lafortune on violin, J. A. Brisbois on piano and Gerry Duval on clarinet, gave with "Pair of Nylons" and "Should I?".

First few Dunne shows will be produced by CBO manager Charles Wright, then announcer Bellman will take over.
Gorm.

DENNIS DAY SHOW
With Barbara Eiler, Dink Trout, John Brown, Bea Benaderet; Charles Dant, conductor; Verne Smith, announcer
Writers: Frank Galen, Arthur Alsberg, Chuck Stewart
Producer: Bill Harding
30 Mins.; Wed., 8 p.m.
COLGATE-PALMOLIVE-PEET
NBC, from Hollywood
(*Bates*)

Starting its second season, "A Day in the Life of Dennis Day" impresses as a sure click for commercial success. It has the ingredients of thoroughly professional radio entertainment. At the same time, it's precisely the sort of program that gives outside-the-industry critics the fidgets. That is, the show's rigidly set story flavor, its carefully exaggerated and maintained characters, and the America's boy aura of its star make it a natural for mass popularity, but inevitably draw the sarcastic comment of "intellectual" listeners.

The basic quality of the series remains the same as last season. As developed over several years on the Jack Benny show, the hero remains a callow, eager, timid and essentially likable boob entangled with various dominant characters. On Wednesday night's (27) seasonal premiere, he was still trying to win the girl, although any normal modern youth would have recognized her as self-landed long ago. In this episode, Day was trying to put the skids under a visiting summer theatre star, and he worked out a ludicrously complicated plan of becoming drama critic of the local paper to carry out the scheme.

If the plotting was a bit less than inspired, it at least supplied hooks for the required number of gag lines, nearly all of which were neatly laid out and expertly delivered. The theatre angle permitted Day to do various of his capsule impersonations of Hollywood stars and there were numerous jibes at the drama and radio critical fraternity (but which were mostly too tradey for studio audience comprehension).

Day's singing is, of course, a recognized asset for such a show, and the stooge performances of such dependables as Dink Trout, John Brown and Bea Benaderet, are unquestionably an essential ingredient. But without that professional scripting job, there'd be no framework for the operation.

The commercial copy on the series conforms to the Colgate-Palmolive-Peet trip-hammer pattern, with several voices in a dramatized bit and two announcers reading the sell. Some of the blurb about tooth paste "cleaning the breath while it cleans the teeth" sounds silly, and the whole halitosis approach is distasteful for living room reception. Besides the regular product plugs, there's a closing announcement for Lustre Cream shampoo and a hitch-hike for Palmolive's "14-day plan."
Hobe.

Follow-up Comment

Wallace Beery put in an unpretentious, pleasant interview spot on "We, the People" last Tuesday night (26). He pulled the biggest audience response of the show, incidentally, with an affectionate reference to the late Marie Dressler. Arthur Tracey, also guesting on the stanza, had one of those concocted human interest stories that habitually serve singers on such shows, and in this case it seemed slightly skimpy. Roger Pryor had range, flexibility and warmth as the temporary m.c. of the show and Danny Seymour again proved himself one of the most versatile and persuasive announcers in the business. But Oscar Bradley's music was only as usual.

"Big Town" was just another cops 'n' robbers potboiler Wednesday night (27) on CBS. The reporter-gets-gangster yarn was hackneyed, the characters were rubber-stamps and the playing of Ed Pawley and Fran Carlon was stock. Just to wrap up the package consistently, the commercial copy for Ironized yeast and Phillips milk of magnesia was unpleasant living room confab. However, the Molle shave cream hitch-hike was one unobjectionable moment out of the half-hour.

Eddie Cantor, who's turning more and more of his attention to causes for the public welfare, didn't kid for a second last Wednesday (27) when he narrated a special 15-minute airer via WNBC, N. Y., in behalf of the New York Infirmary. Stanza, with dramatic sequences, told the story of Dr. Elizabeth Blackwell, the first woman doctor, and her struggle to start the first hospital (on N. Y.'s lower eastside) ever to open its doors to the sick and poor, regardless of race, creed or color. This is the N. Y. Infirmary, and today it's seeking contributions to build a modern 12-story medical plant. Cantor's appeal was from the heart.

JACK SHAINDLIN

Leading film musical director in the East. Universal Pictures, March of Time, Columbia Pictures, Louis De Rochemont Prod. Conductor Carnegie "Pop" Orch. Last all-Gershwin concert at Bridgeport Stadium drew 10,000.

Lang-Worth Transcriptions; "Moo'd Music" - "Silver Strings"; "Radio Production Aids."

FOX MOVIETONE STUDIO, NEW YORK CITY.

RETURN ENGAGEMENT
With Peggy Stanley, Burford Hampden, Bill Keene, Jim Boles, Edgar Stehli, Vinton Hayworth, Joe Conway
Writer: Irve Tunick
Director: John Becker
Producer: Leon Levine
30 Mins.; Tues.; 10:30 p.m.
Sustaining
CBS; from New York

"Return Engagement" is CBS's summer series based on reprises of standout shows presented during the past several years by the "American School of the Air." Slotted at a late evening hour to serve as a trailer for adult audiences for the 1947-48 season which opens Oct. 4, these repeats are a representative display of the "School's" educational prowess. But a show that's excellent at 5:30 p.m. doesn't always hit the same mark at 10:30 p.m. Heard in this new late hour context, the pedagogic tone sounds a bit broader and the series' high school slant becomes far more obvious. Nothing, however, not even the fact that its shows cannot stand up as sock entertainment at 10:30 p.m., can detract from the uncompromisingly high standard set by the "School" in its own field of educational radio.

Third show in this nighttime series was entitled "Figuring the Odds," originally aired about two-and-a-half years ago. Part of the "School's" science curriculum, this program's objective was to humanize the meaning of statistics. Scripter Irve Tunick handled the problem via an imaginative little fantasy in which a new born babe's future was calculated by acturial tables. Show was a pleasant blend of fact and whimsy which was handled from all aspects of thesping and direction with care and finesse. But aside from the cleverness with which it made its point, it was lacking in sheer entertainment value. *Herm.*

CREED, COLOR AND COOPERATION
With Kenneth Johnson; Wakefield Holley, announcer
Director: Hoyt Andres
15 Mins.; Sun., 11 a.m.
Sustaining
WKY, Oklahoma City

One encouraging sign in radio is the growing awareness of the medium to its social responsibility, especially in the area of race relations. WKY, an indie operating in a city that is predominantly southern in its outlook and prejudices, has recently joined that group of stations, many below the Mason-Dixon lines, which are bending their efforts to the problem's solution. WKY's approach in "Creed, Color and Cooperation" is to skip the rough spots and concentrate on the rosier side of progress already achieved. Program is straight commentary with Kenneth Johnson, a Negro student at Langston University, handling the chatter.

As the series shaped up on its first session (10), it was not too impressive either from the viewpoint of its intellectual boldness or dramatic effectiveness. Johnson angled his talk exclusively to the Negroes in the community, thus severely limiting the scope of a program which is ostensibly aiming for cooperation between the races. Commentary, moreover, in being compelled to play up the brighter side, magnified out of all proportions the progressive significance of Oklahoma Governor Turner's appearance at an all-Negro town where he straddled the fence with some shopworn platitudes about race harmony. Johnson hailed the event as a major step forward but his analysis lacked conviction, and in general, his commentary was marked by a deficiency in critical penetration.

WALTER WINCHELL
With Hugh James, announcer
Producer: John Hoagland
15 Mins.; Sun., 9 p. m.
JERGENS
ABC, from New York
(*Orr*)

The unique qualities that have made Walter Winchell the top solo radio act and established his name as an international byword are again evident as he returns for the fall season on the ABC network for Jergens. The columnist remains a controversialist and his broadcasts pulsate with excitement. Whether the listener agrees with Winchell or violently disagrees, he won't remain passive. No one can hear his show and fail to have feelings about it. That demonstrably means high Hoopers and enormous influence. And, incidentally, though Winchell's taste may be questionable at times, no one can quarrel with him about his enemies—he has a collection of enemies anyone might be proud of.

As frequently happens on a Winchell broadcast, his show Sunday night (31) lacked any particularly explosive material, so he apparently felt it necessary to use an even higher voltage delivery than usual. It was still extremely provocative listening. Among his items was a prediction that the Army will whitewash Gen. Lee of the current charges against him (Winchell muttered an eloquent "Oh, my God" aside comment), quotations from a patriotism talk he recently made in a veterans' hospital, a report that Nazi agent George Sylvester Viereck claims to write the speeches of Sens. Langer and Wherry and a tip that Mayor O'Dwyer will be a candidate to succeed Sen. Wagner.

As usual, Jergens had an opening commercial spot and a major sales spiel near the end. The latter announcement used male and female commercial voices, with announcer Hugh James socking the hard-selling pitch. The products mentioned were Jergens lotion and under-arm cream. Ben Grauer, currently out of the country, returns to the show as announcer next week.
Hobe.

KID'S WORLD
With Vern Swartsfager, John Hicks, Wayne Babb, Joe Hogan, Johnnie Kitts, Bob Kennamer, Tommy Mills, Bob Sheridan, others
Writer-Director: John Hicks
Producer: Roy George
Sustaining
KRLD, Dallas

A program of documentary stature, "Kid's World" constitutes a potent contribution to stem the spread of juvenile delinquency in the Dallas area. Actually, show is an offshoot of a wide movement, having the support of the entire region inasmuch as there's an actual organization which picks up wayward boys and attempts to set them straight.

There's no hocus-pocus in this session. Interviews with delinquents recorded in jail, and talks with families of the boys provide a complete case history that's dramatically presented. There's fodder for parents, social agencies and the public at large in what the boys have to say. Unfortunately on the session caught, regeneration came too late. A trio of lads had been sentenced for a total of 18 years for a series of armed robberies. Their talks served the purpose of pointing out that crime doesn't pay to other boys, which in itself serves a useful purpose.

Leader in this movement is a Texas pastor, Vern Swartsfager, known as the Padre. He has formed an organization Gremlin Club, to keep the kids in line, help former delinquents get started again. Club has its own kangaroo court which metes out punishment to malefactors, generally by putting them in a boxing match. Other, program by the organization "Kid's World Court" describes their judicial proceedings.

This airshow represents an exceedingly high type of public service programming and could be repeated in other cities throughout the country inasmuch as juve delinquency is a national problem.

FAIR WEATHER HOUR
With Rosalind Marquis, Bill Pickett, Kenneth Meeker, Bob Flournoy, Fair Weather Quartet, Robert Hutsell's Orch
Writer: Jack Brooks
Producer: Peter Disney
25 Mins.; Fri., 6:30 p.m.
FEHR BREWING CO.
WHAS, Louisville
(*Benson & McClure*)

Probably the most ambitious commercial show on this 50,000 clear channel CBS outlet, 25 minute suds stanza packs a lot of wholesome listening into the abbreviated half hour (cut five minutes short to accommodate the Johns-Manville news shot from CBS). Session is scripted by Jack Brooks, currently a program director for a Lexington. Ky. station, and he turns in a professional job. Stresses the quality of the sponsor's product, particularly in combination with fine food, and as an adjunct to parties, picnics, and family gatherings, a slant which never strays over the border line of good taste.

Program's title is a natural, as is the opening and closing bars by the male quartet "For It's Always 'Fehr' Weather." At show caught, vocalist Rosalind Marquis displayed plenty

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BARGAIN BASEMENT LICENSES

'No More Kestens Around': CBS

CBS' promotion-advertising exec situation has resolved itself into the conviction—long shared by the network—that "Paul Kesten's a tough man to follow." Since, years ago, Kesten moved up, and eventually retired from the network operation, CBS, in a multiple turnover of executives, has tried to duplicate the inspirational qualities that went into the web's top promotional job. Without admitting so in so many words, CBS now has practically resigned itself to an awareness that "there aren't any more Kestens around."

Latest of the promotional-advertising execs relinquishing the berth is Dave Fredericks, who has been transferred to other activity. And CBS says they're not even going to try to get a new man. William Golden, who handled the job prior to Frederick's entry, is again taking over. It's the opinion of the web echelon that Golden, and for that matter Fredericks, is a man of considerable talents with proper promotional know-how. But the quest for another Kesten has definitely ended.

Meanwhile the web is continuing its search for a top operator, preferably a man with agency background, to move in on sales-programming as liaison between the sales and program depts. and clients and agencies. That, too, CBS concedes, is a tough nut to crack.

Radio-Conscious AFL Planning Major Drive Vs. Taft-Hartley Law

Washington, Sept. 2.

The chip-heavy American Federation of Labor is getting ready to dish out another healthy block of dough for purchase of radio time to defeat the Capitol Hill solons who voted for the Taft-Hartley Act. The usually conservative Federation, which got its feet wet in radio with a $400,000 ether campaign to block passage of the T-H legislation last June-July, is writing off that abortive attempt as "too little and too late." However, enthusiastic audience response to that initial flier has apparently sold the DAR of trade unions on radio as a propaganda medium. As a result, the AFL is about to break with the past, become an active political partisan and spark an all-out ether fight to upset the labor law.

Teeoff is expected this week in a radio address by George Meany. The AFL secretary, who worked closely on this summer's radio campaign, will make the first affirmative plug for funds in a recommendation to the AFL's all-powerful executive board, which meets in Chicago next week. And, if the executive board backs him up, Meany is expected to have little trouble selling the AFL membership on the idea when they get together at their Frisco convention in October. Same technique of pooling talents of the AFL entertainment unions to produce the shows—with each performer accepting the lowest union rate for his

(Continued on page 40)

Richards to Package, Sell Time on Trio of 50 Kw's; 'Blanket the Nation' Bally

Hollywood, Sept. 2.

Pitching for national accounts, G. A. Richards plans to "package" his three 50,000-watt stations, KMPC, Los Angeles; WJR, Detroit, and WGAR, Cleveland, as a unit. Overall promotion being planned will stress the combination, rather than stations singly, aim being to impress that Richards' enterprises virtually blanket the nation.

The Stanley Boynton Co., of Detroit, is currently working out details of the plan, first discussed at a recent meeting in Chicago by the managements of all three, and over which Richards himself presided. Promotional campaign will probably break around the first of the year, heavy concentration being planned in trade journals, etc.

CORWIN'S UN SHOW TO GET CBS AIRING

Norman Corwin's specially transcribed United Nations show will be aired on CBS on Tuesday night, Sept. 16, in the 10-10:30 period, with a live pickup by the Canadian Broadcasting Corp.

Program, describing the results of the UN General Assembly and the forecast for the next Assembly, will get a world-wide distribution. BBC will transcribe the Corwin show, with platters being sent to other parts of the globe.

How Hooper Rates 'Em

(*Sept. 1*)

"Mr. D. A."	11.1
"Take It-Leave It"	10.1
"Man Called X"	10.0
"Hit Parade"	8.8
"Crime Doctor"	8.3
"Inner Sanctum"	8.2
"Big Story"	8.2
"This Is Your FBI"	8.0
"Sam Spade"	7.8
"Break the Bank"	7.8
"Man, Merry-Go-Round"	7.5
"Dr. I. Q."	7.5
"Col Stoopnagle"	7.4
"Can You Top This"	7.2
"Crime Photographer"	7.1
"Meet Corliss Archer"	7.1
"Murder—Mr. Malone"	7.1

Toni Technique: Integrating Show To Fit the Plug

Chicago, Sept. 2.

Toni Permanent Hair Wave, through its agency, Foote, Cone & Belding, is reversing the process of selecting a program. The custom has been to first buy a show and then see about integrating the commercial. For the 11-11:15 a.m. strip which Toni bought on NBC last week the account will base its choice of a soap opera on how snugly or effectively the plug itself fits into the show.

The Schwerin organization, with which Toni recently signed a contract, will have the task of testing the idea. Candidate soapers with the commercials dubbed into the audition records will be played for audience panels and the reactions

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MAX WYLIE PASSES UP MBS POST TO FREELANCE

Max Wylie, until recently with Young & Rubicam, has since accepted and then turned down a production supervisory job with the Mutual network, in order to devote full time to writing. His assignments include fiction, magazine articles and several book reviews, as well as audition scripts for radio and work on a legit play. He figures his present commitments will require about a year, full time.

The Mutual job, which Wylie first agreed to take but reconsidered and refused, is said to have called for a big salary. However, he believes the various freelance writing stints will pay off higher and, in any case, are something he's long wanted time to do. The legit play he'll work on is a comedy about psychiatry and progressive education. Another play, "The Greatest of These," was tried out on the road last spring, but dropped.

Wylie is a brother of novelist Philip Wylie.

GOLD RUSH DAYS OF RADIO GONE

Washington, Sept. 2.

Day may eventually arrive when licensees will be trading their radio station permits for not much more than the price of a new car, if the present trend continues. In the past three weeks, the FCC has been on the receiving end of at least a dozen requests to barter off licenses and construction permits at what look like rock bottom prices.

Apart from the price factor, there is an unusual amount of just plain horse-trading among permit-holders. A lot of stockholders are backing out of new station bids, new money (though not much of it) is coming in. In other instances, well-known radio figures, who have bought and sold one or more stations during the lush war years, are appearing as potential buyers of new station properties. All of which is making FCC sit up and take notice, particularly on the "license trafficking angle."

Another unique angle is the upsurge in swapping of mere construction permits at what looks like no more than the organizational costs of getting the original corporation together. As the competition gets tougher, the bidders appear to be getting scared and trying, at least, to salvage their investment.

Here are a few of the transfer applications which have reached FCC in the past week:

1. Clarence L. Menser, ex-NBC veepee in charge of programming, applied to take over the c.p. of station WBLW, Lake Worth, Fla., for $10,214 in cash and a promise to pay off outstanding obligations (about $2 500 worth to station's radio lawyer and engineer). James Edmundson, who masterminded the original application, says he is getting out of radio because of bad health. If FCC approves, Menser will move to Lake Worth and supervise the station. WBLW was authorized last April.

2. Elsewhere in Florida, the Wabash Broadcasting Corp. put in a bid for the license of 10-month-old WDHL, Bradenton, for a bare $70,000. Station, a fulltime outlet, has a net income under $3,000 for its ten months on the air.

3. In Michigan, owners of WABJ, Adrian, wanted the FCC okay to transfer this fulltime station to one James Gerity, Jr., for $62,000. In Flint, Mich., the Drohlich brothers, present owners of WWOK applied to sell it to the Cooperative Radio Co. of Houston, Tex., for $100,000. The Drohlichs earlier sold KDRO, Sedalia, Mo. They claimed that with at least seven other grants in the Flint area they are unwilling to continue a hazardous radio operation. They expected to get their station on the air for $40,000 but actually spent over $80,000 with the hikes in construction and labor costs.

4. In New York state, ex-newspaperman Bernard Johnpoll, recently authorized to build a local watter in Liberty, N. Y., applied to assign his construction permit to the Sullivan County Broadcasting Corp. for a sales ticket covering his actual organizational expenses. The call letters of the Liberty station are WVOS.

The situation can be duplicated in 23 other cases by actual FCC count. It looks like the "gold rush" days in radio are definietly over.

Sponsor Trouble Causes Russell 'Break' Bowout

Chicago, Sept. 2.

Sponsor trouble caused Connie Russell, chanteuse, to bow out of the finals for the NBC "Big Break" show. Singer was one of the four contestants due to originate Sept. 7 from New York.

McLaughlin House Coffee, which air Miss Russell locally, nixed the deal when it found out that she would have to miss several broadcasts here in order to appear in N. Y. Sponsor also chilled to idea that gal was going to get big break at last. Figured that was what they were paying her for all this time.

Airwaves Heavy With Smoke as Cig Companies Make Their Best Showing

The new broadcasting season finds the cigaret companies more firmly entrenched in radio than at any previous time. They've been buying up shows—daytime and nighttime—at an accelerated pace within the past couple of months, indicative of a competitive era that's probably unprecedented. All told, the networks are pocketing additional millions in billings this fall as the ciggie firms tee off their multiple programming roster.

Chesterfield's "Supper Club" on CBS has long satisfied its client as a solo network effort, but now has splurged into the daytime field with the cross-the-board bankrolling of the Arthur Godfrey CBS show.

American Tobacco (Lucky Strikes and Pall Mall) is practically shooting the works. Besides Jack Benny and "Hit Parade," Jack Paar joins the fall-winter roster as an LS/MFT standard-bearer, with Pall Mall hiking its budget to take on the high-priced "Best Show of the Year" reprise program.

Philip Morris, already entrenched with a flock of network commercials, including Milton Berle on NBC, "Crime Doctor" and "It Pays to be Ignorant" on CBS, and "Heart's Desire" on Mutual, is in the market for an additional show, aimed specifically at the under-21 age customer bracket.

Old Gold has the $17,500-budgeted Frank Morgan-Frances Langford-Don Ameche CBS show on tap and Camel goes to the post with "Screen Guild Players," Bob Hawk and a 15-minute daily segment of Paul Whiteman on ABC. Raleigh repeats with both Red Skelton and "People Are Funny."

Now Is That Nice?

Hollywood, Sept. 2.

Call it an oddity, irony or what you will but ABC last week sold a piece of time that will evoke both anguish and tittering. Right after Drew Pearson goes on his prediction binge and before Jimmie Fidler gives out with his exclusives—in between, mind you—a chap selling oil shampoo will shriek, "don't you believe it." That's the name of the show and the sponsor won't change it. If they don't like their neighbors they can always move.

Cowan's 8-Way Roster Impetus To Transcription Biz

Emergence of the Louis G. Cowan transcription business from a single show ("Murder at Midnight") operation one year ago to a current eight-program showcasing, with billings covering 375 stations throughout the country, offers evidence anew of the competitive situation shaping up the fall and winter among the platter impresarios. It's the opinion within the trade that the open-end transcription biz, aimed at local sponsorship, will reflect itself in unprecedented b.o. returns during the '47-'48 semester, particularly now that top show biz personalities have tossed their hats into the transcription ring.

Cowan's upswing into the bigtime is also evidenced by his "live programming" activities, which will include an upcoming "FRD America" farm show series scheduled for a Mutual teeoff next month, with most of the programs originating from WGN in Chicago. Also on tap is a new show tabbed "Mr. Unknown."

The Cowan transcription roster includes the new Tommy Dorsey disk jockey show for five or more full hours a week (it preems Sept. 8 on 150 stations, with WMCA, N.Y., carrying it 12 hours a week); the "Murder at Midnight" half-hour mystery package; "Smiths of Hollywood," the half-hour situation comedy with Arthur Treacher, Brenda Marshall and Harry VonZell; "Red Ryder," the half-hour comic-strip western; "David Street Song Shop," quarter-hour musical; "Theatre of Famous Radio Players," prestige dramatic series; "Barbershop Harmonies," 15-minute musical and Gaslight Quartet, and the Joe McCarthy five-minute sports commentary.

Waring Shift to Give NBC A Sock Curtain-Raiser While Hiking Show Rate

Fred Waring's morning NBC show gets off the Tom Breneman hook Sept. 29, when it moves from the 11 a.m. (opposite "Breakfast in Hollywood") period to 10 a.m.

The three-way Breneman, Waring and Arthur Godfrey (CBS) opposition programming has consistently put the former in the rating lead, with the latest Hoopers showing Breneman with a 4.1 for the first 15-minute segment and 4.5 for the latter quarter, while Waring snared 3.2 for the American Meat Institute sponsorship days and 3.3 under the Minnesota Canning bankrolling. Godfrey's Chesterfield stanza has a 2.7.

Variety of factors were involved in the Waring shift, with the imminent sale of the 11 a.m. segment, of course, not the least among them. NBC, too, on the basis of the Waring top audience pull in the mountain zones, when he's heard at 8 a.m., feels the 10 o'clock eastern slotting gives it a sock curtain-raiser on the day.

"Katie's Daughter," formerly heard at 10, moves into 11:15.

Ask New Method In License Bids

Washington, Sept. 2.

An FCC Bar Assn. Committee has recommended a brand new method of handling new station bids which, if adopted by the Commission, may revolutionize present methods of processing station requests.

Committee has suggested that, once an application is filed, all standard broadcast bidders be required to advertise the fact twice a week for three weeks in their hometown paper. FCC would wait 90 days after the date on which the bid was filed, and then announce flatly that no competing requests would be considered for that channel. FCC engineers and lawyers would then process the request, regardless of any conflicting bids which might be filed before a construction permit could be handed out.

As the Bar Assn. committee sees it, this would give everybody fair warning when a new bid is filed, and at the same time speed up FCC action on applications. It would also tend to discourage last-minute filing of block applications, which now tie FCC's hands for years at a time.

The recommendation has been forwarded to the Commission informally, but has not yet gone before the executive committee of the Bar Assn. The exec committee must okay the procedure before it becomes official. Idea was advanced by committee composed of radio attorneys Leonard Marks, ~~chairman; Philip Bergson,~~ Francis Welch, Omar Crooks, David Tolman and Robert Irwin.

JAP RADIO AIDS IN INFO ON U.S. ARMY WAR DEAD

Tokyo, Aug. 19.

Jap radio stations last week were enlisted in a new role—that of aiding in the recovery of bodies of American war dead still buried in Nippon.

Stations daily devote spot announcements urging Japs to volunteer information regarding burial spots to U. S. Army personnel. Officials believe almost all bodies have been located, but are making one final, far-reaching search just to make sure.

Now's the time to Make Hay *with* Sammy Kaye

WHAT PUBLICITY!

Sammy Kaye and his popular *So You Want to Lead a Band* program are making news. Exciting news! Millions of radio listeners have been reading big feature stories in leading national magazines about Sammy and his great variety show. What's more, they're tuning in... and they love it! Seems like *everybody* wants to lead a band!

LOOK had a wonderful 3-page word-and-picture story recently! Here's a sample:

> **"It's a musical free-for-all, this *So You Want to Lead a Band.* It's also a chance for every would-be bandleader to get his hands on the conductor's stick. And if his creative instincts are not satisfied, his practical ones are. To the winner goes a chance at fairytale prizes.**
>
> **"The contestant list of *So You Want to Lead a Band* reads like the classified directory. Taxi drivers, ministers, undertakers, jockeys, teachers and school kids have all been on the program. So have bus drivers, bartenders and plumbers. The youngest was 13, the oldest 73."**

And in NEWSWEEK a few weeks ago did you see the big feature story on page 82 titled "They Lead the Band"? It tells the details (complete with photos) of the thrilling finals at Carnegie Hall of this year's national amateur bandleader contest.

The winner—his prizes included a two-week trip to the Dominican Republic, a television set, matched luggage, a lady's wardrobe valued at $750, an outboard motor, matched golf clubs, tennis racquets, a badminton set, a week's stay in New York, a specially engraved watch and cigarette lighter!—was Rodney Andrews, a 17-year-old high school graduate from Dayton, Ohio.

"SO YOU WANT TO LEAD A BAND"

STARRING

SAMMY KAYE

AND HIS ORCHESTRA

MONDAYS—9:30 P.M. EDST

WHAT AN OPPORTUNITY!

Some smart advertiser is going to make hay with Mr. Kaye! Here's a show for sale that is *already established,* already a hit; there are no chances to take.

SO YOU WANT TO LEAD A BAND has two other unique advantages. First, the sponsor—with Sammy Kaye as his star salesman—can do a tremendous LOCAL PROMOTION job. The program is broadcast from cities all over the nation. In each city there are newspaper stories, store displays, and plenty of word-of-mouth publicity. Under sponsorship there could be a big sales meeting, a banquet, a dance after the broadcast for dealers and their wives, etc. Think of the thrill for the wholesaler who is playing host in his city—think of the goodwill, the increased interest in the sponsor's product. Imagine having city after city declare a holiday when YOUR salesman comes to town. And, of course, SO YOU WANT TO LEAD A BAND is a *natural* for television! Imagine what fun it will be when audiences can *see* as well as *hear* the contestants in action!

WHAT ARE YOU WAITING FOR!

SO YOU WANT TO LEAD A BAND is for sale. If you're on the lookout for a big-time variety show with the added advantage of local promotion, *don't delay:* write, wire or phone for complete details to ABC Program Department, 30 Rockefeller Plaza, New York City.

ABC American Broadcasting Company

A NETWORK OF 261 RADIO STATIONS SERVING AMERICA

'Celluloid' Net in Place Radio-Type Seen Closer Due to Fairbanks Films

Replacement of the radio-type network for television by a "celluloid network" established by individual advertisers was seen in the trade this week via interest shown by advertisers in the recently-disclosed Jerry Fairbanks films produced specifically for video.

Although no deals have yet been inked for the films, McCann-Erickson's Russ Johnston, Fairbanks' spokesman in New York, revealed that at least one topcoin advertiser has sought exclusive rights to the first series of pictures. Advertiser, Johnston said, wants to place them on every station currently in operation, with the intent of adding each new station as soon as it begins broadcasting. If the plan goes through, therefore, stations tied in with NBC, CBS, DuMont, Mutual and the other tele "webs" would all be running the same shows, but the network thus set up would be controlled by the individual advertiser and not by a single broadcasting outfit.

Radio nets, as they're known today, came into being through the necessity of local stations to affiliate themselves with a network that could offer them topdrawer shows on which they could make a profit, Johnston pointed out. If radio transcriptions in the early days of the AM medium had been developed to their present technical excellence, the present radio nets would probably have developed only for airings of on-the-spot pickups, such as sports events. With film forming video's transcriptions, it's believed entirely possible that tele networks comparable to those in radio will only exist for the same type of on-the-spot show.

Entire premise, of course, is based on the question of whether filmed shows will play as large a part in tele programming as film proponents optimistically hope they will. There's still much to be said, it's argued, for the belief of top NBC, DuMont and other tele execs that live studio shows offer the type of spontaneity and intimacy that tele should have. Question of economics is even more important, it's pointed out, since any film show must present quality comparable to that of a live show at the same or lower cost to the initial producer and to each station carrying the program.

New Rate Card

In line with that, Johston has revealed the rate card to be put into effect immediately for the Fairbanks films. All-embracing rate structure has been set up for all existing stations and for those still building, based primarily on the number of sets in circulation in each city and the population. New York, of course, tops the list at $1,500 for each film in the series, followed by Chicago at $750; Los Angeles, $750; Philadelphia, $500; Detroit, $500; Washington, $400; St. Louis, $400, and Schenectady, $300. Rates are also given for 30 cities in which construction permits have been granted, ranging from $500 for San Francisco to $100 for Ames, Ia.

Discount of 10% of the total is to be given for any advertiser buying the films for five or more markets; 15% of the total for 10 or more markets, and 20% for 20 or more. Under Fairbanks' present plans of lensing only 17 films in each series at the outset and permitting two repeat showings of each film gratis, Johnston pointed out, an advertiser buying the service for N. Y. would pay only $500 a showing. And that, he declared, is certainly much less than the production cost of a 20-minute live show.

Johnston declared that a celluloid network such as he envisages would only be a temporary expediency but expressed the belief that film would enjoy at least a three-year period all its own, when stations will be linked together largely through film. "We can't kid ourselves," he declared. "Television must develop as a network. If television is going to be of value to the people of the U. S., they must be able to see the world series, the championship fights, races, etc., as they occur."

High cost of the coaxial cable or a radio relay, only two systems developed thus far for networking live shows, have yet to be proved economically, he pointed out. "Although we have network operations available now," he said, "film will not hold up development of network operations."

HARRY SALTER
MUSICAL DIRECTOR
It Pays to Be Ignorant, CBS; Scotland Yard, MBS.
VARIETY (Aug. 27): "Harry Salter's sock musical job on the CBS 'We Went Back' documentary still exciting considerable trade comment."
Direction-M.C.A.

GF Pulls in Tele Coin Reins; Sez It Wants to Research

Young & Rubicam's dwindling television billings will take it on the chin again after Sept. 25, when General Foods is slated to drop sponsorship of the Thursday night 8:30 to 9 slot on WNBT (NBC, N. Y.). Money that G-F saves via the move will be channeled into "a more extensive television research program this fall," according to Howard M. Chapin, head of the firm's tele committee.

Y. & R. earlier lost another half-hour on WNBT, when Bristol-Myers decided to cancel its sponsorship of the "At Home With Tex & Jinx" show on Sunday nights. Agency is now left with only the Gulf-sponsored "You Are an Artist" show, which is aired on WNBT Thursday nights from 9 to 9:10. G-F, meanwhile, continues as sponsor of the 8 to 8:30 Thursday night slot on WNBT through Benton & Bowles, the weather signals on DuMont and as co-sponsor with Ford of the Dodger baseball games over CBS tele.

Decision to drop the half-hour time segment doesn't mean that G-F is losing interest in tele, Chapin declared. With the firm's decision to conduct more research into the medium, however, it was necessary to find additional funds for the work from the fixed video budget, and so the time was dropped. G-F tele director didn't specify what form the "expanded research" was to take, but it's believed to have been started already via a "television diary" which B. & B. has mailed out to tele set owners throughout metropolitan New York. Since the only tele show handled by B. & B. is that of G-F, it's believed that at least a part of the funds for this type of research will come from the food organization.

Diary is to contain a record of televiewing of each family, its guests and neighbors who might drop in to watch a show. Set owners are asked not to change their habits of viewing because of the diary, but to keep an accurate record of viewing by 15-minute periods of times when the set is turned on, the station tuned in and who is viewing. B. & B. "investigator" is to collect the diaries at the end of each week. Under the "who is viewing" category, set owners are left space to differentiate between men and women and children from 5-11 years and 12-18.

Detroit — Oldsmobile Motor Co. will sponsor televising of all home games of the Univ. of Michigan played at Ann Arbor, it was announced by D. E. Ralston, general sales manager of Olds. They will be televised over WWJ-TV. Michigan's schedule begins (27).

Television Reviews

AMERICAN LEGION PARADE
Producer: Bill Garden
570 Mins.; Saturday (30), 9 a.m.
WNBT-NBC, N. Y.

WNBT established a new marathon record of some kind in coverage of the American Legion parade in New York last Saturday (30). Station went on the air at 9 a.m., when the 13-hour affair started, took a four-hour break at 2 p.m. to pick up the Davis Cup tennis finals and then returned to the parade at 6 p.m. to remain on the air until the last weary Legionnaire had dragged his tired dogs past the reviewing stand at 10:30 Saturday night.

As with other such events, tele coverage was comparatively a simple affair, requiring only the training of cameras on the centre of activity and keeping them there. Despite that, the NBC crew performed an admirable job. Outfit did as much as possible to break up the boring aspects of watching hundreds of thousands of marching Legionnaires, bands and drum and bugle corps parade past the corner of Fifth avenue and 41st street, by employing a constant variety of shots. Crew also brought in as much human interest as possible, cutting to the reviewing stand and spectators at intervals, getting full screen closeups of the pretty drum majorettes for cheesecake effects ad following the moppet majorettes in their baton-twirling antics.

Three cameras were located at strategic points around the reviewing stand. Announcer Jim Stevenson confined his remarks to an occasional explanatory note to the audience, letting the Legion's loudspeaker system on the scene provide most of the description. Show must have represented a hefty outlay of money by NBC for air time and facilities and the station is to be commended for an all-out job of public service programming. *Stal.*

DAVIS CUP TENNIS
With Bob Stanton, announcer
Producer: Garry Simpson
120 Mins.; Saturday (30), 2:15 p.m.
RCA-VICTOR
WNBT—NBC, N. Y.
(*J. Walter Thompson*)

WNBT broke into its all-day coverage of the American Legion parade up New York's Fifth avenue Saturday (30) afternoon to bring viewers the finals of the Davis Cup tennis matches from Forest Hills, Long Island. Idea was decidely a good one, offering a neat and welcome change of pace from the tiring AL parade.

As with other sports it covers, WNBT production crew has cover-

(Continued on page 38)

SHIRTMAKER PACTS YANKEE GRID SERIES

Springs Mills, Inc., men's shirt manufacturers, yesterday (Tues.) signed to bankroll all games of the N. Y. Yankees' pro football team over WABD (DuMont, N. Y.). Eight-game schedule tees off Friday (5) night with a game between the Yankees and Chicago Rockets.

Price of the deal was not disclosed. No ad agency figured in negotiations, with WABD toppers reportedly working directly through Dan Topping, chief representative for Col. L. S. MacPhail's football interests. Topping, it's pointed out, is a close friend of Elliott White Spring, prexy of the shirt outfit.

Signing of a sponsor for the Yankee games exactly reverses the situation existing in big-league baseball this year. Baseball Yankees and Giants went a-begging for sponsors throughout the season, while games of the Brooklyn Dodgers over WCBS-TV (CBS, N. Y.) were bankrolled jointly by Ford and General Foods. Football Dodgers haven't yet latched on to a sponsor, while the Giants preceded the Yankees by several weeks in signing with the Hoffman Beverage Co. for Giant broadcasts over WNBT (NBC, N. Y.).

Tele Package Operation Set by Duo in Philly

Philadelphia, Sept. 2.

Les Waas and Len Bach, Philly ad men, have organized Telepak, a new television package show agency aimed at snaring biz from small budget advertisers who, they feel, "are greatly interested in television, but disregard the possibilities due to relatively high costs of presentation."

In this connection, Waas and Bach said their firm will stess program material for production at minimum costs To accomplish this, they added, scripters, directors and talent have been lined up as freelance associates.

Western Union Bares Chi-N. Y. Tele Web Plans; Rolls in 6 Mths.

Chicago, Sept. 2.

Western Union, in a meeting before members of the Newspaper Television here last week, revealed that it would have a tele net between Chicago and New York in operation within six months. Web calls for three microwave setups: one, via Albany, Cleveland, and Detroit; two, via Pittsburgh, Cleveland and Detroit; third, via Pittsburgh, Cincinnati, and St. Louis. Net will be the first of a proposed country-wide hookup.

E. Z. Ziezel, Chicago division manager, revealed that work has already started and towers are being erected 30 to 60 miles apart.

Real estate and right-of-way have been cleared. Web had been contemplated since 1940, but war interfered with proposed plans.

The telegraph company will offer the facilities, on a leased basis, to individual broadcasters or to nets, or as a common carried service to stations that desire it for short periods of time. This will enable sponsors to feed programs to stations direct at time intervals that they wish. WU, which was a spectator at the Washington hearings on A. T. & T. coaxial rates, said that tariffs for their service would be radically cheaper.

Also presented before the group was the plan by the four newspaper photo agencies to submit still photos with added continuity for telecasting. New service presented by AP, UP, INS, and Acme will be available to all tele stations. While newsreel companies were not present, indications were that they would submit plans for interchange of newsreels among stations.

Delegates who were here for the three day exchange of information regarding station operations were George Burbach and Robert Coe, KSD-TV, St. Louis; B. O. Sullivan, Daily News Syndicate, N. Y.; C. E. Denton and Ken Stowman, WFIL-TV, Philadelphia; Woody Magnuson, WBEN-TV, Buffalo; R. A. Thornburgh and R. W. Clapp, WFIL; L. W. Herzog, WTMJ-TV, Milwaukee; J. Hanrahan, Scripps-Howard, Cleveland; N. H. Swanson, WMAR, Baltimore; F. Van Konyenbeyer, WTCN, St. Paul; K. Berkley, WMAL, Washington, D. C.; Harry Bannister; WWJ-TV, Detroit; Frank Schricber, Frank Brooks, and Carl Myers from WGNA, Chicago, and H. W. Batchelder, WBAL, Baltimore.

Meeting was one-time shot to discuss technical and sales problems. Following problems were discussed: studio lighting, live vs. film programs, production techniques, studio construction, microwave links for remote pickups, selling and programing, and the use of the Zoomar lens in television.

EDDY ARNOLD
"The Tennessee Plowboy and His Guitar"
RCA Victor recording artist. Singing star Checkerboard Jamboree.
Breaking all records personal appearances.
Guest artist RCA Victor show, Sunday, September 7, NBC.
Exclusive Management
THOMAS A. PARKER

Austrian-FCB Tie Seen Cueing Client Splurge Into Tele

Naming of Ralph B. Austrian as veepee over television for the Foote, Cone & Belding ad agency is believed to presage the entry of some of the top-spending national advertisers into the tele fold within the near future. Austrian was formerly prexy of RKO Television.

F.C.&B., which handles such accounts as American Tobacco, Lever Bros., Armour and Cities Service, has had a tele department in the past but has yet to produce its first show on the new medium. Acquisition of Austrian, who's been active in the tele industry almost since its inception, means that some of those accounts are almost most certain to inaugurate tele sponsorship.

Austrian is currently on the Coast but a spokesman for F.C.&B. declared the agency is currently lining up shows for several of its clients on different tele stations throughout the country. First to go will probably be American Tobacco, which is slated to institute a one-minute spot campaign produced entirely on film and, with Austrian's known predilection for film over live shows, it's believed that F.C.&B. might advise canned shows for all its clients.

American Tobacco, meanwhile, will plug its Luckies on football games this fall through the N. W. Ayer agency. Firm assigned this account to Ayer because the agency had sewn up tele rights to all games of Army and Notre Dame, both of which Luckies wanted to bankroll.

Austrian, former assistant veepee of RCA, has been prexy of RKO Television since the end of the war. He served as chairman of the Television Broadcasters Assn. program committee in 1945 and was general chairman of the TBA's second annual conference last year. He's a fellow of the Society of Motion Picture Engineers, a member of its tele committee and has been nominated treasurer. He's also a senior member of the Institute of Radio Engineers.

KXOK Into Tele

St. Louis, Sept. 2.

KXOK, owned and operated by the St. Louis Star-Times, a p.m. sheet, is prepping to enter the local telebroadcast field now occupied solely by KSD, owned and operated by the St. Louis Post-Dispatch (Pulitzer), another p.m. rag.

Firm of Richard W. Hubbell and Associates has been engaged by KXOK execs as tele and facsimile consultants. Station already is active in the facsimile and FM field.

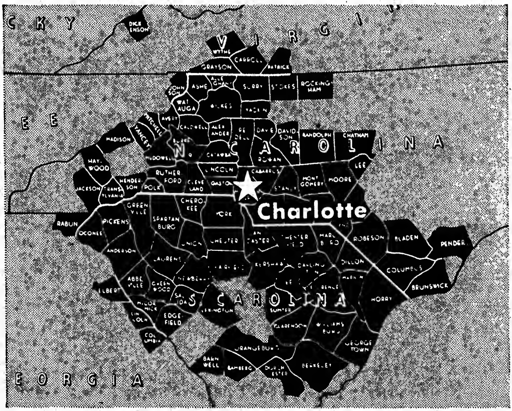
Chi Tele's Juicy Grid Plum; Inks American Tobacco

Chicago, Sept. 2.

WBKB here pulled out the juiciest tele plum of the 1947 sports season last week with the signing of the home games of the Notre Dame and Northwestern Universities football teams. Games will be sponsored by American Tobacco Co. through Foote, Cone & Belding. Lineup will give Chicago station the heaviest game schedule of any video caster in the country.

Schedule includes the coveted Army-Notre Dame game Nov. 8. Other N. D. games are Iowa-N. D., Oct. 25 and Tulane-N. D., Nov. 22. Northwestern tees off with University of California at Los Angeles on Oct. 4, followed by Michigan, Oct. 18; Wisconsin, Nov. 1, and ending with Notre Dame at Northwestern Nov. 15.

WBKB also televizes the Chicago Rockets, pro football, who opened with game against the Los Angeles Dons (29). Other contests are Buffalo, Sept. 19; Cleveland, Sept. 26; Brooklyn, Oct. 7; New York, Oct. 21; Baltimore, Nov. 7, and San Francisco, Nov. 21. Remotes are sponsored by Keely Brewing.



WBT is first ...by far...in the Carolinas

Day and night, 50,000-watt WBT is the *only* Carolina station that serves the entire Piedmont Section—a billion dollar market with over 2,500 factories turning out a half-billion dollars worth of goods...with 231,985 farms harvesting a half-billion dollar cotton and tobacco crop.

Within this advertisers' "Must Market," WBT is...

FIRST WITH 24.4% MORE PEOPLE Three and a half million people live and work in WBT's 50-100% BMB Daytime Audience Area. This is three-quarters of a million more people—more by 24.4%—than the total population living within the 50-100% BMB Daytime Audience Area delivered by any other radio station in North or South Carolina.

FIRST WITH 25.0% MORE RADIO FAMILIES More than a half-million families own radios in the ninety-five wealthy Piedmont counties that fall within the WBT 50-100% BMB Daytime Audience Area. That's 25.0% more radio families than live in the 50-100% BMB Daytime Audience Area of any competing radio station in the Carolinas!

FIRST WITH 28.5% MORE RETAIL SALES In 1946, Piedmont people rang up $1,370,390,000 in retail sales.* That's a quarter of a million more—mor by 28.5%—than was spent in the 50-100% BMB Daytime Audience Area o any other Carolina station!

FIRST WITH 21.7% MORE BUYING POWER In 1946, effective buying income in WBT's 50-100% BMB Daytime Area was $2,063,993,000—21.7% more than the buying power in the 50-100% BMB Daytime Audience Area of any other station in the Carolinas!*

To be first in sales in the Carolinas, use WBT—first by far in the Carolinas For program availabilities, call us or Radio Sales, the SPOT Broadcasting Division of CBS.

WBT

Charlotte · The South's Pioneer Station
50,000 watts · CBS · Jefferson Standard Broadcasting Co. · Represented by Radio Sales, the Spot Broadcasting Division of CBS

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*Sales Management Survey of Buying Power, May 1947

Webs Stall Gov't Move vs. AFM Pending Meeting with Petrillo

Washington, Sept. 2.

Reps of the four networks did an effective job here last Thursday (29) in convincing the Justice Department that the industry doesn't have a case against James Ceascr Petrillo at the present time. As a result, it was believed that Justice will make haste slowly in its probe of the AFM czar's prohibition against AM-FM duplication until the webmen call the signals.

The net officials came to town armed within their contracts, which they claimed do not give them a clear go-ahead on duplication. Also persuasive in their talks with the government jurists was an NAB Legal Department brief which takes he position that Petrillo's wires to ie webs can in no way be con- rued as a violation of either the a or Taft-Hartley Acts. Accord- ig to this opinion, this test can me only if the AFM uses coercion to force a station or web which is duplicating shows to take them off the air.

The webmen were also reported to have done a good job in selling Justice on the idea that—contrary to charges levelled by FM Assn. men—they are not in cahoots with Petrillo to block the development of FM. It was looked on as significant that Justice did not ask the nets to file a statement. Before the network men came to town, Department men generally predicted that they would follow the same procedure used with the FMA reps and ask for a brief on the FM situation.

Meanwhile, no further developments are expected on this end until the webs have held their scheduled meeting with the AFM chief in Chicago next week. It was reported that Attorney General Tom C. Clark has been personally approached on the Petrillo FM squabble and shares the networks' view that the Government has no case against him at this time.

On the FMA front, general counsel Leonard Marks revealed that he will not file his Petrillo brief with the Justice Department before the week of Sept. 8 and possibly not until conclusion of the web-Petrillo parleys in Chicago. Marks had intended to file it this week, but was called to the Coast on other matters.

Web toppers who met here last week with Peter Brown, acting chief of Justice's Criminal Division included: Frank Mullen, v.p., and Henry Ladner, NBC acting general counsel; Frank White, v.p., and Julius Brauner, counsel, CBS; Robert Kinter, ABC exec veepee, and Joseph McDonald, general counsel, and Robert Swezey, exec veepee for Mutual.

Detroit—Nash Motors Division of the Nash - Kelvinator Corp. has signed as sponsor of 1947 University of Detroit football games over WJBK. The schedule will include 10 games, including contests at Milwaukee, Philadelphia and Tulsa.

Reinsch in the Dog House?

It came as no surprise to some top radio execs that President Harry Truman left radio adviser J. Leonard Reinsch at home when he took off for Rio Sunday (30).

It is an open secret that the chief executive is still burned up over the unfavorable publicity which attended his sudden switch on GOP nominations to the FCC last June. And it is also known he holds Reinsch partially responsible.

Reinsch is reported to be one of the men who recommended that Mr. Truman withdraw the name of Ray C. Wakefield after it had already gone to Capitol Hill, a move which followed closely the President's speech at Princeton bewailing his inability to keep good men in the Government and the difficulties of building up a Civil Service of top-level men. Reinsch's chagrin that FCC (including Wakefield) had turned down his bid for a new station in Cincinnati was reported behind his recommendation.

Pres. Truman is also reported burned up over press reports plugging Reinsch as FCC's next chairman, and feels that Reinsch himself has been putting bugs in the scribes' ears.

Minneapolis—Police and safety officials were invited guests at WLOL here Tuesday morning to hear MBS officials chatter over a closed wire. The discussion was over plans to continue the Tom Mix show's safety campaign—the show on which safety reminders are used in place of sponsor commercials, and the localites' reactions and opinions were desired.

Platter Chatter 'Midst Kitchen Clatter Is Chi Station's Newest Quirk

Chicago, Sept. 2.

Val Sherman, acting program head of WBBM, Chicago, has come up with a novel twist anent the originating point for a disk jockey program. Sherman is planning to spot Cliff Johnson, who does an early morning platter comment show over WBBM daily, in the kitchen of his own home.

Johnson has four daughters, the oldest seven, and the plot is to have the wife and the youngsters participate in the program, with the chitchat taking place around the breakfast table and while Mrs. Johnson is preparing the older of the two girls for school. The records themselves will be played from the WBBM studios.

Johnson's half-hour stint is now underwritten by four local accounts. These will be reduced to two when the program moves its chatter mike to the jockey's home.

CO-OP PROGRAM GUILD OFFERS FIRST PLATTER

Chicago, Sept. 2.

Broadcasters Guild, Inc., the co-op program exchange service which Don Davis, of WHB, Kansas City, and other broadcasters organized some months ago, is about to distribute for member-station comment its first production, a mystery. In a letter sent to stations last week the Guild asks that the recipients play the recording as promptly as possible and let it know what they think about its quality and suitability and what they estimate they can get for the show locally.

The Guild, which is founded on the Book-of-the-Month idea, charges the station a membership fee for the right to "preview" from 12 to 25 recorded programs over the space of a year. If the station buys any of the shows the membership fee is deducted from the purchase price and if there are no deals consummated during the course of the year the Guild returns the annual fee to the broadcaster.

Plan of the Guild also centers around what it terms "preview testing." Before accepting a show for sales presentation it seeks to make sure that all the elements, production, price, etc., conform with the consensus of reaction from the members.

ABC Eyes 'Action Theatre' As 'Poor Man's Lux Airer'

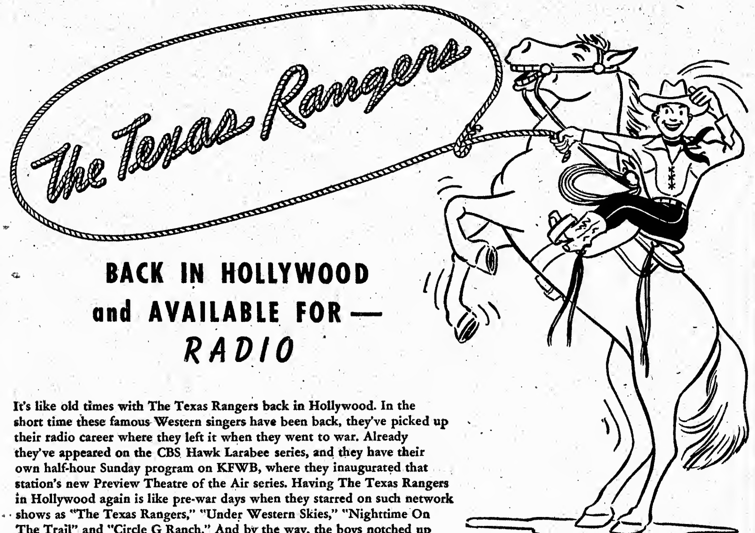
Hollywood, Sept. 2.

Another try at bucking CBS' strong Saturday morning dramatic lineup augurs with ABC here, now considering "Action Theatre," a "poor man's 'Lux Theatre'."

As the name implies, the hour-long show would be built around screen properties of the action and adventure school, familiar to independents, and Monogram has the inside track to supply the majority of scripts a la the majors for "Lux."

Idea belongs to Don Sharp, who built it with the Saturday a.m. bucking plan in mind, aiming the CBS' "Adventure Club," 'Armstrong Theatre of the Air." "Stars Over Hollywood" and "Grand Central Station," strong 7:30 to 9:30 a.m. CBS lineup that has long withstood assault by opposition nets. For sponsor attractiveness, show would be broken into quarters for cooperative buys if too costly for solo sponsorship.

Schenectady—Al Zink, who was promoted to program supervisor of WGY last year, has been appointed supervisor of programs for WRGB.



BACK IN HOLLYWOOD
and AVAILABLE FOR —
RADIO

It's like old times with The Texas Rangers back in Hollywood. In the short time these famous Western singers have been back, they've picked up their radio career where they left it when they went to war. Already they've appeared on the CBS Hawk Larabee series, and they have their own half-hour Sunday program on KFWB, where they inaugurated that station's new Preview Theatre of the Air series. Having The Texas Rangers in Hollywood again is like pre-war days when they starred on such network shows as "The Texas Rangers," "Under Western Skies," "Nighttime On The Trail" and "Circle G Ranch." And by the way, the boys notched up a 27.4 Hooper at Scranton, Pa., with their famous transcriptions for a Monday through Friday strip at 6:30 PM (Fall-Winter, 1946-47).

PICTURES

And the boys have picked up their picture career again, too. They've just completed their first post-war western — "The Last Roundup" with Gene Autry. And that's like old times, when they began their long series of pictures for Universal, Columbia and Republic.

PERSONALS

And the boys already are clicking again in personals. Variety rates them, "America's foremost singers of western songs." The Pasadena Star-News described them as "... finest singers of western songs in America." It's just like the days when they starred on the Camel Caravan and on KMBC's famous Brush Creek Follies.

PUT THEM TO WORK FOR YOU

The Texas Rangers, America's foremost singers of Western melodies, are available now in person or by transcriptions. Their songs of the West, songs that never grow old, will highlight any production ... Radio ... Stage ... or Screen. They are available.

West Coast Contact
JOHN GORDON, Personal Manager
Hollywood 2151 • Santa Monica 4-3686

ARTHUR B. CHURCH PRODUCTIONS
George E. Halley, Mgr.
Midland Broadcasting Company
Pickwick Hotel, Kansas City 6, Mo.

AUTHORIZED REPRESENTATIVES FOR PICTURES AND PERSONALS — Mitchell J. Hamilburg Agency

a big audience... for a SONG!

the David Street Song Shop ON TRANSCRIPTION

117 quarter hours for local and regional sponsorship

You can count on the counter of THE DAVID STREET SONG SHOP for fast-moving sales! David Street is the new romantic singing star who made an instant hit on the *Old Gold* and *Sealtest* shows over NBC. He's an outstanding recording artist . . . the singer Twentieth Century-Fox is grooming for top billing in every theatre in the country. (You've heard him in Bing Crosby's "Going My Way.")

There's more! Lucille Norman, bright new NBC star, adds her voice to this wonderful 15 minutes of music. Hear familiar tones? It's the Mello-Larks, the vocalists whose styling made them famous with Tex Beneke and his Glenn Miller Orchestra. Orchestra Magazine rates them the singing group of 1947. Another find is the sparkling background music of Gene Plummer and his men.

Yes, here's the kind of musical show that makes your customers say, "I'll buy it!" It's easy listening all the way. So get your facts today on this high-quality, low-cost program. THE DAVID STREET SONG SHOP brings the shoppers to you!

at last! the BIG 15-minute song show! from

LOUIS G. COWAN, INC.

NEW YORK: 485 Madison Ave., New York 22, N.Y. Plaza 9-3700

HOLLYWOOD: Guaranty Building, 6331 Hollywood Blvd. Hollywood 28, Calif. Hillside 5337

CHICAGO: 8 So. Michigan Ave., Chicago 3, Ill., Randolph 2022

NOW AND FROM NOW ON THE BEST IN TRANSCRIBED SHOWS

KONO, KMAC Back in FCC Favor; Fewer Comm'ls, More Live Shows

Washington, Sept 2.

Six stations, whose licenses were placed on the hook last year in the wake of Blue Book pronouncements on what constitutes good programming, now have a clean bill of health. FCC last Friday (29) handed out regular renewal licenses to the last [illegible]—KONO and KMAC, both of San Antonio, Tex.

This leaves only William Randolph Hearst's 50-kw WBAL, Baltimore, still on the hook for alleged program deficiencies. The WBAL license was tabbed for hearing before release of the Blue Book and is now tied up in litigation before the U. S. Court of Appeals.

FCC rapped both San Antonio stations for over-commercialization, over-spotting, and absence of local live talent shows or airings of controversial issues in the years before 1946. However, Commission concluded that since the Lone Star stations were put on notice, they have "shown an increasing awareness of their responsibilities as radio licensees" and now rate regular three-year licenses.

FCC's scratch sheet on KONO shows that before 1946 the station carried as many as 2,290 spot announcements a week, jamming as many as six in a single 15-minute period. By 1946, after the FCC hearing notice came out, station had more than halved its count on spots. In the future, the Commission said KONO has promised a limit of three spots totaling not more than two minutes in each quarter-hour segment. About 13% of its schedule between 6 and 11 p.m. will be devoted to local live talent shows.

The FCC decision made much of the fact that throughout its history—and this goes for 1946 as well—KONO had carried no programs devoted to controversial issues. "The manager of the station testified that he was aware of no such issues during the year 1946 and that he was not approached by anyone who requested the use of the facilities for this purpose." FCC added, "Under KONO's proposal for programming in the future, the views of the station manager upon this subject will no longer be followed."

As for KMAC, the station carried as many as 1,687 commercial spots a week in 1945, but had shaved this down to around 670 in 1946. KMAC has now taken the pledge, however. Hereafter, it will limit spots to three in a 15-minute period, devote 30% of its time between 6 and 11 p.m. to sustainers, one-third of which will be local, live talent airings. KMAC, like KONO, has had a change of heart on controversial slots and will throw open its mike for some verbal slugfests next year.

On the basis of these promises, Commission also awarded KONO a new FM station permit. The FM bid had been held up pending acting on the AM renewal license.

TED CHAPEAU'S NEW TIEUP

Jacksonville, Sept. 2.

Ted Chapeau has resigned as general manager of WJHP here, and will join WMBR, Jacksonville CBS outlet, after a month's vacation, as director of public relations. He'll switch his two programs, "Old Lazybones" and "The Sky Commuter," to WMBR.

Chapeau was formerly connected with WTOC, Savannah; WBDO, Orlando, and WJAX, Jacksonville, before joining WJHP in 1940, when last named station was established.

Coast AFRANS Square Off For Hot Local Election

Hollywood, Sept. 2.

A small scale repeat performance of the union's convention battling is shaping here among AFRANS as Sept. 8 deadline was set for return of ballots in election of officers and board members. Campaigning looks to be the hottest in the chapter's history as the left and right wings square off for another round amidst growing discord. Slate, itself, indicates considerable action as known "sides" are lined up in opposition.

For president, Knox Manning and John Brown are named. George Backus and incumbent prexy, Ken Carpenter, are running for first v-p. Frank Martin and Lou Merrill are opposed for second v-p. Eddie Max and Earle Ross are third v-p candidates, and Joe Forte and John Hiestand seek fourth v-p post. Allan Watson is running alone for recording secretary. Stanley Farrar and Paul McVey are after treasurer's job.

There are 15 actors on ballots to fill seven posts representing thesps on the board. Three announcers will also be named from among seven listed and one of two singers will be named to rep vocalists.

Mutual Has Flock Of New Shows On Revamped Roster

Mutual unwrapped a string of fall show shifts and program injections this week; a trio of new stanzas—Cal Tinney's "Stop Me If You've Heard This One," a Zane Grey series starring Vic Perrin, and a new Morton Downey coke show—plus likelihood that a "Racketbusters" series currently aired over WHN, N. Y. indie, will be inserted in the Wednesday night schedule.

Net totaled up 12 new shows, representing eight hours and 10 minutes of commercial time sales, to start in the next month and a half, not including three new co-ops. At the same time it appeared, however, that the web would lose its top-rated "Falcon" as result of a sponsor (Gem razor blades) bowout.

"Stop Me," new jokefest, with Cal Tinney, Morey Amsterdam and Col. Stoopnagle, is set for a ride in the 9 p.m. Saturday period in a bid to cop some of NBC's "Can You Top This?" following. "Top This," which has had the 9:30 spot on NBC, is being shifted to Friday nights.

Here are the latest changes and fills in the Mutual sked, and their starting dates where set:

Sundays

1 p.m.—News, with Cecil Brown, Sept. 28 (an addition to his present chores).

1:15—American Bird Warblers, Oct. 19 (formerly at 1).

1:30-2—For Your Approval, Sept. 28 (replacing Music For An Hour).

3.-3:30—Cole Milling variety show, format not set.

8—Alexander's Mediation Board, as co-op, Oct. 5.

8:30—Jimmy Fidler, Sept. 7.

8:45—News commentator, still to be selected.

9:00—Meet Me at Parky's, co-op, Oct. 19 (originally set to tee off Oct. 5, but delayed owing to Parkyakarkus being hospitalized for minor operation). (Spot vacated by "Exploring Unknown.")

9:30—Jim Backus Show, goes commercial (Pharmaco) Sept. 28.

10-10:30—Voices of Strings, from Chicago, Sept. 28.

Mondays

8:30-9—Charlie Chan, goes commercial (Pharmaco) Sept. 29.

9:30-10—Did Justice Triumph?, Oct. 6 (replacing Guy Lombardo's orch, sponsored by Army Recruiting, which is going off).

11:15-30 — Morton Downey coke show, new series.

Tuesdays

8—Mysterious Traveler, moving over from Sundays, Sept. 30.

8:30-9 — Falcon probably to be dropped; Official Detective starts Sept. 30, if Falcon not renewed.

9:30—Zane Grey Show, new series, Sept. 23.

10-10:30—American Forum of the Air, Sept. 23 (cut down from 45 minutes to 30, formerly aired at 9:30).

Wednesdays

8:30-9—Quiet Please, moves over Sept. 10 from Mondays (replacing Johnny Madero, which is fading).

9:30—Let's Go to the Movies, Sept. 24 (in shift from Thursdays).

10-10:30 — Racketbusters, Oct. 1 (now on WHN, N. Y.).

11:15-30 — Morton Downey coke show, new.

Thursdays

8-8:30—High Adventure, Sept. 11 (now aired Saturdays). This brackets it with Scarlet Queen, at 8:30.

Fridays

8:15—Barry Gray's Scout About Town, Sept. 28 (shifting from Tuesdays at 10:15).

9:30-10—Information Please, as co-op, Sept. 26.

11:15-30 — Morton Downey coke show, new.

Saturdays

1:45 to conclusion—Army football, Sept. 27.

5-5:30—So This Is Jazz, Sept. 27 (moving from 2:30).

6:30-6:45—LaGuardia, co-op, Sept. 27 (now at 7:45).

7:30-8 — What's Name of This Song?, Sept. 27 (moving from Wednesdays at 9:30).

8:30-9 — Harlem Hospitality Club, Sept. 13 (from 2 p.m.).

9—Stop Me If You've Heard This One, new series, Sept. 20.

9:30-10—The Better Half, Sept. 13 (now at 8:30).

Detroit — WJR (CBS) announced the regular quarterly dividend of 25 cents a share would be paid Sept. 13 to stock of record Sept. 3.

What goes up - must come down - ISAAC NEWTON

SPEAKING of homes per dollar, the following table compares WGN's June Baker show with the competing women's programs in Chicago...... any WGN representative will gladly identify the other programs for you. We believe that radio advertisers today are more interested than ever in finding out what their dollars are doing.

RELATIVE AUDIENCES OF CHICAGO PARTICIPATING PROGRAMS BASED ON NIELSEN RADIO INDEX CHICAGO AREA REPORT FOR A FULL YEAR — MAY, 1946, THROUGH APRIL, 1947

	WGN JUNE BAKER	PROGRAM A	PROGRAM B	PROGRAM C	PROGRAM D
Aver. Homes per wk.	552,000	275,000	200,000	415,000	335,000
Cost per week (13 week rate)	$400.00	$366.55	$500.00	$600.00	$283.50
Homes per dollar	1381	747	400	692	1185

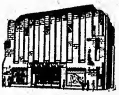
A Clear Channel Station...
Serving the Middle West

MBS

WGN

Chicago 11
Illinois
50,000 Watts
720
On Your Dial

Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eickelberg
235 Montgomery St., San Francisco 4 • 411 W. Fifth St., Los Angeles 13

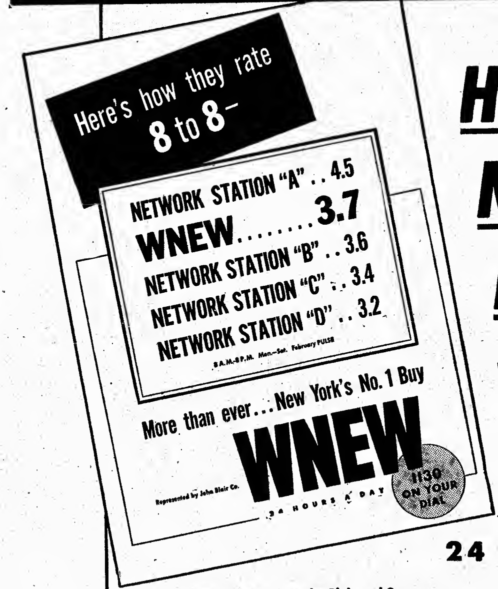


THEY LOVED US IN JULY AND AUGUST...

1. NETWORK STATION "A"
2. **WNEW**
3. NETWORK STATION "C"
4. NETWORK STATION "B"
5. NETWORK STATION "D"

(8 A.M.-8 P.M.—MON.-SAT. AUGUST PULSE. JULY PULSE, TOO, SHOWS WNEW IN THE SAME POSITION)

AS THEY DID IN FEBRUARY...



Here's how they rate 8 to 8—

NETWORK STATION "A"	4.5
WNEW	**3.7**
NETWORK STATION "B"	3.6
NETWORK STATION "C"	3.4
NETWORK STATION "D"	3.2

8 A.M.-8 P.M. Mon.-Sat. February PULSE

More than ever... New York's No. 1 Buy

WNEW

24 HOURS A DAY

1130 ON YOUR DIAL

Represented by John Blair Co.

Hot or cold... New York's No. 1 Buy

WNEW

1130 ON YOUR DIAL

24 HOURS A DAY

Represented by John Blair and Company

From the Production Centres

IN NEW YORK CITY . . .

Lily Supove, WNYC director of special events, flew to London Friday (29) for a week on the Pan-American special nonstop flight. While there she appeared on BBC in its newsreel description of the junket. She's also recording interviews with average British listeners on their reactions to BBC's Third Program dramats, which WNYC is picking up, and will play those recordings on her return . ... Harry Wismer handling the commentary tonight (Wed.) for ABC on the College All-Stars-N. Y. Giants football game, after doing likewise for the Stars-Bears Aug. 22 in Chicago over Mutual. Wismer, ABC sports director, incidentally, handled last week's game for Mutual because of the insistence of Wilson sporting goods, the sponsor.

Clay Daniel, WNBC producer-director, named production supervisor of the station...."Front Page Farrell" billing on NBC for Whitehall switched from Dancer-Fitzgerald-Sample agency to Duane Jones....Roy Danish, assistant director of Mutual research, has moved over to Bob Schmid's station relations staff as manager of station information....Bob Wolfe, associate radio director of Kenyon & Eckhardt agency, relaxing in Vermont....Garry Moore's trying to interest Ransome Sherman, with whom he worked in NBC's "Club Matinee" several years ago, in reviving the show and buying title from NBC....WNBC's housing documentary series, celebing the station's silver anni, has been slotted in the prime Thursday 7:30-8 p.m. period ("Grand Marquee" time) for four weeks, starting Sept. 11....Prexy Ed Kobak will unveil Mutual's engineering coverage findings at a Waldorf spread for the trade press tomorrow (Thurs.)....Mutual's top femme execs, Elsie Dick and Dorothy Kemble, back today (Wed.) from Canadian sojourns....WOR is prepping a documentary series, probably of hour-long stanzas, detailing NYC's public service facilities (water system, sanitation, etc.)....Clarence Worden, of CBS' press info staff, who was a lt. col. in Army PRO during the war, has been drafted by the Nat'l Guard to assist its recruiting drive.... Scripter Lillian Schoen spending weekends on a Bucks County farm.... Arthur Pine, the flack, has been reappointed to the CCNY faculty to teach publicity and radio courses....Eileen Palmer, Audrey Egan and Arthur Kohl into the "Young Widder Brown" cast....Virginia Dwyer new to "Rose of My Dreams" and Grant Richards added to the "Lora Lawton" players....George P. MacGregor, formerly with Coca-Cola and Young & Rubicam, annexed by Dancer-Fitzgerald-Sample for exec duties on drug accounts.

Frank Cooper and Woody Klose, who just sold "Strike It Rich" to Luden's, have cooked up another audience participationer, "Battle of the Ages," with Ken Roberts as m.c....Leggy Lloyd has turned in her resignation to WOV and is checking off her "Wake Up New York" morning session. Bill Williams, formerly of WNEW, is taking over, starting Sept. 8....Monica Lewis bowed out of the Bloch Party last week to resume vaude and nitery engagements. No replacement set yet....Les Tremayne replacing Dick Kollmar as narrator on the Readers Digest show, starting Sept. 11....Arthur Godfrey, who was 44 last Sunday (31), was presented on his Chesterfield show last Friday (29) with a big cake baked at Colbee's—with 44 lit cigs stuck in it!....Bob Reid, singer, whose show is being knocked out by Robert Q. Lewis' switch to 2-2:45 p.m. Sundays on CBS, will be worked into the Lewis stanza.

Review of "Strike It Rich" in last week's VARIETY was unjustly critical of Todd Russell, m.c. of the show. He did not, as stated, call one of the contestants, a Negro, by his last name only, but by his first, as he does with all male participants....The Stephen Frys to Canada this week to have their visas renewed. They're English subjects....Harry Maizlish in from the Coast.

IN HOLLYWOOD . . .

Charlie Morin and Roy Maypole finally sold the Hollywood Brown Derby on the idea of doing a daily broadcast from the main dining room at the peak lunch period. It'll be an interview and gossip session, with Maypole presiding as "Cholly Wood of Hollywood." It will be offered to all four nets as a sustainer until a sponsor latches on....Howard Petry won the audition over 25 announcers for the Judy Canova show, the spot made vacant when Kay Kyser moved end-on to Judy and Verne Smith no 9.5 man on the 100. He'll continue to do the other Colgate shows....Wildroot renewed "Sam Spade" for another quarter from Sept. 26....Marjorie Grant of the McKee & Albright staff gets hitched this week to Jack Geyer, L. A. Times sports writer....Hubbell Robinson in town to look over the Coast CBS setup and rub noggins with Ernie Martin and his production staff....Amos Baron resigned his sales managerial post at KECA after three years to be commercial manager of KSDJ, San Diego ...L. G. Moseley, who formerly handled the Armour account in Chicago for Foote, Cone & Belding, named manager of the agency's Frisco office, succeeding Herbert Reynolds, retiring after 17 years with FCB in S.F. to do freelance writing....Only yes man in Hollywood with a southern accent is Y&R's Bob Hussey. Spell it backwards and you'll see....Hi Averback drew the call as announcer for the new Jack Carson-Sealtest exhibit....Ed Cashman was rushed in to produce last week's Sealtest show while Bob Redd lay sick....It can be officially denied that Mannie Manheim and Charlie Isaacs will write the Al Jolson scripts down on one knee....Artie Auerbach (Kitzel) has been signed through '48 by Jack Benny and he gets paid whether he's written in or out of the script....Forty colleges around the country are using the volume on radio announcing by Art Gilmore and "Doc" Middleton as a text on the subject and a second printing is coming up....Bob Hope dropped three of last season's writers and will try out fresh talent with new ideas... Frank DeVol drew the music assignment on the Sealtest show.... Walter Craig around for the kickoff of Burns and Allen....Bill Burch of the Gene Autry show and Truth or Consequences became a papa for the first time....Plymouth is planning to have a record cut of Alan Young's capers not knowing, perhaps, that Texaco gets first refusal if he's offered around....It is suggested by one producer of a late afternoon show going east that the audience be fed before the light goes on. He holds that they don't laugh as hard on empty stomaches.

IN CHICAGO . . .

"Platter Party" featuring Linn Burton, replaced "Rhythm at Random" on WENR Sept. 1. Program originates on Mondays from WENR studios and four times weekly from the Hotel Sherman's College Inn . . . Margaret Harris, three-year old sepia pianist who made her debut here last week, guested on "Woman in the News" Tuesday (26) . . . Cynthia Cline, grown-up Quiz Kid, object of several parties at studios to help celebrate announcement of her engagement . . . When Jim Conway vacations, Fahey Flynn will pitch in as shopper interviewer on "Shopping with the Missus." . . . Pat Millbank joins the list of Chi contestants on the "Big Break" Sept. 7 . . . "Fact or Fiction" with Myron Wallace as narrator has received renewal from Brown & Williamson Tobacco Co. for another 52 weeks . . . WBBM's "Musical Clock" show now conducting contest to rename broadcast, to date has received over 600 suggestions . . . Marilyn Palmer, of the "Northerners" doubling at television station WBKB as dancer . . . Dave Garroway, who pilots the "11:60 Club" on WMAQ, has been seen around town sporting flowing cape in addition to his corduroy suits and beep bop glasses . . . Nannette Sargent interviewed by Tommie Bartlett on "Meet the Stars" . . . Don McNeill of the "Breakfast Club" was emcee at the Chi Federation of Labor celebration in Soldiers' Field on Labor Day . . . The interview section of "Famous Names" resumes Sept. 8, and will again originate from the Blackstone hotel, with Myron Wallace asking the questions . . . Leon Schooler, former radio director of Roosevelt College, appointed director of radio division of the Chi Community Fund, with Don Herbert as asst. . . . Virginia Renaud in Canada and Madelyn Masters in California on vacations. Both with WBBM . . . Adele Scott joined the "Adventurers Club" as organist . . . George Janda appointed new radio director for Agency Service. Formerly statistics writer for Bert Wilson and Jack Brickhouse, sports commentators . . . Shelby Gordon of the "Lights Go Out" show in Massachusetts for rest . . . Miles Laboratories took 52-week renewal on "Quiz Kids" show . . . William Flynn, brother of Fahey Flynn of WBBM, now with station WIBU, Madison, Wis. . . . Sealy Mattress Co., sponsors of "Mr. and Mrs.," will air a new 15-minute show over WGN, five times weekly beginning Sept. 8. Although time is set, program title or details have not been announced.

Jay Walker and Dr. George Washington Crane, both of whom have daily programs on WGN, together with John Toothill, of the Burns-Smith rep firm, are putting out religious phono albums under the name of Spire Record Co....Rita Ascot, of "Ma Perkins," commutes to Chicago weekends to visit husband, Al Boyd, of WLS production, and to read Sunday funnies over that station....Chick Showerman, top man of NBC central division, back on job though slightly shakey from operation....Paul McClure, head of NBC sales, had chic bit of art ready to help plug availability of 11-11:15 a.m. "strip" when Toni gobbled up the period.

ABC Fall Program Shifts to Include New Whiteman Stanza, Alsop Spot

A new Paul Whiteman musical stanza for the National Guard, in a new time slot and with a nationwide talent-search angle added, was the biggest news imparted to ABC affiliates in a closed-circuit detailing by the net late last week of program shifts and new shows for the fall. Still another disclosure was that Washington columnist Joseph Alsop is to get a weekly spot on the net.

Whiteman's "General Assembly" sessions for the Guard, aired Wednesdays at 8:30, will become "On Stage, America," Mondays at 8, starting Sept. 29. Half this time period currently is occupied by Lum 'n' Abner, who are moving shortly to CBS; the other half is occupied by the Honeydreamers, Chi vocal group, which apparently will bow off the net after summer fills.

Feature of the new NG stanza will be a quest for young American talent—singers, actors, musicians, etc. —who will be given an opportunity to do guestshots on the show. Net's affiliates will be invited to submit names of promising artists in their listening areas and the Whiteman airer will cut in stations nominating the talent for pickups. Full details of plan are still in the works.

Plan adds still another network outlet for showcasing of new talent, following trend now paced by Arthur Godfrey's Talent Scouts on CBS and "Big Break" on NBC.

The Alsop stanza is tentatively set to preem in November, following the columnist's return from a European trip, in the Tuesday 8-8:15 p.m. period. Slotting of the Capitol observer, former columning teammate of Robert E. Kintner, now exec veepee of ABC, in the Tuesday time, follows the net's scheme to powerhouse public service programming Tuesday nights. Already in the evening's lineup are America's Town Meeting, the Boston Symphony, and the net's labor-management series.

Charlotte — Station WBT's Shelby station has been completed at a cost of $75,000 and is operating, according to Charles H. Crutchfield, veepee of Jefferson Standard Broadcasting Co. and general manager of WBT. Shelby station is operated synchronously with WBT during the nighttime hours, which means that all of WBT's night programs are duplicated by the Shelby transmitter.

Midwest Spot Biz Holds Up Strongly

Chicago, Sept. 2.

Spot business emanating from Chicago and nearby agencies continued to hold up strongly last week. The outstanding bit of news in this field was the return of Jelke to the spot field after a long absence. Before going all out on its Good Luck brand of mayonnaise Jelke is making tests in the New Orleans, Birmingham, Baltimore and Montgomery, markets, using 18 spots a week for 13 weeks, or more. Young & Rubicam, Chicago, is the agency.

Dr. Caldwell is coming back after time change with a minute campaign through Sherman & Marquette.

Morton Salt is buying announcements and local quarter-hour programs for 13 weeks starting in November via Klau-Van-Pieterson-Dunlap Associates, of Milwaukee.

La Fenrich Cigar is inquiring for availabilities through Ruthrauff & Ryan preliminary to lining up a minute campaign, and there's activity with Willard Cold Tablets (First United), Jay Potato Chips (Lieber Advertising Co.) and Leaf Gum (Bozell & Jacobs).

OG's Chi Hockey Ride Hits Chesterfield Snag

Chicago, Sept. 2.

WIND, Chi indie, last week had to turn down Old Gold's bid for the Blackhawk hockey team's games for this fall and winter because Chesterfield saw no reason why it should cede the required spot to a competitor. Chesterfield backs a nightly disk jockey session on the station and the hockey games would run over into the Chesterfield hour.

Chesterfield let it be known, however, that it would yield the time for the games so long as it wasn't a cig account.

RUDY VALLEE

PRESENTS THE FIRST

"TELE-PIC" Production

"Pinto Ben"

An innovation in screen-making, combining beautiful color-ink sketches, music, and narration, with a fine original poem by WILLIAM S. HART.

THE FUTURE OF TELEVISION

Inquiries: RUDY VALLEE

Equitable Bldg.—Hollywood 28, Calif.

TRANSCRIBED
AND
AVAILABLE
for a
27.4
Hooper!

That's a whale of a rating, But that's what the Texas Rangers get at WGBI, Scranton, Pa. They get it with their famous transcription service—which features the western and folk songs that never grow old. And they get the tall Hooper at 6:30 p. m., too, when there is a 37 per cent sets in use figure. Yes, Scranton listens to and likes the Texas Rangers. It's no wonder WGBI renews year after year. Buy the Texas Rangers transcriptions for your market. They build a big audience at WGBI and at scores of other stations, too. They can do the same for you. Wire, write or telephone.

The Texas Rangers
AN ARTHUR B. CHURCH PRODUCTION
GEORGE HALLEY, Mgr.
Syndicated Features
Pickwick Hotel • Kansas City 6, Mo.

IN JUST ONE YEAR WHDH BECOMES BOSTON'S BEST RADIO BUY!

"Share of Audience" up 459%

For the first time, an *independent* station has attained overall leadership in Boston radio. *With 100% local programming,* WHDH has swept into top spot for sports, airing Red Sox and Braves baseball games; Boston Yanks football, plus headline college games; Boston Bruins hockey; numerous "sports roundups," and Herald-Traveler news *every hour on the half hour.* Musically, too, WHDH offers easiest listening with many popular participating features, including the "Carnival of Music," and the new "Tommy Dorsey Show."

THEN *(June-July 1946)*

HOOPER STATION LISTENING INDEX
SHARE OF AUDIENCE

INDEX	WHDH	Network Station A	Network Station B	Network Station C	Network Station D
TOTAL RATED TIME PERIODS	5.6	25.7	23.2	22.3	11.5

NOW *(June-July 1947)*

HOOPER STATION LISTENING INDEX
SHARE OF AUDIENCE

INDEX	WHDH	Network Station A	Network Station B	Network Station C	Network Station D
TOTAL RATED TIME PERIODS	25.7	21.9	19.6	12.6	10.0

HERE'S WHY WHDH IS BOSTON'S BEST BUY

And if you're buying Boston, *you want the best.* In one year, WHDH has skyrocketed from a poor 6th to leadership among all Boston stations! Your John Blair man has the whole story—but here are *two facts* you should know now:

CLASS "A" HOUR RATES*	
WHDH	$225.00
Network Station A	560.00
Network Station B	525.00
Network Station C	440.00
Network Station D	400.00

*from SR & DS, August 1947

1. **WHDH** will deliver you lowest cost per thousand radio time available in Boston.

2. **WHDH** superior coverage will assure you of reaching the *maximum number of listeners* for every dollar spent.

BOSTON'S BEST BUY **WHDH**

HERALD-TRAVELER STATION • 5,000 WATTS • CP 50,000 WATTS
Represented Nationally by John Blair & Company

FCC Grants First Two Tele Permits For Smaller Stations in East

Washington, Sept. 2.

FCC handed out the first two East Coast grants of community-sized video stations here last Thursday (28), when the Elm City Broadcasting Co. of New Haven, Conn., and WDEL, Wilmington, Del., copped off the first assignments in their areas.

Elm City, licensee of WNHC, was given the No. 6 tele channel, and J. Hale Steinman's WDEL took the No. 7 slot. Both propose construction of smaller-sized tele stations and both are within reach of network shows sent over the New York-Washington coaxial cable, or may be able to hook up with radio relay links in prospect between these points. Only other community station grant is KPRC, Riverside, Calif.

Meanwhile, a new bid for commercial video operation hit FCC this week, when the Empire Coil Co., of New Rochelle, N. Y., entered a request for Avon, Conn. Like the Elm City Broadcasting Co., tele bidder in nearby New Haven, the Empire Co. is long on engineering know-how but short on ready cash. Company turns out coils and transformers for radio and video sets.

The Avon bid pegs station construction costs at $246,250 and expects a monthly revenue of $15,000, with 60% of its programming commercial. To foot the bill, however, company has only $50,000 earmarked for immediate use on the video operation. The rest will be raised through a $250,000 bank loan and a sale of $135,000 worth of stock. Company is headed by Henry Mayer, former partner in the Manhattan law firm of Kramer & Mayer. Other officers are his associates in the Empire Coil Co.

At the same time, Earle C. Anthony, licensee of KFI, Loe Angeles, put in bids for two experimental tele relays to be operated in L. A. and neighboring communities in conjunction with high-powered video station there.

STANLEY JOINS FINLEY TO HANDLE VIDEO DEPT.

Hollywood, Sept. 2.

New television department set up by Larry Finley Transcriptions will be headed by J. Clinton Stanley, named veepee in charge of video.

Stanley resigned from Teleways, Inc., this week to accept position. He was formerly with NBC for 10 years as a writer, director and producer.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EDST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

Berle Show Moving To Coast Under Pix Deal

Saratoga, Sept. 2.

Milton Berle will move his NBC show (for Philip Morris) to Hollywood in January, when he begins a commitment of "two or three pictures" for Hal Roach.

Berle goes into the Roxy, N. Y., "probably for four weeks," at the conclusion of the engagement of "Mother Wore Tights." This will be either Sept 17 or 24.

TELEFILM READIES FIRST VIDEO REEL

Hollywood, Sept. 2.

Telefilm, Inc., is readying its "Television Snapshots," 10-minute, 16 m. feature type newsreel. Initial issue is now in the cutting stage and will probably be released by Sept. 15, according to Don MacNamara, in charge of video for minifilm outfit.

Once weekly release is planned for the exclusive television feature, contents of which are nearer magazine type material without time element. Introductory reel will contain shots of Howard Hughes' flying boat, forest fire fighting in California, radio and film comics baseball game here, bathing beauty contest of "Tip Toppers," taken during recent Los Angeles convention of the femme giants, etc.

Opener will be sold to stations as a one time shot show but may be permanently retained by stations as an audition reel to show prospective sponsors. Staff of freelance photogs has been set up in all keys to feed.

Television Reviews

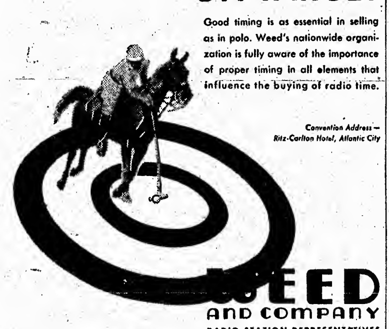
Continued from page 30

age of tennis matches down to an exact science. Outfit employed two image orthicon cameras, both of which were placed above the spectators' stands directly behind the court in play. Location there, instead of at the side of the court, obviated the necessity for constant panning from one player to another, which might have engendered seasickness in some of the viewers. Through constant cuts from long shots to mediums to closeups, it was still possible to present a variety of camera angles to maintain viewing interest.

Bob Stanton handled the play-by-play in his usual excellent fashion. It's almost amazing the way the guy can change his voice modulation with each different sport he announces. In tennis, for example, his voice took on a "more gentlemanly," leisurely pitch, in keeping with the more formal aspects of tennis as compared with baseball or boxing.

RCA-Victor bankrolled the show as part of the "World in Your Home" series. Commercials were confined to an adequate opening and closing filmed announcement. *Stal.*

Des Moines—Herb Plambeck, farm editor of WHO, Des Moines, has been named chairman of the Kiwanis International Committee on Agriculture.



ON TARGET

Good timing is as essential in selling as in polo. Weed's nationwide organization is fully aware of the importance of proper timing in all elements that influence the buying of radio time.

Convention Address—
Ritz-Carlton Hotel, Atlantic City

WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ALTANTA • HOLLYWOOD

RCA ALSO GRANTED A MASTER ANTENNA

Television industry this week received its second master antenna system when the engineering committee of the Television Broadcasters Assn. granted full approval to the RCA Television-FM-AM Antennaplex. Committee had previously okayed for commercial use the Telicon "Intra-Video" system.

New RCA unit, which has not yet been demonstrated publicly, provides the same solution to the long-standing problem of serving a large number of tele receivers through a single master antenna. Telicon's system has already been purchased by several large New York realty firms and it's believed addition of the RCA unit to the okayed ranks will make tele available to thousands more N. Y. apartment house dwellers. Latter had previously been denied tele through the ban by landlords on use of a separate antenna for each set in a building.

Following comprehensive tests of the RCA unit, the TBA committee declared it "feels the approach to the problem is fundamentally correct and it is capable of providing a solution to the apartment house distribution problem. From its observations, the committee feels the equipment demonstrated is ready for commercial use."

Philco Enters Coast Video With 100G Programming

Hollywood, Sept. 2.

Philco (Gough Industries here) launched its $100,000 Coast dip into video programming yesterday, and at the same time introduced welcome new programming ideas to the local scene, all aimed at hypoing sale of newly arrived receivers with the help of Paramount's KTLA. Event puts the Coast's only commercial station on 50% sold basis, with roughly 15 of its weekly 30 hours of operation, sponsored, plus spots.

Actually, Philco (Gough) will spend $102,600 for time, talent and production over the next 26 weeks, and this will be increased with the arrival of winter and hockey, which the firm will also sponsor. For an opener, it'll be bankrolling a minimum of seven hours weekly, replacing RCA as the top time buyer locally.

Remainder of the paid for time is split between Stewart-Warner, Ford and Ford dealers, Sears Roebuck, Schwabacher-Frey, Pep Boys, Elgin, Botany, Philco and dealers, Broadway-Hollywood department store, RCA and dealers, and American Tobacco.

Toni

Continued from page 27

charted. Among the serials under consideration are "Lone Journey" and "Masquerade."

Toni feels that the type of commercial it uses requires special integration and that this can be achieved by making sure that the sales twist does not conflict with the program's theme, mood or context. The manufacturer specializes in the testimonial-interview type of commercial, with an actual user of the product on to get over the integrity factor by relating how she found that she could get the same results at home with a bottle of Toni as she had with beauty parlor devices.

The soap opera on NBC, scheduled to start Oct. 27, will give Toni five network programs. Toni's radio expenditures have within less than a year mushroomed from nothing to $2,250,000 for time and around $750,000 a year for talent. There's been nothing like it in the drug field since the early 30's when Lady Esther sprawled out over the networks with five weekly half hours. The four other programs are "Ladies Be Seated" and "Breakfast Club" on ABC, 'Give and Take" (CBS) and the Mel Torme quarter-hour on NBC.

FTC has worked out an arrangement with B.B.D.&O. whereby the Mel Torme program and the King Cole Trio quarter-hour (Wildroot), which follow each other, will exchange promotion plugs. Listeners to Torme will be asked to stay tuned to the Cole stanza and the latter program will urge listeners to tune in next week for a 'swell half hour of entertainment consisting of, etc." The reciprocity was made easier by the fact that both acts are handled by the same management.

Inside Stuff—Radio

A number of proposed resolutions, acted on during the recent American Federation of Radio Artists national convention, were overshadowed in the controversy over the Actors Committee group. Among them was a suggestion of the St. Louis local that national board meetings be held once a month in the midwest and Coast regions, in order to give chapters in those areas more effective representation. The proposal was referred to the national board.

Another resolution, also proposed by St. Louis, was for the establishment of an insurance, health and welfare fund for the union membership. It was voted to devote some of the funds from the proposed "Show of the Year" radio series, which would bring AFRA a revenue of $2,500 a week, for that purpose.

The Chicago chapter proposed a resolution calling for the "re-establishment of basic unity in the New York and Los Angeles locals" and specifically urging an end to "further futile name-calling." The resolution aroused considerable discussion, but was finally withdrawn after Ken Carpenter, in a speech accepting reelection as president, called for cooperation by all groups within the union.

Another resolution, also referred to the National board, would prevent two actors from using the same professional name. Any performer joining the union would not be allowed to use a name already being used professionally by another actor. Equity already has a similar rule.

Also proposed by the Chicago local was a resolution instructing the national board to report twice yearly on all resolutions and action voted at the annual national convention. This was passed.

A suggestion by the New York local that annual conventions and election of officers be held semi-annually, instead of annual as at present, was withdrawn.

The Washington local proposed a resolution commending the League of New York Theatres for accepting Equity's proposal to end racial discrimination at the National theatre, Washington. This was passed by a voice vote, with Alan Bunce registering the single negative.

A huckster expose has come to light in Hollywood with the disclosure that it was Martin Block and not George Washington Hill who contrived the now famous "LSMFT" slogan. Moreover, it was at first ostensibly rejected as unusable by the late legend-laden American Tobacco tycoon. Block suggested it four years ago when Luckies were among his accounts on WNEW, New York, idea being that it was a good word-saving as well as catchy tag. He suggested that Hill repeat the words to himself several times to see if they wouldn't stick with him. Block then had a special deal on ad copy that allowed for complete disapproval of copy but no alterations if acceptable. Flat rejection came through via the usual agency channels, Foote, Cone & Belding. Block, however, persisted in offering it, and four weeks after initiating the notion was released. He has since devised the equally familiar Chesterfield motto, A.B.C. for his current bankroller.

Minor feud exists between the producers and casts of "Counterspy" (ABC) and "The Abbott Mysteries" (Mutual). They're opposite each other, Sundays at 5:30, the ABC show for Schutter Candy fulltime, the Mutual stanza just for the summer, replacing Helbros' "Quick As a Flash." Feud started when the upstart Abbotts, a low-price package, beat out "Counterspy" at 4.7-3.9 on the first summer Hooper, following up by topping the ABC whodunit on the next two Hoopers. Then "Counterspy" edged ahead, on the fourth Hooper. On the latest report, however, the Abbotts are again out front. 'Tis said the two shows' casts and producers aren't speaking to each other.

Ronald Dawson, whose Local Station Script Syndicate for "renting" of scripts to stations was detailed in last week's issue of VARIETY, discloses that he already has 60-odd stations on the list, including some in Canada, Hawaii, Alaska, New Zealand and Australia.

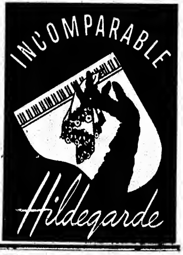
Among his fellow-members of the Radio Writers Guild who are already contributing scripts to which they still own the rights, are Paul Milton, George Axelrod, Al Morgan, Sylvia Berger, William Kendal Clarke, Wayne Shoemaker, Ray Richmond, Howard Rodman, Bob Sloane, Elwell Hoffman, Bill Morwood and others.

CHI TRIB VIDEO SET FOR OCTOBER PREEM

Chicago, Sept. 2.

WGNA, Chicago Tribune tele station, will become the second commercial video station in the Windy City in late October, according to Carl Myers, chief engineer. Myers said that station will begin doing test patterns this month and will do remotes, mainly football games. Commercial programming will be limited until the first of the year when station will go full time.

Other station in town is WBKB, owned by Balaban & Katz, picture house chain and subsiduary of Paramount.



INCOMPARABLE
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SERVING UTAH
GREAT ENTERTAINMENT
FAMOUS NBC PARADE
OF STARS AND SMART
LOCAL SHOWS ALWAYS
THE POPULAR STATION
through 25 years
KDYL
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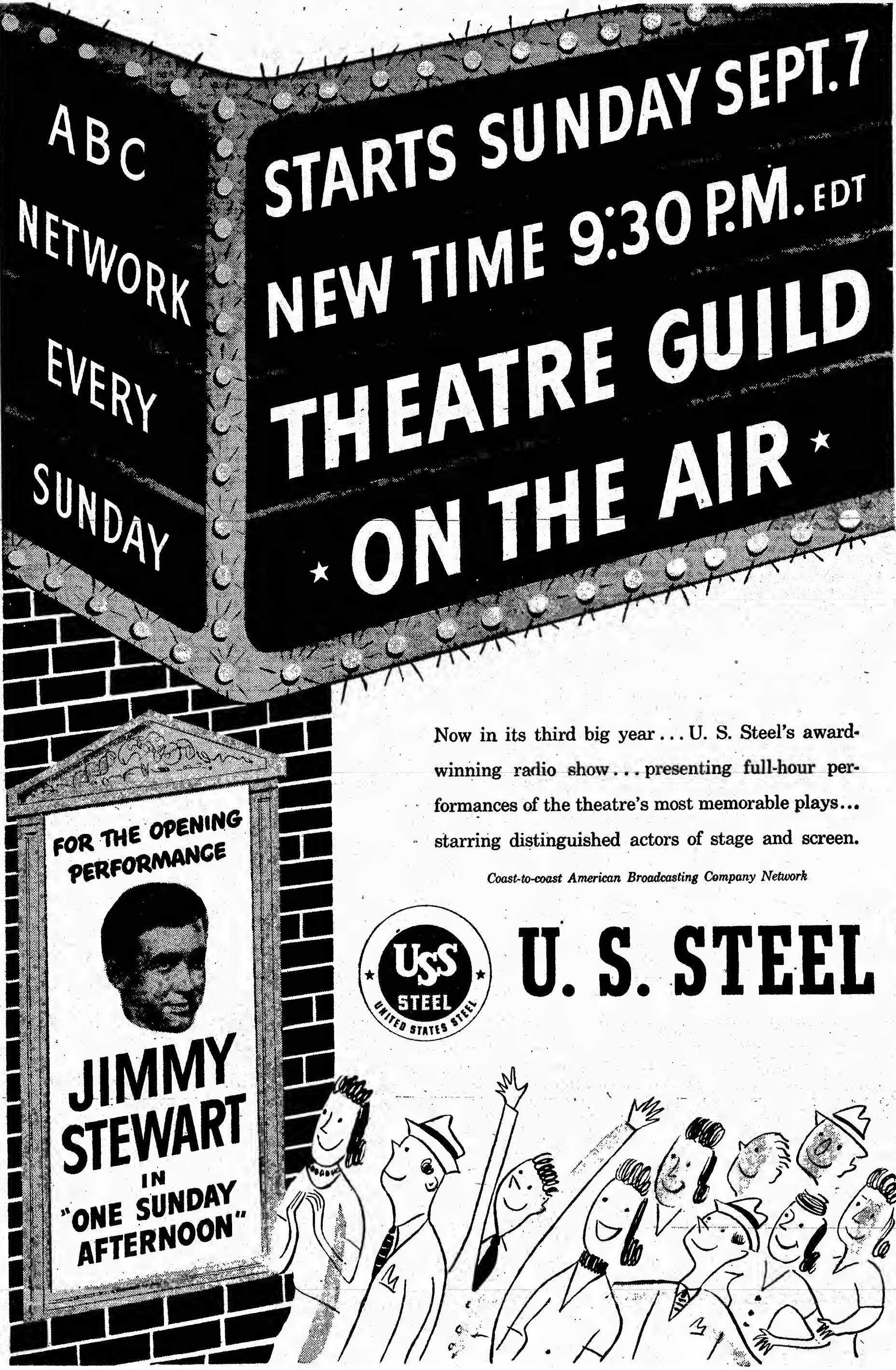
For further information wire, phone or write—
John Blair & Co.—National Representative



ABC NETWORK EVERY SUNDAY

STARTS SUNDAY SEPT. 7

NEW TIME 9:30 P.M. EDT

THEATRE GUILD ★ ON THE AIR ★

FOR THE OPENING PERFORMANCE

JIMMY STEWART

IN

"ONE SUNDAY AFTERNOON"

Now in its third big year . . . U. S. Steel's award-winning radio show . . . presenting full-hour performances of the theatre's most memorable plays . . . starring distinguished actors of stage and screen.

Coast-to-coast American Broadcasting Company Network

USS STEEL UNITED STATES STEEL

U. S. STEEL

Radio-Conscious AFL

Continued from page 27

services—will be followed. Morris Novik, New York City radio consultant, who sold the AFL on the original radio campaign, will probably be drafted to handle this one.

Over $400,000 for Rally

AFL is expected to top its earlier $400,000 expenditure and to make a strong pitch for air time to discuss general principles of the T-H Act as well as straight political time to defeat its supporters. The Federation can make a strong case that the Act, even though on the statute books, is still a highly controversial issue. AFL men quote a recent Gallup poll which found 52% of the respondents of the opinion there are more bad than good features to the law.

AFL first got hepped up over radio when an informal survey showed that bulk of the 845,000 "veto" wires, postcards and letters which reached the White House in July appeared in response to the radio shows. The Federation itself got more mail on the six-week radio series than it did on its more expensive press promotion.

And, through cooperation of the AFL Entertainment Unions Committee, the Federation can put on for peanuts an air show that would cost any independent time-buyer a small fortune. Auditor's report on the summer campaign, for example, showed that only $85,631 was paid out to union entertainers. Rest of the $400,000 kitty went for administrative expenses, actual purchase of radio time on ABC and spot campaigns on individual stations.

For each airing of the top-talent daytime soap opera, "The Best Things in Life," AFL paid out anywhere from $1,700 to a top of $3,000 in salaries and expenses. For the elaborate, all-star music-dramatic stints out of Hollywood or New York, involving services of anywhere from 65 to 135 artists and performers, the AFL put out an average $5,000 per broadcast, with most of the stints pegged at the $4,000 level. The AFL spot campaign cost a mere $2,671, while five discussion slots on nighttime ether set the union back a mere $840 in checks to participants and directors.

In view of this ability to do so much for so little, it is small wonder the AFL, having taken the plunge under the urging of radio man Novik, is now definitely Hooper-conscious.

'Best Things' Come Low

Washington, Sept. 2.

It could only happen in the U.S.A.—and in show business, at that.

Under the AFL entertainment unions' agreement to accept the rock-bottom union rate for all services performed by their members in the AFL anti-Taft-Hartley radio campaign this summer, situation frequently arose where an AFM member or a relatively obscure thesp pulled down more than big-name pix or radio stars for their program stints. As usual, the AFM scale showed up as one of the highest in the biz.

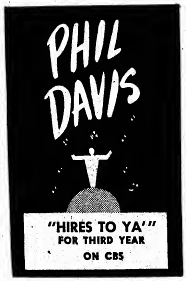
For example, Fredric March and spouse Florence Eldridge, co-stars in the soap opera, "The Best Things in Life," drew a mere $130.76 each for their thesping. AFM organist Eugene Perazzo pulled down $136.78 on the same show. Lester Vail, director, got $275, bottom rate for the Radio Directors Guild, and Elinor Abbey, a straight $300, the minimum figure for the Radio Writers Guild, for their work on another AFL daytimer. Joseph Cotten was paid the AFRA rate of $139.51, while AFM's Perazzo, who appeared with him on the daytime show, drew $145.75, apparently the AFM rate for the low man on the totem pole.

WFIL's Series of Monthly Boy Scout Radio Awards

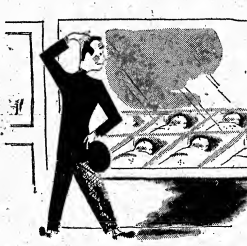
Philadelphia, Sept. 2.

Inaugurating a program called "The Boy Scout Radio Award for Service," WFIL will present 12 monthly awards and an annual award, beginning in October, it was announced Monday (25) by Roger W. Clipp, WFIL general manager.

The award will consist of a framed citation for the scout and his unit, which will be presented on a special broadcast. In addition, the scout will receive a watch, a group party for himself and his unit at a sports or entertainment event, plus a tour of the station's radio and tele studios.



"HIRES TO YA'"
FOR THIRD YEAR
ON CBS


TAKE THE GUESS OUT OF BUYING WITH WOV'S 5 Audited Audiences

We want you to be a WOV sponsor with the knowledge of 5 AUDITED AUDIENCES, each a definitely different group of purchasers; each the result of a penetrating revealing listener survey. Get the facts on these 5 AUDITED AUDIENCES today and ..."TAKE THE GUESS OUT OF BUYING."

WOV

Ralph N. Weil, General Manager
John E. Pearson Co., National Representative

Hurlbut to NBC in Chi

Chicago, Sept. 2.

Jim Hurlbut, former director of special events for CBS-WBBM here, joined the staff of NBC Central division last week as reporter and commentator. He had just completed 30,000 mile trip on CBS' special V-J day broadcast. Hurlbut had been with CBS since 1934 except for a lapse between 1942-45 when he was a marine.

Newscaster replaces Pete Peterson, who left for the Coast last month.

FMA

Continued from page 22

eral Electric Film "Naturally, It's FM"; an address by consulting engineer C. M. Jansky, Jr., on the potentialities of FM for large area coverage; address and demonstration by John Wright, BBD&O Boston exec who will plug high-fidelity recordings for FM-only distribution; and a discussion of the FM-only distribution; and a discussion of the FM music situation by FMA general counsel Leonard Marks.

Luncheon speaker on Friday is Harold Beckjordan, assistant executive secretary of the AAAA who will talk on advertising techniques for FM broadcasters. During the afternoon session, FM aud will hear more FM product as delivered by Ira A. Hirschmann's New York FM outlet WABF and a panel discussion on "Selling FM—Here's How!" Panel speakers include Thomas McNulty, WMCP, Baltimore; Joseph Stovall, WCTS, Cincinnati; E. Z. Jones, WBBB-FM, Burlington, N. C., and Guy Farnsworth, WATG, Ashland, O.

Another Friday afternoon speaker is Jack Wiener of Dynamic Stores, New York, who will angle his advice for FM time-buyers.

Headliners at the FMA banquet, Friday night, are FCC Chairman Charles R. Denny, FMA vice-president Everett Dillard and Max Balcom, prexy of the Radio Manufacturers Assn., who will discuss the FM set situation. All three addresses will be aired on the Continental FM network at 8:30 p.m., following the 8-8:30 p.m. debut of Stromberg-Carlson's musical show on the same web.

The Saturday morning sessions have been reserved for election of new directors, business meetings and membership votes on several new bylaws presented to the organization by director Bill Bailey. FMA directors who come up for re-election are Wayne Coy, WINX and WINX-FM, Washington; E. J. Hodel, WCFC, Beckley, W. Va.; Gordon Gray, WMIT, Winston-Salem, N. C.; and Ira A. Hirschmann, WABF, New York. The membership will vote on a bylaw amendment expanding present FMA directorships from 12 to 15.

Radio Reviews

Continued from page 26

of song selling savvy with her chirping of "Aint You Ever Coming Back" and "I Have But One Heart." Bill Pickett, baritone, who followed Bob Reid (currently CBS) as male singer, is best in semi-pop tunes like "All the Things You Are" and "If There Is Someone Lovlier Than You." Lad has a robust high register and nice style. Clicked handily in a duet with Miss Marquis, "You're the Cream in My Coffee," closing tune.

Robert Hutsell, station musical director, has assembled an 18-piece combo, with a nice string complement, including harp, which furnished a full, well-orchestrated accompaniment for the singers. Came through for some smooth, well-balanced instrumentaling in "How High the Moon," "Through a Thousand Dreams" and the pop tune "Peg O' My Heart." Musical content is of top notch calibre throughout.

Peter Disney guides the production skillfully, Kenneth Meeker handles the m.c. chores, brightly and concisely, while Bob Flournoy (taking over the commercial spiel, while Jim Walton is on vacation) gives just the right amount of puff to the foamy brew which is responsible for the program. A well-rounded commercial musical show, selling beer, of course, but entirely in good taste.

Hold.

WCAU'S 'MARKET BASKET'

Philadelphia, Sept. 2.

The "Markct Basket," a new program aimed at the housewife listener, will be aired from 9:40 a. m. to 9:45 a. m., Monday through Friday, over WCAU, beginning Sept. 15, under sponsorship of Fleischmann Baking Co.

NAB Code

Continued from page 23

fully and limit his outlets to the bigtime stations and markets. And this conceivably could hurt the smaller and brand-new stations which can't deliver the mass audiences. The wee-watters and indies have, with a few exceptions, been responsible for most of the oversized commercials and the tendency to over-spot, according to surveys here.

As NAB officials look at it, the Petrillo controversy will take second billing at Atlantic City, since the Association will take no definite stand on the situation. Music sessions are now skedded for Wednesday, Sept. 17.

Speech headliners are expected to be NAB prexy Justin Miller, FCC Chairman Charles R. Denny, Jr. and former House Interstate and Foreign Commerce Committee Chairman Clarence Lea. Miller is expected to cover plenty of ground on international shortwave, the "freedom of speech" campaign by broadcasters and the new code, about which he is particularly enthusiastic. Denny's speech is billed as an omnibus report on broadcasting, running the gamut from international radio affairs through FM and the economic present and prospects for all broadcasters. Lea is not expected to ride herd on Petrillo, despite his sponsorship of the Lea Act. The California solon will cover the Petrillo situation but can be counted on for exhaustive coverage of general radio legislation, past, present and future.

Boss' WFIL Music Post

Philadelphia, Sept. 2.

Al Boss, who started in radio in 1934 with the Robert Armbruster orchestra, will join WFIL Oct. 1 as arranger for all regular musical programs as well as special local and network productions.

Announcement of Boss's affiliation was made Wednesday (27) by Roger W. Clipp, general manager of WFIL. Boss recently completed a tour of Mexico, Central America and Cuba, studying native music and rhythms.

WHN SHUFFLES CHIRPERS

Trio of WHN, N. Y., vocalists—Bob Houston, Mary Jane Walsh and Ruth Etting—returned to the ether this week in new time slots under the Metro-owned indie's fall-winter programming sked.

Miss Etting, aired 9-9:15 p.m. across the board last season, moved into the 6:45 period starting Monday (1). Same night, Bob Houston made his fall debut in the 6:30 spot, where he'll be heard five times weekly. Miss Walsh teed off last night (Tues.) in the 9 o'clock segment, on a Tuesday-Thursday schedule.

Des Moines — Dick Yoakam has joined news bureau of WHO.

Indoctrinate Students In Studio Know-How

Philadelphia, Sept. 2.

Temple University radio students will take active part in WFIL's "Studio School-house" program, beginning in October, under a new plan announced Monday (25) by Armand L. Hunter, chairman of the University's department of radio, speech, and theatre.

Hunter, who is also consultant on radio education for the station, said the students will offer writing assistance, provide acting talent, and aid in conducting research for the "School-house" shows.

He added the plan was a three-way cooperative educational program of the University, public, parochial and private schools, and the radio station.

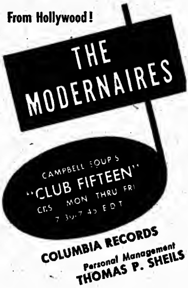
S-S-C-B

Continued from page 23

to build up NBC listening that night. That would automatically rule out the Bing Crosby, Henry Morgan, Morgan-Ameche-Langford, Abbott & Costello or Meredith Wilson shows. There would also be a question whether it would be practicable to present other NBC Wednesday night stanzas, such as "Duffy's Tavern," "Mr. District Attorney," Jimmy Durante of "Great Gildersleeve."

Obviously, no other tobacco-sponsored series, such as Red Skelton, or Bob Hawk, would be available. Also there may be certain shows whose sponsors would be unwilling to let them go into an NBC spot Wednesday nights, where they might be in competition with others of the same bankrollers' stanzas.

Meanwhile, the F.C.&B. is going ahead with the production of "Big Story" on the assumption that Stauffer will not be able to wrap up "Show of the Year." However, there are no major talent contracts for "Big Story" extending beyond the proposed Oct. 1 starting date of "Show of the Year," so "Story" can easily be dropped if Stauffer lines up the operation.



"There's a manhunt on for Elmer Jughead. Two boxes of Wheaties reward."

Watch For
EARL WILLIAM
Currently in "THE RED MILL"
"The best light opera tenor to hit Boston in many a year."
—Watts, Boston Traveller.

Columbia Boosts Prices of Pop, Masterworks Disks to 75c, $1.25

Columbia Records, which was one of the last major record manufacturers to increase retail prices of its disks when others went from 50c to 60c some time ago, this week took the initiative and stepped out with another boost. Columbia kicked its retail tap from 60c to 75c for the pop sides, and it's likely that Decca, Victor and the others may follow since they have the same rising costs problems that forced Columbia to up price.

Boost from 60c to 75c for the pop sides is accompanied by an increase for the company's Masterworks, which goes from $1 to $1.25 each, all new prices, including tax.

With Columbia's move, the disk industry is for the first time back on the 75c level that prevailed before the war. Then, it was Columbia who took the initiative and dropped its prices to 50c. Its latest move is due entirely to the heavy increases all disk companies have been faced with in labor and materials costs. There probably will be a boost of another sort, too, since the music publishers probably will finally achieve the full statutory rate of 2c per side royalties for their product. The 2c price was legally obligatory when the companies all went to 60c, but a deal was made with the pubs by which they agreed to 1¾c per side.

In the event that Decca, Victor and Capitol do follow Columbia to the 75c slot, it's probable that the many minor disk companies that have been struggling to keep heads above water will find the going that much tougher. The indies may not follow the majors, but most of them have been running in the red recently and may be forced to do so to save themselves. When that happens they'll run into the fact that the public, when it's forced to pay more coin for an item, are more choosy about what it's spent on, which in turn may work against the indies since the majors' talent is so much stronger.

Hartford AFM's Standby Demand

Hartford, Sept. 2.

Unless there are interpretations of the Taft-Hartley act's clauses relative to standby orchestras still unknown to theatre attorneys, the action here of Local 400 of the American Federation of Musicians has the trade puzzled. It seems that the contract between 400 and the State theatre, which books name bands and acts the year 'round, is up for renewal. And 400 executives are demanding that Doc Harris, operator, sign an agreement calling for standby pay when "traveling" bands work the house.

In view of the T-H law's terms, which outlaw the necessity for "featherbedding" coin, the demand by 400 executives isn't clear. Harris is rebelling against such a pact, but is moving warily in view of the local's insistence in the face of the T-H act, in case there's some angle his attorneys don't know.

PHIL LEVANT JOINS GORDON AT MUS-ART

Chicago, Sept. 2.

Looks like the other side of the fence appears greener all the time to some maestroes. Maestro Phil Levant joined the Mus-Art agency branch here today (Tuesday). He follows by a couple of weeks the addition of maestro Gray Gordon to Mus-Aart's N. Y. office.

Levant's band recently closed a run at the Dutch Mill, Delavan, Wis., and, since he has had selling experience with Frederick Bros. local office, he went for the Mus-Art deal. He'll be in charge of small units. Meanwhile, his band is under the M-A banner and he will take occasional jobs.

Gordon, working with Mus-Art in N. Y., is selling anything Mus-Art has on its roster. He wants to stay in the agency biz, too. He recently turned down a month of one-nighters set up for him in this area by the M-A office to stick with being a salesman.

Stan Kenton Set For Midwest Concert Series

Chicago, Sept. 2.

Stan Kenton orchestra with June Christy will do a series of concert dates this fall starting in Hutchinson, Kansas, Oct. 31 and working through the midwest until mid-December. Kenton, who starts rehearsals soon, will play the Chicago Civic Opera House, Nov. 16; Milwaukee, Nov. 20, and then do 10 dates starting Nov. 28 in Michigan and Ohio.

He'll use a combination of 20 men. Miss Christy, who originally intended doing a single, returns to the band after completing current dates.

'Peg,' 'My Desire' Disks Steal Spot From Major Cos.

It's ironical in view of the shaky condition of the majority of independent recording companies that two of them should come up with what are probably the year's best-selling disks, at least up to this point. The recording of "Peg O' My Heart," by the Harmonicats, which dragged that tune out of limbo and gave Robbins Music an unexpected windfall and which put the Chi Vitacoustics label in business, has gone well. over 1,000,000 copies. And the Frankie Laine disking of "That's My Desire," by Mercury, which put Laine in business as a name singer, is over 750,000.

These two disks, plus the Capitol label's recordings by comparatively new names—Red Ingle, Tex Williams and Nellie Lutcher, have unquestionably stolen the spotlight from the mighty—majors—RCA-Victor, Columbia and Decca.

Only items by the majors that have come close to getting the response of their less affluent counterparts in the disk manufacturing field, are the Ted Weems recordings of "Heartaches," by both Decca and Victor, and the various diskings of "Anniversary Song." Victor's Perry Como recording of "Chi-Baba" and "Sweet Sixteen," with the latter picking up where the pop left off, seems likely to become the top disk of the year. But it hasn't become so yet.

In the eyes of many publishers, the fact that the indie companies have been coming up with such things as "Peg" and "Desire," and the many other pop tunes which originated on small labels, such as Leeds' acquisition of "For Sentimental Reasons" from a Manor disk, justifies their going along with these outfits on royalties. Most of the smaller companies are behind on coin statements, but none of the publishers has gotten nasty about it. They want to give the newcomer diskers all the opportunity possible.

Harmonicats Quit Vita-C

Chicago, Sept. 2.

Harmonicats, harmonica group that clicked so heavily with "Peg O' My Heart," will be released in the future on the Universal label. Men who made up the Vita-Coustics company, which marketed "Peg" are splitting, one half taking the Harmonicats and going back into the Universal label and the others continuing with Vita-Coustics.

This is the way it works out: Bill Putnam, Bernie Clapper and George Tasker originally made up Universal. They were joined six months ago with Jack Buckley and Lloyd Garret to form Vita-Coustics. Now Putnam, Clapper and Tasker are withdrawing from that setup to reactivate Universal and they're taking the Harmonicats, originally their property, with them.

Reason given for the breakup is that the Putnam trio thought the Harmonicats under the Vita-Coustics label were not being sufficiently exploited. Vita, however, has three more releases to put out on the group.

NADJ TO SET UP CHI AND COAST LOCALS

Chicago, Sept. 2.

After helping establish a local in New York as a followup to the organization of the National Assn. of Disk Jockeys, formed in Chicago Aug. 15, Barry Gray is expected to return here Sept. 11 to assist in formation of similar setup locally. Hugh Douglas, of WCFL, vice-chairman, is inviting all Chi jocks to attend.

Officers chosen at the Manhattan session were Fred Robbins, WOV, as divisional head, and Eileen O'Connell, WHN secretary. Art Ford, Bill Lazarre and Dave Miller, attendants at the regional meeting, have applied for membership. Bill Leyton of KMPC, Los Angeles, national secretary, is making preparations for a West Coast branch. Gray also hopes to be present at the first California meeting.

Meanwhile, the NADJ has officially declared Chicago as its headquarters, with offices in the Hotel Sherman. Julie Drake, who arranged convention's publicity campaign, has been named permanent flack.

First issue of the NADJ house organ, incidentally, will be published within the next 10 days. It will be a four-page mimeographed publication in the form of the Kiplinger letter (Washington, D. C.). It will be shipped to all of the 2,800 disk jockeys in the U. S. along with applications for membership. There are so far 280 spinners on the NADJ roster, at $10 a year dues.

Selvin to CRI With Higgins Going to Coast

Ben Selvin, who left Majestic Records last week at the expiration of his contract, joins Columbia Records next week (10) in New York and his addition to the personnel began a realignment of staff. Most important change is that of Joe Higgins, who had been assistant to Manie Sacks, v.p. and head of artists and repertoire, who now shifts to the Hollywood office as head of all Coast a & r activities, assisted by Bill Richards, who has been running that branch for the past few years.

In New York, Selvin will move in with Mitch Ayres, who joined Columbia several years ago when he gave up bandleading. Ayres retains his musical director chores, but has been upped to become consultant on popular music operations in both the N. Y. and Hollywood offices. He will travel between the two points. Selvin will concern himself with pop artists and repertoire. All of course, are under the direction of Sacks.

T. Dorsey Makes 3G Settlement in College Group's 'Breach' Suit

Raleigh, N. C., Sept. 2.

Tommy Dorsey has settled out of court with members of the Order of the Grail, of the U. of North Carolina, who had instituted a $10,000 damage action against him following a dispute with the leader last November, when he was booked here for two days at $10,000. Dorsey paid the Grail men $3,000 to call the action off before it got to court. Suit had sought $20,000 damages for breach of contract.

Basis of the suit was the claim by the student organization that Dorsey's contract called for him to bring to Chapel Hill his full 35-piece band for a concert and two dances. They claimed he showed up minus the string section of his combo, which he had laid off a few days before. In addition, they claim Dorsey refused to adhere to pleas to perform dance numbers, instead insisting on playing what he wanted to.

In answer, Dorsey had asserted that his contract with the school men had called, as do all his agreements, for himself and a minimum number of musicians. And that without charge to the students he had brought along the acts that had been working a concert series with him just prior to the dance date.

Charles Vance, representative of the Grail, asserted that Dorsey's $3,000 will go toward a scholarship fund.

Woody Herman Puts Blast on Band Agencies; Quits GAC for New Tieup

Hollywood, Sept. 2.

Woody Herman put the blast on established band booking agencies when he signified his intention of returning to the band business following the exit of his summer radio show for General Electric. Herman, who has been at his home here since last winter, when he broke up his previous band mainly due to poor health, made two moves when he decided to reorganize, (1) he severed connections with Goldfarb, Mirenberg & Vallon, his attorneys and personal managers and (2) did not renew his contract with General Artists Corp.

Herman's blast at the agencies was sharp. It's his contention that the current condition of the band business is due almost entirely to their lack of progressive interest. He feels that the wartime peak experienced by name and minor maestroes alike, despite travelling difficulties, personnel shortages, etc., lulled agency execs into feeling that the boom would go on forever and that when it did start to slide no attempt was made to point it in the right direction. On the other hand, most agency execs feel that the top bandleaders themselves are responsible for the current debacle due to the wartime wildness of the top maestroes, which increased to the point where the public would no longer take their blasting styles. They also assert that most leaders wouldn't listen to reason until the public's growing preference for dance music was painfully brought home to them.

Biz to New Outfit

As a result of Herman's resentment against the handling of the band situation by agency men whom he feels know little about the problems of the current biz and do not want to attempt to understand them, he is placing the booking of his band in the hands of a completely new outfit. This group consists of Jack Archer, who last week quit the William Morris agency on the Coast as one-night booker; Milt Deutsch and Abe Turchen. They have formed the Continental Artists, Inc., because of and coincident with Herman's resignation from GAC. All three, incidentally, have been with Herman in the past as road manager of his

(Continued on page 48)

Dutch Basart Deal For Leeds, Maurice Music

Amsterdam, Aug. 19.

Les Editions Internationales Basart, in Amsterdam, has just closed a deal for the Dutch rights of the Leeds and Peter Maurice catalogs. I. G. Gomperts, Basart manager, has been plugging for a long time to American publishers that they make separate contracts with local European publishers instead of selling European rights in bulk to one house. Gomperts is visiting New York this fall to tie up more contracts.

Top tune in Holland now is a French song, "Chante Encore dans la Nuit," which Basart published. Other Basart tunes doing well are "Money Is the Root" and "Laughing On the Outside."

Kapp Deprecates General Letdown In Music Values

Back from Europe with a new perspective, Decca prexy Jack Kapp finds so much spurious in the record and music business that he feels it might be wise if some of the Tin Pan Alley masterminds went abroad just for a change of pace.

Kapp observes there have been no sock picture song hits since "Anniversary Song" and the other "Jolson Story" excerpts. He is fed up with phoney disk polls which vote for everything and everybody is the winnah—excepting that they don't sell records. He is impatient with the Hit Parade and kindred stunts because somehow, once those songs get overplugged, it's beginning of the end for disk sales. He deprecates the lack of quality in pop songs; feels that, like the rest of an overly prosperous world, the music men have grown soft and careless; that the inspiration and perspiration that goes into sparking a new song into hitdom is now a mechanized thing; that there are so many tunes flooding the market and so many angles attached thereto that it has ceased being a business and frequently borders on the racket side.

Answer to the artificial bull market, observes Kapp, is the increasing mortality rate among the independent diskers. Many have fallen by the wayside, and many more will, whereas in the era of lush war days and shortages this or that diskbox hit cropped up and gave the newcomer a momentary sense of prosperity. That it hurts the legitimate business is evidenced by the loss of royalty and kindred revenues when forced through the wringer.

Disk Jocks

Disk jockeys are a case all their own. Kapp sees only a revision of the Copyright Law of 1909 as solution to that. He is amazed at those fancy earnings by platter-chatterers who, fortified chiefly by a persuasive larynx, come along and benefit the most commercially. After the cost of making a song hit, waxing it, the investment of talent and money in merchandizing, exploitation and popularization, along comes the disk jock and utilizes the platters as a lever for his own (and much greater) returns.

None the less the Decca prexy sees his company exceeding the $30,000,000 gross done by Decca last year. He had hopes of a $40,000,000 volume but will settle for $35,000,000.

Kapp's emphasis is on the unusual in disking. Irving Berlin's "Freedom Train," waxed by Bing Crosby and the Andrews Sisters, is one of these. Crosby's narration on "The Man Without a Country" (Album) is another. The timely tieup with the public revelation of the impounded Lincoln papers is another: he's putting emphasis on "The Lonesome Train" and the Carl Sandburg ballads which have long been in the backlog.

Tommy Dorsey gets into New York next Sunday (7) for a two-day stay for the debut of his transcribed disk jockey shows, then hikes back west to pick up his band for Coast one-nighters.

Shaw, Musicraft Sign 1-Year Pact

Artie Shaw and Musicraft Records finally came to a conclusion last week over a new contract under which Shaw will continue to work for that label. His new deal calls for a one-year term, with a one-year option and displaces one that still had time to go, but that Shaw felt had been breached by Musicraft prior to its financial reorganization. This deal, incidentally, was a stock arrangement calling for the leader to receive shares as well as cash for his efforts. Duke Ellington had a similar arrangement. He's now with Columbia Records.

Shaw is in the east. He has not done anything musical for months. He's working on a book at his Connecticut home.

PUSH CONFABS ON ASCAP, RADIO DEALS

American Society of Composers, Authors and Publishers' radio committee and the National Assn. of Broadcasters Music Committee, will meet again next Wednesday (10) in New York. This confab will be the last prior to the start of the NAB convention at Atlantic City the following Monday (15) and it's hoped that the two factions will be able to reach a final agreement on a contract to replace the existing agreement between ASCAP and radio, which doesn't expire for more than two years.

Whatever conclusions the two committees reach, however, will not be final in so far as ASCAP is concerned at least. By agreeing with network and regional net heads on the terms of a new deal, only part of ASCAP's task will have been completed. It will still have to convince indie station owners.

Jocks, Jukes and Disks

By George Frazier

By Fred Robbins

(WOV, New York, Disk-Spinner and M.C. of Columbia Record Shop Program)

Dear George:

You said it could be about anything. Well, what else but the middle of that column title. Who talks about anything else these days and all-nites? The jukes (hooray) can't speak, but the jocks are much more animate, though that may be open to argument. But the influx into the wax world of everyone from singers, bandleaders, self avowed hillbilly-twanged discoverers of talent, sports announcers and just plain announcers, has fastened Joe Q's poor hearing flap to his superhetrodyne to see what's cookin'. "Ah, free enterprise; that's what I fought for, Mom—apple pie and the right to be a disk jockey."

What started this gold (?) rush and how long can it continue? How long will the music conscious (or unconscious) public—or are they—put up with thousands of greatly publicized talents who give forth every day with brilliant staff-written ad libs, viz.—"And now, the next record will be, or 'Whattaya gonna sing, Bing,' or 'Now that sweet singer of sweet songs will sing." Clever these new born and/or well worn disk jockeys. No wonder they make so much loot. And no training required.

How the jock has grown, George. Not only is the weight unlimited, but the jobs they held before cover 57 different varieties. Anyday now, there'll be ex-bank tellers, butchers and baseball players stoking wax and chewing fat. As long as those tabs are glued to the soundbox, why not? But will they be? Will the hep adults and youngsters of today be satisfied with some broken down, unoriginal V.I.P. from some other field cooing in their ears every day, riding on past glory, mumbling sour know-from-nothings about some record he doesn't give a good station break about, or will they go back to soaperas in disgust, or maybe even subscribe to the B.B.C. Only time and Mr. Hooper will tell, but the indications are fairly obvious even now. And it's a safe bet, George, that the vacation will be over for these erstwhile butchers, bakers, and starmakers—about one year from now after the big publicity campaign and initial curiosity wear off. And the ratings start falling like snow, and it comes time for the talent to out—and there is none to out. Nothing but the backwash of cocktail parties, movie trailers, twenty-four sheets and a staff of stooges and planted stories all adding up to thousands of dollars of promotion. That's when the payoff will come, and, with it, the inevitable stories of how so-and-so is quitting his record stint "to devote full time to his other commitments" as he takes the moo and runs for the train.

Background

For as the great brains responsible will one day get hip to, you can no more make a sports expert or a news analyst out of a staff announcer than you can a disk jockey, and vice versa. It takes apprenticeship, George, and a good knowledge of music, musicians and a genuine, not artificial, or phony interest in them. The boys who have made names for themselves up to now started years ago, on small stations, creating a technique or a listening habit as they went along. Some are still riding on that habit alone. Others came forth, injected their own personality into their record shows, prayed that name bands would play their towns so they could dress up the proceedings with a famous guest, many of whom seldom appreciated the value of such an appearance and did these shots reluctantly. Then there were always the big network shows to buck, lots of unsold time, and the deal was at best a daily grind. Then—WHAP—1947. Recognition. And the poor old networks began to run down like an overworked alarm clock. No more ideas. No more imagination. No new quiz show angles. No new wives for John's other. Help. What to do? Go to the roots of American radio and take over the only thing which the independents had to keep them alive against the nets—record programs. Great thing. Progress. The mighty coast to coast octopi with their million dollar staffs, presenting a brilliant new idea to the

(Continued on page 48)

TEX WILLIAMS SMOKES UP 5G FOR VAUDATES

Hollywood, Sept. 2.

Tex Williams, following the success of his Capitol recording, "Smoke, Smoke, Smoke," has started asking $5,000 weekly for theatre dates for himself and cowboy band. Until platter clicked, outfit worked for scale at barn dances throughout this area.

Million Dollar theatre here has inked Williams for week of Sept. 16, at flat buy of $3,700 for the stanza. Theatre beat down the price by pointing out that oatuner has worked around here all season in western dancehalls charging 60c admish, 40c. less than nighttime scale at vaudfilmer. Harry Romm is booking the combo for theatres.

Armstrong's Coin Hike For Billy Berg Repeat

Hollywood, Sept. 2.

Louis Armstrong's small combo, with Jack Teagarden and Zutty Singleton, proved such a moneymaker for Billy Berg's nitery here, that the group is being brought back Dec. 24, for eight weeks, at a salary boost. It's understood the group is now getting $3,000 guarantee against a percentage of the gate.

Armstrong is current at the spot, but closes Sept. 9 to make way for the Mills Bros. Operators of the spot sought to defer the Mills quartet's opening for a couple of weeks to hold over Armstrong, but could not work it out. Armstrong is set for a series of concert dates with his small band and couldn't stay. He may, incidentally, go into the Troubador, New York, later in the fall.

Sammy Kaye, Lombardo To Baton 40 Men At NAB's A.C. Convention

Sammy Kaye and Guy Lombardo are scheduled to go through baton-waving routines at the National Assn. of Broadcasters convention, which starts at Atlantic City, N. J., Sept. 15, but both will be conducting bands much larger than anything they've ever tackled before. Rather than bring the bands of both to A.C. to show their wares, leaders will wand a combo of 40 radio musicians brought from N. Y. to supply music for the conventioneers. And when each works, the band will be using arrangements patterned after their individual styles.

Broadcast Music, Inc., which is supplying the music and entertainment for the NAB'ers, has assigned and will pay the arrangers for the respective Lombardo and Kaye bands, to turn out material for the 40-piece outfit to be used when each conducts. Kaye is expected to stage his "So You Want to Lead a Band" gimmick during his time onstage, at Convention Hall, the second evening of the convention (16).

Kaye and Lombardo will be at the shindig via their contacts with BMI. Both have music publishing firms affiliated with the radio-owned performance rights society. Tommy Dorsey and Benny Goodman were to have been included, but neither can make it.

Condon Between Covers

Eddie Condon's combination memoirs and history of jazz "from Beale St. to Town Hall" is being brought out next month by Henry Holt & Co. under the title "We Called It Music." Tom Sugrue collabs.

Collier's is currently doing a three-part exerpt of the book and Saturday Review of Literature ditto.

10 Best Sellers on Coin-Machines

1. That's My Desire (21) (Mills)	Frankie Laine Sammy Kaye	Mercury RCA-Victor
2. Smoke, Smoke, Smoke (6) (American)	Tex Williams Phil Harris	Capitol Victor
3. When You Sweet 16 (9) (Shapiro-B)	Perry Como Mills Bros.	RCA-Victor Decca
4 Temptation (15) (Robbins)	Ingle-Stafford	Capitol
5. Peg O' My Heart (15) (Robbins)	Harmonicats Three Suns	Vitacoustics RCA-Victor
6. Feudin' and Fightin' (6) (Chappell)	Dorothy Shay Tex Beneke	Columbia RCA-Victor
7. Tallahassee (4) (Famous)	Crosby-Andrews Vaughn Monroe	Decca Victor
8. Chi-Baba (14) (Oxford)	Perry Como Blue Barron	RCA-Victor M-G-M
9. I Wonder (12) (Robbins)	Eddy Howard Tony Pastor	Majestic Columbia
10. Who's Kissing Her (1) (E. B. Marks)	Perry Como	RCA-Victor

Coming Up

Lady From 29 Palms (Martin)	Freddy Martin Andrews Sisters	RCA-Victor Decca
I Have But One Heart (Barton)	Vic Damone Frank Sinatra	Mercury Columbia
Apple Blossom Wedding (Shapiro-B)	Buddy Clark Sammy Kaye	Columbia Victor
Come to Mardi Gras (Southern)	Freddy Martin	RCA-Victor
When I Write My Song (Exclusive)	Herb Jeffries	Exclusive
Ivy (Burke-VH)	Jo Stafford Vaughn Monroe	Capitol Victor
Hurry On Down (Criterion)	Nellie Lutcher	Capitol
I Want To Be Loved (Paramount)	Benny Goodman Beryl Davis	Capitol Victor
On the Avenue (Leeds)	Andrews Sisters	Decca
Echo Said No (Lombardo)	Elliot Lawrence Sammy Kaye	Columbia Victor
Ask Anyone Who Knows (Witmark)	Margaret Whiting	Capitol
Bloop Bleep (Famous)	Danny Kaye	Decca
On Old Spanish Trail (Maurice)	Eddy Howard	Majestic
As Long As I'm Dreaming (Burke-VH)	Tex Beneke Harry James	RCA-Victor Columbia
I'm So Right Tonight (Leeds)	Jo Stafford	Capitol
Cecelia (Bourne)	Dick Jurgens Three Suns	Columbia RCA-Victor
Old Devil Moon (Crawford)	Margaret Whiting Gene Krupa	Capitol Columbia
Whiffenpoof Song (Miller-Schirmer)	Bing Crosby	Decca
Naughty Angeline (Simon)	Dick Haymes Art Lund	Decca M-G-M

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Music Notes

Leon McAuliffe, southwest bandleader, waxed three disks for Majestic. . . . George Taylor, Chicago ad agency exec, made his initial venture into pop songwriting, doing lyric for "Chick-A-Biddy Boogie," with music by Sharon Pease. Apollo lopped-off "Mahzel" from backing of Murphy Sisters' "Breaking in a New Heart" and replaced with "Civilization".... Pianist and composer Calvin Jackson wound up pact with Metro, where he was assistant to musical director George Stoll. He's now readying for a concert tour.

Cyril Lockridge scoring 20th-Fox's upcoming "Nightmare Alley".... Charlie "Butch" McGregor now professionally managing for Spina-Green Music's N. Y. office....Bob Bavey, vocalist, formerly with Gene Krupa and Bob Chester bands, signed for a singing shot in Sam Coslow's film, "Champagne For Everybody"....Hal Bourne will score Marathon Pictures' "Open Secret"....Gordon MacRae, Margaret Whiting, Jack Smith and Dinning Sisters last week had etching sessions for Capitol Records.... Martha Tilton this week does her first recording for Majestic....Kim Gannon and Walter Kent have peddled two of their tunes, "World's Most Beautiful Girl" and "Little Trouper" to Warner Bros. for insertion in "April Showers" pic....Helen Forrest will cut an album for M-G-M label ....Anthony Collins this week commenced scoring Republic Pictures' "The Fabulous Texan"....Modernaires have cut an eight-faced album for Columbia....Four Star Records, Hollywood indie, broadening out into religious hymns. Firm has bought 16 masters from Bible Institute, which label will release along with eight semi-religious chants by Four Star's oatuner, T. Tex Tyler....Gene Autry last week cut four Xmas tunes for Columbia. First Yule-tunes ever etched by cowpoke....Franz Waxman scoring "That Hagen Girl" for Warners.

10 Best Sheet Sellers

(*Week Ending Aug. 30*)

Who's Kissing Her	Marks
Peg O' My Heart	Robbins
Sweet 16	Shapiro-B
That's My Desire	Mills
I Wish Didn't Love	Paramount
Apple Blossom Wedding	S-B
Feudin' & Fightin'	Chappell
Anyone Who Knows	Witmark
I Have But One Heart	Barton
Near You	Supreme

Second 10

Tallahassee	Famous
Smoke, Smoke, Smoke	American
Lady 29 Palms	Martin
Whiffenpoof	Miller-Schirmer
Chi-Baba	Oxford
Aint'cha Comin' Back	Sinatra
Almost Being in Love	Fox
Ivy	Burke-VH
Come to Mardi Gras	Southern
On the Avenue	Leeds

Les Brown Cancels String of 1-Nighters For Bob Hope Preem

Hollywood, Sept. 2.

Les Brown's orchestra was forced to cancel more than 30 one-nighters through Texas and surrounding area in order to be here in time for the debut next week (14) of Bob Hope's Pepsodent show, on which he was set for the season recently. Brown's last date in the east will be worked Sept. 14 at the Aragon Ballroom, Chicago. Next day he leaves by plane for the Coast.

Brown has a home in Beverly Hills here and his booking on the Hope show gives him something he has long sought—a job and time at home, too.

BERLE ADAMS SELLS STOCK IN MERCURY

Chicago, Sept. 2.

Berle Adams, ex-chairman of the board of Mercury Records here, sold his stock to Frank Harmon and Max Hoffman, large stockholders, last week for undisclosed figure.

Jimmy Hillard, head of artists and repertory, has added Lew Douglas, arranger, to his staff.

Drought in Corn Area May Dry Up Midwest 1-Niters Unless Prices Sliced

Chicago, Sept. 2.

Midwest one-night band bookers, who have had tough going since the end of the postwar spending spree, but who have been looking forward to a pickup in biz in the fall, may be faced instead with another jolt to dwindling commissions. New menace is from corn, and brother, it's not the kind of corn that some bands give out.

It seems a widespread drought in the corn belt is serious enough to have a heavy effect on bookings. Ballroom operators in the affected areas have advised agency men here that come fall they will be forced to reduce guarantees for higher-priced bands because of the poor outlook for the corn crop. That or have their talent go begging. In many sections the fields have taken such a beating that the promised blight, which was eased only slightly by rains during the past week, will mean much less spending money for the farmer's daughter and his rug-cutting scion. This of course will mean smaller attendance and reduced takes at the crossroads dancehall.

Louis Jordan Out Of Hosp, to Resume Tour

Louis Jordan was released over the weekend from a New York hospital following an operation for a twisted intestine, and may resume work Sept. 17 with a string of one-nighters through the Carolinas, Georgia, etc., for promoter Ralph Weinberg. However, the maestro's doctor doesn't want him to get back on the stand before Oct. 1, and if he's not well enough by the time Weinberg's dates come up, may be forced to cancel.

Jordan previously had cancelled out of a long series of one-nighters through Texas and Florida.

FEMME MARTIN BLOCK RIDES DISKS IN CHI

Chicago, Sept. 2.

Rosemary Wayne is perhaps the busiest femme disk jockey in the country. With WCFL's extension of her late evening spot from a half to a full hour, effective yesterday (1), Miss Wayne now presides over 12 hours of disk flipping weekly on two local stations, WJJD being the other. They're all pretty well loaded with co-op commercials.

The WCFL Wayne show competes with another "side saddler"—June Merrill, of WENR. Pair constitute the only members of their sex in the Chicago platter spinning field.

Dailey Goes Latin Due To Cavallaro Holdover

Holdover by the Paramount theatre, N. Y., of the Carmen Cavallaro orchestra and the film, "Welcome Stranger" for a seventh week, has forced Frank Dailey into playing the first Latin orchestra he has ever booked. Cavallaro was due into Dailey's Sept. 17, while Dezi Arnaz replaced him at the Par. With the theatre holding Cavallaro another week and as a result Arnaz having that time open the latter will play Dailey's for one week and then switch jobs with Cavallaro. Latter's seven weeks at the N.Y. Par is a compromise as the theatre wanted to keep Cavallaro eight weeks.

Dailey as yet has nothing booked beyond Cavallaro. Skitch Henderson's orchestra probably will follow, but contracts haven't been signed. Stan Kenton is due Dec. 23. Cavallaro goes to the Mark Hopkins, San Francisco, thereafter.

Schooler Quits Casino For Meadowbrook Partnership

Hollywood, Sept. 2.

Harry Schooler quit management of Tommy Dorsey's Casino Gardens, Ocean Park, near here, to sit in on newly purchased partnership in Meadowbrook.

Schooler bought a 25% interest in ballroom for reported $25,000 and has aready taken over promotion job there. Harold Lewin and Joe Zucca, partners, continue management of Meadowbrook.

Songs With Largest Radio Audiences

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman Director.

Survey Week of August 22-28, 1947

Across the Alley From the Alamo	Capitol
Ain'tcha Ever Comin' Back	Sinatra
All Of Me	Bourne
Almost Like Being In Love—*"Brigadoon"	Fox
An Apple Blossom Wedding	Shapiro-B
As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
Ask Anyone Who Knows	Witmark
Cecilia	ABC
Chi-Baba	Oxford
Come To the Mardi Gras	Southern
Deep Valley—†"Deep Valley"	Remick
Don't Tell Me—†"Hucksters"	Robbins
Echo Said "No"	Lombardo
Every So Often	Warren
Feudin' and Fightin'—†"Sons O' Guns"	Chappell
I Have But One Heart	Barton
I Wish I Didn't Love You So—†"Perils of Pauline"	Paramount
I Wonder I Wonder I Wonder	Robbins
I Wonder Who's Kissing Her Now—†"I Wonder Now"	E. B. Marks
Je Vous Aime—†"Copacabana"	Crawford
Lady From 29 Palms	Martin
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
On The Avenue	Leeds
On The Old Spanish Trail	Peter Maurice
Passing By	Chappell
Peg O' My Heart	Robbins
Story of Sorrento	Pemora
Tallahassee—†"Variety Girl"	Famous
That's My Desire	Mills
There's That Lonely Feeling Again	Mellen
Turntable Song—†"Something in Wind"	Miller

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc. Dr. John G. Peatman, Director.

Survey Week of August 22-28, 1947

All My Love	Harms
As Years Go By	Miller
Can You Look Me In The Eyes	United
For Once In Your Life	Dreyer
I Do, Do, Do Like You	Harms
If My Heart Had A Window	Mutual
Ivy—†"Ivy"	Burke-VH
Just An Old Love Of Mine	C-P
Just Plain Love	Morris
Kokomo, Ind.—†"Mother Wore Tights"	Bregman-V-C
Lazy Countryside—†"Fun—Fancy Free"	Santly-Joy
Love And The Weather	Berlin
Naughty Angeline	Simon
Oh My Achin' Heart	Mood Music
Old Devil Moon—*"Finian's Rainbow"	Crawford
Red Silk Stockings And Green Perfume	E. H. Morris
Tomorrow	E. H. Morris
When You Were Sweet Sixteen	Shapiro-B
You Do—†"Mother Wore Tights"	Bregman-V-C
You're Not So Easy To Forget	Feist

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† *Filmusical.* * *Legit Musical.*

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HIT TUNES FOR SEPTEMBER
(On Records)

CASTANETS AND LACE (Republic)
Sammy Kaye—Vic. 20-2345 • Bob Houston—MGM*

COME TO THE MARDI GRAS (Peer)
Xavier Cugat—Col. 37556 • Freddy Martin—Vic. 20-2288
Victor Lombardo—Maj. 7243 • Fernando Alvares—Sig. 15145
Guy Lombardo—Dec. 24156 • Dinning Sisters—Cap.*

IT TAKES TIME (London)
Benny Goodman—Cap. 376 • Louis Armstrong—Vic. 20-2229
Doris Day—Col. 37324 • Guy Lombardo—Dec. 23865

I WONDER WHO'S KISSING HER NOW (Marks)
Perry Como—Vic. 20-2315 • Ted Weems-Perry Como—Dec. 25078
Ray Noble—Col. 37544 • Dinning Sisters—Cap. 433
Jean Sablon—Vic. 25-0101 • Danny Kaye—Dec. 24110
Dick Robertson—Dec. 1512 • Ben Yost Singers—Sonora 1084
Four Vagabonds—Apollo 1055 • Jack McLean—Coast 8002
Frank Froeba—Dec. 23602 • Bobby Doyle—Sig. 15057
D'Artega—Sonora 2012 • Foy Willing—Maj. 6013
Joe Howard—DeLuxe 1036 • Marshall Young—Rainbow 10002
Joseph Littau—Pilotone 5132 • Jerry Cooper—Diamond 2082
Wayne King—Vic.*

JUST AN OLD LOVE OF MINE (Campbell-Porgie)
Billy Eckstine—MGM 10043 • Dick Farney—Maj. 7248
Tommy Dorsey—Vic. 20-2371 • Peggy Lee—Cap. 445
Doris Day—Col. 37821

LOLITA LOPEZ (Encore)
Freddy Martin—Vic. 20-2288 • Dinning Sisters—Cap. 433

SMOKE! SMOKE! SMOKE! (That Cigarette) (American)
Tex Williams—Cap. 40001 • Phil Harris—Vic. 20-2370
Lawrence Welk—Dec. 24113 • Deuce Spriggins—Coast 263
Johnny Bond—Col. 37831

TENNESSEE (Stevens)
Blue Barron—MGM 10058

THE STORY OF SORRENTO (Pemora)
Buddy Clark-Xavier Cugat—Col. 37507 • Bobby Doyle—Sig. 15079

THERE'S THAT LONELY FEELING AGAIN, (Mellin)
Hal McIntyre—MGM 10032 • Connee Boswell—Apollo 1064
Louis Prima—Maj. 1145 • Charlie Spivak—Vic. 20-2287
Frankie Carle—Col. 37484 • Freddy Stewart—Cap. 426
*Soon To Be Released.

WAIT'LL I GET MY SUNSHINE IN THE MOONLIGHT (Vanguard)
Ginny Simms—Mercury 3014 • Four Chicks & Chuck—MGM—10048
Jack McLean—Coast 8009 • Foy Willing—Maj. 6013
Gordon Jenkins—Dec.* • The Mel-Tones—B & W*

Coming Up
A GIRL THAT I REMEMBER (BMI)
EV'RYBODY AND HIS BROTHER (BMI)
FORGIVING YOU (Mellin)
HILLS OF COLORADO (London)
HONEYMOON (Marks)
THAT MISS FROM MISSISSIPPI (Dawn)
THIS IS THE INSIDE STORY (Stevens)
YOU'RE THE PRETTIEST THING (Duchess)

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Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Skinnay Ennis	Astor Roof (850; $1-$1.25)	3	2,850	9,475
Jack Fina	Waldorf (400; $2)	4	2,850	14,500
Skitch Henderson	Pennsylvania (500; $1-$1.50)	10	1,475	16,700
Jerry Wald*	New Yorker (400; $1-$1.50)	5	1,175	6,475
Johnny Pineapple	Lexington (300; $1-$1.50)	42	900	38,800
Orrin Tucker	Roosevelt (400; $1-$1.50)	0	†1,150	1,150

Ice Revue at New Yorker. —Ginny Simms at Waldorf

† 3 days.

Chicago

Chicago, Sept. 2.

Del Courtney (Marine Room, Edgewater Beach; 1,100 min., $1.50-$2.50). Pre-Labor Day week had most spots doing satisfactory biz. Outdoor spot upped to 10,700.

Freddie Nagel (Empire Room, Palmer; 550; Min. $3.50. Cover $1.00-$1.50). Doing best business in over month; 3,600 covers.

Benny Strong (Boulevard Room, Stevens; 650; $3.50 min. Cov. $1.00). Steady 3,300.

Charlie Ventura (College Inn, Sherman; 900; $2.00-$3.50 min.). Picked up to 4,600.

Los Angeles

Eddy Howard (Ambassador; 900; $1-$1.50). Splendid 2,600 tabs.

Russ Morgan (Biltmore; 900; $1-$1.50). Okay 2,000 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 650; Min. $3.50). Carmen Miranda headlining. Hot 6,000.

Henry King (Aragon; $0.90-$1.15 adm.). Upped to 13,500 admishes.

Ray Pearl (Blackhawk; 500; $2.50 min.). In next-to-last frame, Pearl pulled 2,800, mostly college crowd back from vacations. Sherman Hayes replaces next week (9).

Teddy Phillips (Trianon; $0.90-$1.15 adm.). Jumped to 14,200. Johnny Long in Sept. 9.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Ben Blue held over another week. Buddy Lester tentatively set for Sept. 11. Slow 3,400.

(Los Angeles)

Lawrence Welk (Aragon, B, Ocean Park, 1st wk.). Best biz in years; 11,000 admishes for band, popular at this site.

Frankie Masters (Casino Gardens, B, Ocean Park, 1st wk.). Let-down with departure of **Tommy Dorsey**; looks like 4,000 for first frame.

Frankie Carle (Palladium, B, Hollywood, 6th wk.). Windup stanza snagged around 10,000 customers, nice. **Jimmy Dorsey** opened last nite (Tues.).

British Best Sheet Sellers

(Week Ending Aug. 28)

Sorrento	Ricordi
Now Is the Hour	Keith, Prowse
People Will Say	Chappell
I Believe	E. Morris
Souvenirs	Wright
Old Spanish Trail	Maurice
Got Sun in the Morning	Berlin
Gal in Calico	Feldman
Little Old Mill	Dash
Guilty	F.D. & H.
Heartache	Connelly
Mam'selle	F. D. & H.

Second 12

Garden in the Rain	Connelly
They Say It's Wonderful	Berlin
What Beautiful Morning	Chappell
Marianne	Southern
Donegal	Leeds
Anniversary Song	Connelly
Chi-Ba-Ba	Sun
Try Little Tenderness	Connelly
Time After Time	Ed. Morris
Night Like This	Connelly
My Adobe Hacienda	Southern
Nicaragua	Leeds

On the Upbeat

New York

Signature Records sliced prices of jazz series from $1.50 per disk to $1 for 12-inchers and $1 to 75c on 10 . . . Frank Dailey sprained ankle badly during round of golf with Perry Como at Knoll G.C., N. J. . . . It's Gene Tracey, not Arthur Tracey, head of Majestic Records . . . Disk industry people intrigued by ad in N. Y. papers a week ago seeking "top administrative exec for high position with name recording company" . . . Count Basie adding Hammond organ to orchestra, which he'll play, doubling from piano . . . Jerry Wald orchestra extended at New Yorker hotel until mid-September . . . Decca Records declared a 25c per share dividend on capital stock, payable Sept. 30 . . . Louis Armstrong's initial eastern jazz concert with small band including Jack Teagarden and Sidney Catlett dated for Nov. 9 at Severance Hall, Cleve.

Hollywood

Harry Owens being offered by Music Corporation of America for autumn one-niters at $1,000 . . . Gene Krupa orchestra has woundup short stint at Universal-International and headed north for one-nighters . . . Mus-Art agency peddling Jimmy Dorsey, when he winds current stand at Palladium, for one-niters, asking $1,500 weekday guarantees and $1,750 for Saturdays, against 60% of gross . . . Harry Schooler has bought a $25,000 share of Meadowbrook Gardens, and has been replaced as manager of Casino Gardens by Eddie Gilmartin . . . Hal Derwin crew weekending at Trianon ballroom . . . New terpalace, Diana, opening Sept. 12, with weekend policy and Jan Savitt as first band.

Chicago

Chicago, Sept. 2.

Martha Glaser back in Chicago for advance work on "Jazz At the Philharmonic" concert Oct. 12 at Orchestra Hall . . . J. J. Levin of Mutual Entertainment in New York on band talent search . . . Count Basie set for the Paradise Theatre, Detroit, week of Oct. 10, and Duke Ellington week of Oct. 24 . . . After Teddy Phillips closes Trianon Sept. 7, band does series of one nighters until the 26th when it opens at Casa Loma Ballroom, St. Louis . . . Russ Carlyle into Iroquois Gardens, Louisville, Sept. 12 for two weeks. . . . Lou Breeze, leader of Chicago theatre orch, dickering to do disk jockey show here . . . Earl Hines and Pearl Bailey into Regal theatre, week of Sept. 26 . . . Russ Fachine, of Mus-Art, in Manhattan . . . Clyde McCoy into Coney Island, Cincinnati Sept. 23 weekend . . . Eddie Rogers into the Claridge Hotel, Memphis, Oct. 10 . . . Eddie Hubbard dated for College Inn of the Sherman, Sept. 19 as disk jock-emcee, his second shot in less than six months.

Inside Orchestras—Music

British songstress Beryl Davis, imported several months ago by Willard Alexander, is due for a neat plug in Life. Next Tuesday (9) the mag will lense a "diagramatic picture" of some 100 reps of the daily and trade press, radio producers, disk jockeys, talent scouts, band and platter execs, all of whom will be rounded up at the 71st Regiment Armory, N. Y. Photo, arranged by the warbler's flack, Wayne Varnum, and Gene Cook and Marjorie Frankenthaler of Life's staff, is supposed to represent "all the ingredients of success for a singer like Miss Davis."

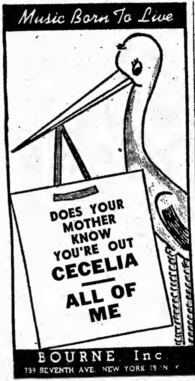
When vocalist Bob Davey's warbling career reached a temporary low ebb some time ago due to the fold of some Coast diskeries, singer reportedly pooled $3,000 with a few of his friends on a flock of audition platters. Throat ailment then held down results but recently he's been inked by Sam Coslow for a featured part on the producer's forthcoming "Champagne for Everybody." He's also set for a fall show on the ABC net tagged "The Blues and Bob," similar in format to the old "Chamber Music Society of Lower Basin Street." Bill Millner band and warbler Linda Keene will round out the program. Yale Hirsch is handling him on the Coast.

Frankie Laine, Mercury Records' top-seller, is being pressured to wax six sides he still owes Atlas Records, Hollywood odd-label, on a pact singer inked before he joined Mercury. It is rather apparent Laine is dodging disking for Atlas on theory the firm cannot get distribution that Mercury can. Since the first of year, Laine has received $68,000 in royalties from his Merc sales and only $400 from Atlas. The Atlas-Laine contract expires in May and it is possible the paper may wither without the jump-vocalist winding his commitment.

According to Laine's agreement with Mercury, that firm gets first whack at any of his tune selections, hence Atlas could wax only what Merc spurned, anyhow.

Marshall Young's new orchestra, now at Post Lodge, Larchmont, N. Y., is using a new audience-participation gimmick which is getting considerable attention in that spot. Young's idea is called "Do a Duet With Marshall Young" and the title just about explains it; he selects patrons by number, employing both men and women. Femmes of course sing with him and males work with his girl vocalist. He uses it only in the room at the moment, but expects eventually to spread it to radio remotes. It's a switch on previously used gimmicks, but seems to get more attention.

Frank Palumbo, operator of the Click, Philadelphia, name band spot as well as other Philly niteries, is taking on quite an aura in the trade as a result of the gifts he distributes to bandleaders and other names concerned with the band industry. Not only does he hand out expensive baubles and other items to maestroes who work his spot, he goes all out for visiting leaders and industry people. Most of those who have been on the receiving end of Palumbo's largesse are flabbergasted when it occurs.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Simon, Harrison Needling Feud Headed for Climax As Columnist Takes Air

Chicago, Sept. 2.

Feud that's been going on here in recent months between Ernie Simon, WJJD disk jock, and Dale Harrison, Chicago Sun columnist, takes a unique twist next week (8). That's when Harrison will take over Simon's programs while the latter is on vacation—and, incidentally, leave himself wide open to gibes from contemporaries.

Harrison will spin disks and gab on Simon's daily two-hour morning show and the circumstance climaxes a six-month needling feud between the two via column and mike. Harrison has often referred to Simon in print as "the magnificent nothing of radio" and the "Platter-playing prozon." When Simon's vacation came up, he dared his tormentor to substitute and Harrison took him up. He'll get paid, incidentally.

Harrison says he'll play more records and do less talking and show how a good platter show should be conducted. Simon's vacation is being spent at Walter Reed hospital, where a war injury is being checked.

Melis Forms Eight-Piecer

Chicago, Sept. 2.

Jose Melis, who has been working the College Inn, Sherman hotel here as a piano single, will form an eight-piece orchestra. Band will front the incoming show Sept. 19 at the Inn. Shaye Cogan will do femme vocals.

Band was also pacted for Mercury Records, for which Melis records as a single.

Como Launches New Meadowbrook Policy By Turning 'Em Away

Perry Como broke it up at Frank Dailey's Meadowbrook for five days last week, launching the spot's new season with a bang. Working under a new policy set up by Dailey, which calls for name singers and acts (with Como were Marion Hutton, the Martins, Evans Family and Sam Donahue's orchestra), Como opened last Tuesday (26) by playing to 1,200 people and each night boosted the total until Saturday and Sunday when he played to capacity (1,800), Saturday turning away over 2,000 and Sunday slightly less.

Though he won't often have recording artists with the b.o. stature of Como to bloster seconary bands, Dailey is definitely set on the policy of using such names when top bands are unavailable. Mel Torme, Ray McKinley's orchestra, pianist Walter Gross and a dance team followed Como last night (Tuesday).

Frasetto Sues Writers Of 'Life' Song on Deal

Joseph Frasetto, orchestrator and contactman, filed suit last week in N. Y. federal court against Moe Jaffe, Henry Tobias and Larry Vincent, writers of the song, "If I Had My Life to Live Over." He charges nonpayment for services and seeks the sum of $5,000 and an accounting of the tune's sheet music sales which he estimates at 500,000 copies.

Under a contract allegedly entered into on Sept. 24, 1942, Frasetto claims that Jaffe, in behalf of himself and the other writers, agreed to hire him to help exploit the song at a fee of one cent a copy on all sheet music sold. Written in 1939, tune is published by General Music Corp., which is not a defendant in the action.

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Negro Vaude Unit Set for Europe Dates With Salary Remittances Cleared

A sepia vaude unit has been set for a tour of France, Spain and the Scandinavian countries. Unit, to include Earl Warren's Orch, Jeni LeGon and a Clarence Robinson line, is one of the largest troupes to be sent abroad since start of the war.

Major obstacle in exporting American talent to France and other continental countries has been the amount of earnings that can be remitted to the U. S. No definite rulings have been made by the French government and ultimate amount that can be sent out is subject to the discretion of the French Office Des Change, which must okay the visas and the percentage of earnings that can be taken out. Once the exchange office approval is obtained on performer contracts, the rates specified can be remitted.

In the instance of the Warren unit, approval has been obtained for the group to remit 25% of its earnings in Paris and 50% on French playdates outside of Paris. Unit will be able to take out 50% of its earnings from the Riviera, full salaries outside of Spain, and 60-75% from the Scandinavian countries.

Deal was made by Freddie Fields of the Abner Greshler office and Barney Brown, who is Sol Hurok's European rep. Brown has already deposited transportation costs in a New York bank.

However, acts have been warned that while they can take out monies stipulated in contracts approved by the Office Des Change, they'll run into difficulties once they negotiate new pacts while traveling in France. Frequently the performer will not be able to move any dough from those dates out of the country, and under terms of new French legislation, there's not much in exportable goods that he'll be able to buy for money earned in this country.

Solution to monetary difficulties in France is likely to come when the American Guild of Variety Artists negotiates its deal with the French government. Deal was started some time ago, but has never been completed. AGVA has been working on a plan in which the French regime would pay 50% of all administrative expenses in return for taking care of French acts playing here and finalizing all deals for American performers to play France. Percentage of earnings to be exported would be the major item of this pact.

'ICE VOGUES' PACTED FOR HOLIDAY RUN IN CUBA

First major ice show to play Cuba has been set for the Palace of Sport on the grounds of the University of Havana. "Ice Vogues" will play there starting Dec. 26 to Jan. 17 and has already been cleared by the Cuban government. "Vogues" companion show, "Holiday on Ice" played Mexico City the past season.

Unit, is slated to start rehearsals Sept. 29 in Toledo and will open in Dayton, Oct. 18. It will play a string of other dates prior to the Cuban date.

Around 60 skaters have been signed for the layout.

Aerialist Killed In Fall at Mpls. Fair

Minneapolis, Sept. 2.

Minnesota State Fair grandstand show mishaps brought death to one man and injury to two others. Lloyd Blondin Rellim, 42, circus aerialist, plunged 75 feet to his death before a crowd of 20,000 when he lost his balance after riding a bicycle in mid-air across a bar on rectangular frame while a trapeze artist performed on the other end. His wife and two children, witnessed the tragedy.

In the fall Rellim suffered a broken neck, fractured skull and other injuries and was dead before he reached hospital.

Clint Cook and William Tornbom, two stunt men, suffered severe burns during their "slide for life" through pools of blazing gasoline as part of a "Thrill Day" program at the Fair. The act consisted of three men hanging on the rear bumpers of speeding cars, then dropping off as the cars hit the flaming gasoline. Both were hospitalized.

National, Louisville, Resuming Vaude Bills

Chicago, Sept. 2.

National theatre, Louisville, is resuming stage shows after nearly a year's lapse. First show, which opens Sept. 25, is headlined by "Sugar Chile" Robinson, Negro moppet pianist. Louis Prima orch comes in week of Oct. 2.

Shows are being booked by the Charlie Hogan agency here.

Chi Cafe Men Set Campaign vs. Drys After 200 Closings

Chicago, Sept. 2.

Chicago tavernkeepers, who have been under heavy critical fire in recent weeks, are going to do something about it. Cafe Owners Assn. at a meeting last week named a committee to concentrate on creating a more favorable public opinion toward them and to combat the dry forces, who are using the recent wave of sex slayings and robberies traced to bars as ammunition in their drive for more cafe closings by local option.

The bistro owners feel that unless they do something drastic to counteract the present momentum of the prohibitionists the latter will succeed in mopping up many neighborhood sections of Chicago. Almost 200 bars have been shuttered by local option within the past six months, with church groups and Women's Christian Temperance Union hoping to double that number at the October elections.

Committee, which is looking for a public relations firm to do the job, in the meantime is wasting no time and is calling in the owners of cafes in the Howard St. Strip and others rated as trouble spots via much unpleasant publicity lately. They want them to clean up and cooperate.

Cafe owners are also nixing chiselers that have been putting the bite on inns through appointing a clearing house for all requests for aldermen's picnics, appreciation dinners etc., for talent and other donations. Racket was heavy here with professional fund raisers clearing plenty on anniversary and other gimmicks, mainly from lounges and cocktail rooms.

Canadian Expo Seen Geared for Record Take

Toronto, Sept. 2.

With attendance of 1,117,500 for the first week of the Canadian National Exhibition here, all turnstile records in the 68 years' history of this fair have been broken. As compared with the last holding of the Expo, current increase is 265,000.

Report is that concessionaires were off the nut in first three days and that rest of earnings in the two-weeks' fair is velvet. The $26 million plant, in its 350 acres, is swarming night and day and, while prices are high, the customers are spending freely.

Belief is that second week will see the fortnight's Expo nearing the 2,500,000 mark.

Utah Expo Not Likely To Hit Predicted Attendance

Salt Lake City, Sept. 2.

Utah's Centennial Exposition went into final three weeks of run yesterday (1) with little chance of hitting the predicted total attendance of 1,250,000. Including the heavy Labor Day weekend, the gate is still short 600,000, but probably will hit 700,000 when the expo folds on Sept. 20.

Outlook for any hypo of take doesn't seem too hot, what with the schedule calling for strictly state fair programming from here in. Main attractions will be sheep and cattle shows, not likely to cause any further excitement at the b.o. Only entertainment features left are the Barnes and Carruthers shows.

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Ink Spots Smash In London Vaude

London, Sept. 2.

Ink Spots, who opened Monday (1) at the Casino here, proved an immediate hit and have been extended until Oct. 11. Negro quartet were signed for a six-week date, but Bernard Delfont, operator of this vaudery, had the privilege of moving them to other houses. But with pact extension, they'll stay at this house for the duration of their pact. They're slated to return to the U. S. following this stand.

Ink Spots were signed at one of the highest salaries ever given an American act. They're getting $11,000 weekly.

Quartet was late in getting into England because of the cancelled sailing of the S.S. America two weeks ago, so they planed in.

54 Gals Shape Up In Atlantic City's Annual 'Miss America' Pageant

Atlantic City, Sept. 2.

With 54 girls competing, the 27th annual Miss America Pageant got underway here today.

The girls, coming from all sections of the U. S., Canada and even the Philippines, will display their beauty and talents tomorrow night before an audience of 10,000 in the Auditorium.

At stake are $25,000 in scholarship prizes, with the 1947 Miss America to get major one, $5,000, which can be used for educational purposes in any school or college. Fifteen of the 54 girls will go away with one prize or another.

The Pageant officially got underway with a great Boardwalk parade this afternoon. It included contestants on floats or in rolling chairs, and representatives of local and out of town organizations.

The contests, with Ted Malone and Phil Regan as emcees, get underway tomorrow (3) night. They conclude Saturday when Miss America is selected.

Instead of vaudeville talent used in other years, spots between the girls' appearance on the stage will be feature winners of other years displaying their talents.

The Pageant, of course, is a big-time publicity pitch to boom Atlantic City. Prices for the show this year range from $1 to $3.

Coast Nitery Sues Laine For Contract Breach

Los Angeles, Sept. 2.

Frankie Laine, entertainer, was sued for $40,000 by Harold J. Andrews and Henry J. Harmel, owners of a local night club, charging breach of contract.

Plaintiffs declare Laine violated an agreement to sing one night a week at their place for 12 consecutive weeks, failing to appear after the fourth week.

Major Agcys. With Top Talent Listings May Nudge Indies Out on Exclusives

Major talent agencies will make a heavy bid to tie up exclusive bookings of niteries using name talent as a wedge to accelerate takings. Step has been made necessary by the fact that percenters aren't able to move the medium and lower-priced acts as frequently as during the war, and see exclusives as the only solution to that problem.

Modus operandi in the grab for exclusives has been made evident to many out-of-town clubs. Inasmuch as all important spots are angling for name talent, the agency men tell the cafe owner that they may be able to deliver the attraction, but will have to supervise the rest of the show to insure their star proper surrounding talent. Once the spot operator accedes to that request, they'll get as many of their own acts as possible.

This procedure has already been tried and several peculiar cases have resulted. One agency who had to use an act not on its list, because of the operator's insistence, forced the performed to pay an extra 5% booking fee.

Agencies able to supply a steady stream of name entertainers are in a strong position to tie up important cafes outside of New York. It won't work out too well in Manhattan since topliners need an annual New York appearance.

Music Corp. of America, for instance, will use the no-booking fee gimmick instituted about a year ago to further its bid for exclusives, while the William Morris agency, with probably the largest list of cafe exclusives among agencies, will seek to tie up more clubs.

Independent offices are expected to have a difficult time in holding on to their spots. Not having as many names on their own lists, they'll have to call on the larger offices for attractions. Once the agencies decide to hold off and book demand talent elsewhere, cafe operators will have little choice but to run to a major office for talent. Once solidly entrenched, an exclusive is virtually assured.

As it is, the indie booker has already had a large part of his income sliced because of refusal of large agencies to let name acts shell out the usual 5% booking fee when set through another booker.

Jim Hope, Bob's Brother, Heads AGVA in Denver

Jim Hope, brother of Bob, will head new Denver branch of American Guild of Variety Artists. He left to take over spot this week.

New office is only one AGVA operates between Coast and Chicago. Present plans call for a Salt Lake City branch in early winter and Jack Irving, head of union's Chicago branch, to set one at Omaha at same time.

Fla. Agents Want 'Aliens' Kept Off Their Gravy Train

Miami, Sept. 2.

Feuding among state talent agents, heightened recently by legislative restrictions on bonding of their offices, ceased Sunday (Aug. 31) at a meeting here of reps from Jacksonville and the Miami area, with resultant solidification of Florida Assn. of Theatrical Agents.

New law, which supposedly prevents any out-of-state, or new agents setting up biz in the state unless they can prove three years of continuous operation and residence in Florida was the bond which brought opposing factions together. Close study of the legislation brought out that non-state agents could do biz anyway, via wire or by telephone and letter. Also, that franchised and state bonded offices could rep or hand over use of license to anyone they pleased.

Loophole is expected to be plugged in petitions to State Industrial Commission, which is empowered to add to or interpret law as it sees it, with new organization of state agents asking for such added definitions as may be necessary to put teeth in the law.

Elected president of the FTAA was Buddy Allen, Miami; vice president, Gene Brant, Jacksonville; secretary-treasurer, Bill Pecks, Miami. On board of directors are Howard Parker and Cesar Alonso, both of Miami.

Cincy Nitery Restores Icer When AGVA Lifts Ban

Truce was effected last week between Max Schulman, operator of Netherland-Plaza hotel, Cincinnatti, and American Guild of Variety Artists. Union lifted unfair ukase against spot when Schulman pacted minimum basic agreement, and permitted new ice show to open there.

Flareup dates back three weeks ago, when Cincy's AGVA rep stepped in and informed Schulman that matinee sessions of the icer were out if he continued to give two additional shows nightly. Latter retaliated by cancelling incoming show, stating he would operate with dance band sans talent.

He subsequently reopened negotiations with union and under new agreement spot is permitted to give two shows daily, matinee and evening sessions, instead of three as formerly.

Barker Clips Sideshow For $500 at Mpls. Fair

Minneapolis, Sept. 2.

While Leon Claxton, manager of the "Harlem in Havana" sideshow on the Minnesota State Fair Midway was hustling a drunk out of the tent, one of his barkers went to the cashier's cage and told the cashier that "Leon told me to take the money to the office." The girl handed $500 over to him and he vamoosed.

Police are still looking for the barker who checked out of his hotel a short while after getting the money.

TED LEWIS VAUDE UNIT BOOKED UNTIL NEXT MAY

Ted Lewis vaude unit has been booked eight months ahead by Music Corp. of America. As it stands, Lewis' first available date is May 1.

Orch leader who just wound up at the Beverly Hills Country Club, Newport, Ky., moved into the Bowery, Detroit, Monday (1) and is slated for the Latin Casino, Philadelphia; Cairo, Washington; Latin Quarter, Boston; Florentine Gardens, Hollywood; Last Frontier, Las Vegas, and the Bal Tabarin, San Francisco.

Mitzi Green, Miles, Set For Chez Paree, Chi

The Chez Paree, Chicago, is starting a precedent with its booking of Jackie Miles and Mitzi Green on the bill following current layout topped by Carmen Miranda. Under ordinary circumstances, either of these names would be sufficient to headline the Chez show. However, the spot needs an extraordinary splash to follow the Brazilian filmster.

Booking is in line with current trend among some major cafes to use co-headliners on the same bill when a single top name of sufficient strength is unavailable.

Triplicate Shows Set For Druggists' Convention

Next convention of the National Wholesale Druggists Assn. to be held in Atlantic City in October, will attempt a departure from the usual type of convention entertainment. John W. McPherrin, entertainment committee chairman, will use a night club idea for delegates' amusement by extending the shows over three nights and dividing the audience in sections of 400, instead of giving one show for 1,200.

Idea behind the move is to provide a more intimate type of entertainment, inasmuch as shows frequently lose full values in large halls.

Paris Cafes in August Just Tired Joints; Monseigneur Top Spot

By ABEL GREEN

Paris, Aug. 25.

The Monseigneur on the rue d'Amsterdam in the Montmartre sector is easily the top boite of Paris. Despite the August sluggishness, closing down for a couple of weeks because all the so-called "best" people hit the trail for the Riviera or the Basque country—somehow Deauville isn't as popular as Cannes this year, although theoretically off-season—this nitery remains "the" spot. Reason is obvious. It's loaded with atmosphere—and fiddlers. Of the 21-piece Georges Beauvieux's band, there are 17 violinists. The customers are knee-deep in fiddlers as they flit around the room, splitting up into sub-groups, serenading this or that table, running the gamut of minor-key tzigane melodies to excerpts from the Danube and Paris, with not a little overtone of Tin Pan Alley. But it's all in the schmaltzy "White Russian" idiom, a la the old days of the Casanova, Sheherazade, L'Ermitage Russe and La Petite Maisonette des Comediens Russe.

This ganging up of the fiddles is a terrific customer idea, and should be emulated in New York. It would be a smash in a class eastside room. Reported that one enterprising showman, David E. Green, already has signed Edmond Guiol, the maitre d'hotel, to come to the U.S. and run such room. The secret thereof, of course, is proper masterminding at the rope because the music is not for the muggs, although under influence of the grape you're a cinch to go.

Hopping fast on the "crying gypsy violins" bandwagon is Monsieur Henri Siegel's Les Grands Seigneurs on the rue Danou, hard by Harry's New York Bar. It's on the site of the old Ciro's which Clifford C. Fischer and Henry Lartigue used to run in the halcyon days along with their Les Ambassadeurs. Lartigue is now boss-man for Metro in France and Fischer has an American ice show at the Ambassadeurs which does good business while he's taking the cures in the Alpes-Maritimes spas. Incidentally, Harry's N. Y. Bar remains a great tourist trap, doing OK consistently—specialties are Scotch, hot dogs and Pilsner Beer and not champagne or cognac.

The Monseigneur, besides Beaulieux's 21-man band, which features Rafel Vodolosky, has Mme. Andree, so-so chantoosey, and the Bordeaux Sisters (2), likewise as-you-like-it. Main thing is the grape at 2,500 francs per—which figures under $25 at the legal money rate, pretty fancy for a non-vintage wine where they grow it in the backyards. Try and get a "marque"—somehow the entire scheme of things is not only to bilk the customer but also bulldoze him into drinking the stuff the house is overloaded with. Also try and get away with one bottle only. If you're strong enough to resist the magnum pitch, there's always a spare staring you in the face as they pour it out in oversized glasses.

Left Bank Fatigue

That's about all to the current nitery scene. Pierre Sandrini's Bal Tabarin is standard; also $12 a bottle as it's one of those "vin obligatoire" joints. The Left Bank (Montparnasse) sidewalk cafes—La Coupole, Le Dome, Falstaff's, etc.—are shadows of their former selves. None of the atmospheric piling up of dishes, which indicate the number of "consommations." They don't use the traditional plate markers because every garcon tells you prices change so fast—always upwards—it's a gag.

Ditto at Cafe de la Paix, near the Opera; Fouquet's and Le Berry further up on the Champs-Elysees. Even the bal musettes are tired and La Boule Blanche on the rue Vavin, in the Montparnasse sector, makes the mistake of Americanizing itself too much. It's a black-and-tan but, instead of featuring the Martinique tempos as the colored choristers (rather Harlemesque, most of them, in their hefty predilections) the moment a Yank party enters the joint they go boogie-woogie. It always takes a bit of doing to get back into the native idiom. Reminds of the more gemutlich days when this reporter would invade a Budapest or Vienna cafe, yenning a little of that Danubian or gypsy music, and instead got "Broadway Melody" thrown at him, which of course is the European idea of hospitality.

Big absence is Edith Piaf——every American asks where she's playing but, of course, it's August and "la mome" also frappes la chose—that's French for hit the road.

Anyway, don't come to Paris in August—it's hot and deserted. And in a land where a frigidaire in the home is a rich man's privilege only, anything approaching airconditioning just ain't.

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Cafe Soc. D'nt'n, N. Y.

(FOLLOWUP)

Dorothy Jarnac, whose modern comedy ballet has been seen at Cafe Society Uptown, is giving considerable lift to the downtown branch. This pint-sized gal with a strong flair for comedy and a keen sense of interpretative value has improved considerably since her last appearance in that Barney Josephson boite.

She's backgrounded by sepia-singer Hope Foye, a pleasant-voiced gal who sings pops while Miss Jarnac enacts the lyric. Entire effect, while laugh-provoking and clever, also gives Miss Jarnac a chance to show her excellent body control, facial mimicy and artistic hand movements. She's good for encores here and appears ready for legit.

Rest of the show has Stanley Prager and Annabelle Hill, holdovers. Prager, who's on his first cafe job, is still not up to the par of his material. However, he's likely to work out with more experience under his belt.

Miss Hill has a surprising voice inasmuch as her range is that of a male baritone. The sepia singer consequently is forced to sacrifice color and interpretation in order to keep her big pipes under control. Crowd's amazement helps toward the ample applause returns. *Jose.*

Walnut Room, Chi

(HOTEL BISMARCK)

Chicago, Aug. 28.

The Talbots, Oren Maloney, Lolita Maloney, Benno Delson Orch; no cover or minimum.

The managements of the larger Chicago hotels have nurtured for some time a policy and philosophy that continues to pay off consistently. They long ago realized that there aren't enough big names to go around and so they took to mixing comparative newcomers with standard items for their bills and putting the emphasis on good food and good service. The Bismarck, perhaps Chicago's archetype of graceful dining at moderate prices, roundly exemplifies this catechism.

The bill currently on tap is, as would be expected, in keeping with the subdued and tasteful air of the Walnut Room. It sums up as 25 minutes of pleasant and skillful entertainment, and an ingratiating blend of terpsical rhythm and polite vocalistics. The appeal to the eye is highlighted by the looks, figures and garb of the femme contingent. The balance is good, two dancing turns with the singer sandwiched in between.

Oren Moorehead qualifies from both the talent and contour angles as a corking tee-offer. Hers is a smart little package of acrobatic dancing, mixing smooth-flowing glides and pirouettes with effortless butterflies, headtwists, pinwheels and whatnot. A short routine but well packed with what it takes.

Lolita Maloney's repertoire from the standards, ranging from a Gershwin medley to "One Night of Love" and down to "Peg o' My Heart," builds nicely and falls dulcetly on the air. It's a lyrical soprano that glides nimbly over the high ones and keeps from fuzzying up the low ones. Miss Maloney's charm also shows off well as m.c.

The Talbots offer their usual sock ballroom act. They keep the eye and ear perked regardless of what they do. For diversity of routines the pair are uppercrust in their field, and they know how to mix it in a colorful, exciting way, whether it's a waltz, acrobatics, burlesque of yesterday's dance rages or getting the sideliners to play along with them in a game of glass-tinkling. As usual, the high spot of the turn is the cavalcade of dance that runs the gamut from 1920. The team scored, when caught, a sendoff that was aything but polite. It was unanimous.

Benno Delson and his orchestra accords the three acts an accompaniment that is professional and pitched to the mood throughout. *Odec.*

Click, Philly

Philadelphia, Aug. 27.

Desi Arnaz Orch (18) *with Dulcina, Carol Richards; Buddy Lawrence Band* (12) *with Ernie Travis, no cover, no minimum.*

Desi Arnaz orchestra made its debut in Philly this week at Frank Palumbo's giant drink-and-dance palace on West Market street teeing off the fall season at this spot.

Maestro proves to be one of the most personable lads fronting the bandstand at the Click since it opened a year ago. In addition to providing music that's plenty on the danceable side, Arnaz and his tooters put on a show that's chockful of showmanship and entertainment.

He registers with his "North America Take it Away" number, a satire on the "South America." His workout on the Cuban drums also garners heavy mitt-pounding.

His two chirps — Dulcina, a blonde, and Carol Richards, brunette, are heavy on the s.a., mixing sultry, throaty warbling with torso-twisting to get the most out of their vocal efforts.

Buddy Lawrence's crew which takes care of the lulls on the revolving bandstand does a neat fill-in job, abetted by Ernie Travis' robust baritone.

The house was jammed when reviewed—despite heat wave. One of the best openings the Click has had. *Shal.*

Ciro's, Mexico City

Mexico City, Aug. 28.

Katherine Dunham, Jean Leon Destine, Vanoye Aikens, Lenwood Morris, Ronne Aul, Eartha Kitt, Dolores Harper, Othella Strozier, Lucille Ellis, Eugene Robinson, Jessie Hawkins; Dorothea Freitag, Dunham Drummers; Everett Hoagland and Ciro Orch.

Katherine Dunham and her troupe scored a smash hit opening at Ciro's, this town's top luxury boite, last Friday (22) night. A. C. Blumenthal, who operates Ciro's as well as the Hotel Reforma, immediately announced an extension of the Dunham engagement, although company has a Hollywood commitment.

Miss Dunham opens the show with a Brazilian carnival song, "Macumba." Show's 35 minutes is packed full from then on. Dancers score in "Nostalgia" and "Ragtime," in which Miss Dunham choreographs the turkey trot, maxixe, tango, ballin' the jack and fox-trot. Vocal quartet of Eartha Kitt, Dolores Harper, Eugene Robinson and Jessie Hawkins draw big applause in their Haitian Suite number, and accompany the star in her closing shot, a French blues, "C'est Lui."

Mexican critics are full of praise for Miss Dunham's choreography and direction, plus the very colorful John Pratt costumes. *Alka.*

Jimmy Savo Socko At Persian Room Despite Comic's Artificial Leg

Jimmy Savo, currently at the Hotel Plaza's Persian Room, N. Y., is another example in the best traditions of show business. Whatever the lore of the show-must-go-on to Irving Berlin's more modern paen about "No Business Like Show Business," the diminutive one-legged comedian majestically exemplifies it. Wearing a prop right gam, since his amputation and game comeback fight all last year, the "River Stay Way From My Door" kid captivates the customers on his winsome personality sans any reference to or regard for the limp caused by the artificial leg.

His arresting eyes, the socko pantomime, and the whimsy which is peculiarly Savo's own style combine into a strong 40-minute one-man show. Whether it's "Black Magic" or "One Meatball," his standards; or the pantomimic slingshot bit; or "I'm Married to a Striptease Dancer"; or the tootsie-roll business as he swaps cigarets and swipes Scotch drinks, the puckish personality comes through to big returns.

This marks a return for Savo and he can keep coming back. Same goes for Mark Monte's Continentals who have never been away. This so-called "relief" band gives out plenty of good music for a small combo. Emile Petti, "society music" exponent in spots like the Plaza, Savoy-Plaza, etc., is standard of course and very effective.

Room has been done over nicely; Fred performs suavely, per usual, at the tape; but per usual there's that $1.50 and $2 couvert which, in this day and age of selectivity and shopping, is too rich, for the average attraction. OK perhaps for Hildegarde who, somehow, goes with the lease, but the dinner customers deserve a better shake. It's different after-theatre, of course, when they just come in to dance and drink.

Abel.

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New Act

THE HARMONICATS (3)
12 Mins.
Roxy, N. Y.

The Harmonicats (3), like Art Lund ("Mam'selle"; MGM Records), Jan August ("Misirlou"; Diamond Records) and other freak successes come to the Roxy on Broadway riding the crest of "Peg O' My Heart" which they waxed for Vitacoustics, small Chi outfit. A platter which they did as a test turned out to be a smash over-million seller, whereupon A. J. Balaban and Sammy Rauch quickly hopped on the wax works bandwagon as the Broadway flagship has done before with Lund, August, et al. The Harmonicts more than deliver. Pre-hold via the platters, and vicariously, the disk jocks, Jean Murad and his two bays wham 'em.

Wisely they mix up Ernesto Lecuona's "Malaguena" and boogie-woogie with straight mouth-organ virtuosity and comedic overtones. Topper of course is reprise of "Peg" which, on its vamp-off, gets recognition from the younger element in the audience. The comedy is focused on the behemoth member of the trio who utilizes an oversize Hohner and engages in corn-eating and pecking nonsense as he gives out thereon. Murad is a dignified foil in centre.

Act withal is strong stage fare, particularly in the large capacities where sound values eclipse the sight appeal. Harmonicats are slated for Frank Dailey's Meadowbrook, Jersey terpery, after the Roxy, indicating the variegated appeal of novelty musical turns in this day and age, particularly where there's a recording angle entailed. *Abel.*

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Clubdate Bookers See Upbeat Via Convention Biz

Clubdate bookers figure that current business decline will give a tremendous lift to that field. The one-night date bookers figure a majority of industrial firms will have to plug products considerably and provide frequent hypoes to sales staffs. Consequently, it's claimed that more sales conventions will be held and an increased amount of entertainment needed for such functions.

This is the opposite to what occurred during war years when merchandise sold on sight, and big sales meets were held down to a minimum. However, the convention entertainment of war years called for big-budgeted shows. Postwar shindigs, bookers claim may not be as big, but more of them will be held and overall entertainment budgets are likely to exceed those of the past few years.

Martha Raye's Cafe Dates

Martha Raye is slated for a heavy schedule of cafe dates. She's been booked for the Chase hotel, St. Louis, Sept. 25, follows with the Latin Quarter, Boston, Oct. 12, and the Chanticleer, Baltimore, Oct. 27.

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L. A. Million Dollar Offering 50-50 Deals To Name Vaude Talent

Los Angeles, Sept. 2.

Million Dollar theatre, sole vaudfilmer in southern California, has commenced making offers of near-splits on grosses to lure name talent to Coast. Sherrill Corwin, operator, is pointing out to acts (chiefly bands) sought that plenty of coin is available.

Last week Frankie Laine, singer, played house on 50-50 split after $2,500 takeout for ad-ballyhoo expenses. Gross touched socko $27,000, and after paying off three acts and Ike Carpenter's orch, which supported him on a self-assembled show, plus all commissions, Laine wound up pocketing $7,400. That's big coin for Laine; a year-and-half ago he made a vaude stand here as singer in an Al Jarvis revue and got $150 for the week.

Corwin, on his plan of splitting after $2,500 rather than making flat buys, has succeeded in lining up far more important b.o. names for coming weeks than house had been able to obtain earlier this year. Gene Krupa band opens today on the arrangement and both Krupa and MCA believe batoneer will come out better than when last here for Corwin. Last year he grossed around $30,00 and got a flat $10,000 for his band and three acts.

Duke Ellington, who last summer grossed $37,000 at Million Dollar on a guarantee, plus percentage, has inked for Sept. 9. Erskine Hawkins comes in Sept. 23; Jimmy Dorsey, Oct. 14; Count Basie, Nov. 4; Xavier Cugat, Xmas week. Each layout gets the same deal—50-50 split after first $2,500.

Alice Lloyd May Do U.S. Comeback in Vaude Unit

Alice Lloyd, famed international variety star, long in retirement outside of London, may do an American comeback under plans to bring over an "Old Time Music Hall" unit.

She would head it, managed by Lew Lake, of London.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 2.

Dr. Artur Rodzinski, conductor of the Chicago Symphony Orchestra, was guest conductor for the Adirondack Symphony Orchestra at a benefit given in Lake Placid for the local hospital there. Many of the colony's shutins attended. Bob and Bertin Hellman, standard piano duo, took time out to entertain the strictly in-bed patients.

Helen Inglee, of the 20th-Fox office in Washington, resting comfortably after undergoing munaldi operation in General Hospital.

Jim Wotton, technician for Warner Bros. in Albany, okayed by the medical clinic. He just became a grandfather.

Edna Hagan left Rogers hospital with an all-clear from the doctors. She will resume radio acting.

Theresa Abare, Will Rogers hospital staffer, left for Albany for additional nursing training.

Charles Kaufhold visited by Teddy and Billie Jimbodan, from Harrisburg, Pa.

Fanny Montana planed in from New York to weekend with her brother, Dr. Francis Montana, of the Rogers medical staff.

After two months of a strict in-bed siege, Eddie Slagus, member of the staff of the Capitol theatre, N. Y., received medical o.k. for all meals and mild privileges.

Liscotte Jaeke, former assistant to the old-time Power's Elephant act, planed in from New York city to visit her old boss, George O'Brien Powers.

Gene McKendrick, of the legit field, in from New York to see Elizabeth Mounsey.

Mrs. W. Barnes and Irene Barnes in from Marietta, O., to visit Louise Barnes, who is recouping from several operations.

Sig Mealy sufficiently improved to taking sitting-up exercises.

Write to those who are ill.

'Follies' 72G in 3 Wks. At Utah Centenn. Expo

Salt Lake City, Sept. 2.

Sam Snyder's "Water Follies of 1947" closed Sunday (31) at the Utah Centennial Exposition, grossing neat $72,000 for the three week stand.

"Follies" was followed by Barnes & Carruthers "Trip to Wonderland," outdoor variety show that opened yesterday (1) for a two-week stand. "Wonderland," working on a guarantee, with the grandstand scaled at 60 cents general admission, $1.20 reserved, and $2 box, follows the usual B & C line of flash production numbers interspersed with acts.

Show has the Cameoetttes, a 16 girl line; Page Jewett & Kiki, unicyclists; Gregory & Sheri, Scotch bagpipers; Don & Cassandra, adagio; Novak & Fay, knockout comedy; Tsi & Somay, Chinese balancers; White Bros., pantomime comedy; and the Four Melody Notes, singers. Low, Hite, and Stanley are slated to join the show tomorrow.

"Wonderland" will be followed on Sept. 14 by another B & C show which will close the expo.

O.&J.'s Boff 85G At Toronto Expo.

Toronto, Sept. 2.

Olsen & Johnson scored a terrific $85,000 for eight performances at the Canadian National Exhibition. Heading unit, "Laffacade of '47," they jammed the Coliseum for near sellouts for the latter half of the week and production could have stayed for final week but for other CNE commitments.

Coliseum seats over 12,000. Some 4,000 seats were masked off, the remaining 8,000 scaled at $3 top, with 3,000 seats at $1, 2,000 at $1.50, a few hundred back floor seats at $2.

Currently, troupe is playing the Michigan State Fair, near Detroit, and has other fair dates that will take "Laffacade" into October, except for a break that sees the company going into the Oriental, Chicago. Troupe also has a tentative arrangement to go into the Casino, London, Eng., for an indefinite run in November, according to Olsen, but are attempting to beg off because of expected weather and food conditions in Britain.

AGVA N. Y. Local Pre-Convention Meet Will Be Held Sept. 18

Pre-convention meeting of the N. Y. local of American Guild of Variety Artists, originally set for Sept. 15, has been set back until Sept. 18 so as not to conflict with Jewish holidays. Session will be held at the Hotel Abbey, N. Y., on latter date at 4 p.m.

Meet will be for the purpose of nominating delegates to represent local at national convention in November. Nominees will subsequently be elected by vote of all members of local, via a mail ballot. This procedure has been adopted, according to Matt Shelvey, national head of AGVA, to give all members, absentee or otherwise, a voice in the election of their convention delegates.

N. Y. local has probably the largest number of members of any branch and with many playing dates out of town, it is likely that only a small percentage of the 4,500 listed will attend confab.

Miami's Boff Summer Take May Set It as All-Year-Round Resort

Miami, Sept. 2.

Gauged on this past summer's activity, Miami has finally entered the ranks of all-year resorts, with the heavy influx of tourists from the Latin-Americas helping to swell the profit-side of nitery and hotel operations to the healthiest in history.

Where in former years most clubs and large hotels shuttered for summer, this season saw many open, with oceanfront hotels averaging 70% to 90% biz most of time. Credit can go to postwar improvement in travel, which has made it easy for the Latinos and small city tourists to come here, as well as word of mouth reports on the unusually cool weather which has prevailed in contrast to the other resort sections around the country. Heavily reduced hotel rates and cafe tariffs were other factors in the continued patronage.

Among the niteries, the Copacabana proved a big operation could do okay through the summer (though not heavily profitable, the take was on the black side, with some weeks better than during the winter) via reduced talent outlays and a no-minimum policy. Clover Club, always a year 'round spot, enjoyed its most successful "hot-weather" run, due largely to the Vagabonds, one of the most potent draws hereabouts, and an expanded talent budget.

Club 22, all-night spot which caters to Latin trade almost exclusively, was probably one of the heaviest grossers. Operator Mickey Grasso wisely angled that trade via Cuban talent imports. Paddock club went after the rowdier, late-drinking element and got them, via acts of B. S. Pully type. Room made enough dough for the owners to allow for extensive refurbishing and booking of names for winter season, with bids already out to Jackie Miles and others in top salary class.

Surprising is the success of the smaller rooms with jive-music policy. Blackamoor room is packed nightly with Harry Gibson the draw. Mardi Gras, which had been experimenting for months with shows and bar entertainers, finally hit the jackpot with the sock Buddy Satan trio. Musickers draw from among musicians, entertainers and the hep crowd, until the wee hours. Famous Door has added screwy boogie-woogie musicomics Madman Mitchel and Mighty Whitey to siphon off some of that trade.

Fiesta Club, which attempted straight show policy with little success, found the right formula with Latino revue. Spot is in heart of downtown hotel district, which is heavily filled with South Americans and Cubans. Smaller spots which fringe the two report good b.o., with shows ranging from strippers to singing waitresses.

Hotel dance patios have not been doing so well this summer. Some have retained their rhumbaddict trade, but most have sagged. There aren't as many hip-swingers around as one would expect with all the Latins in town. The senors and senoritas seem to prefer watching shows rather than dancing.

There isn't, of course, the kind of dough around that would bring the casinos and heavy budget shows back; but most ops are content with their take and are busily laying plans for the winter season.

Adams, Newark, Resumes Stageshows Sept. 25

Adams theatre, Newark, N. J., which recently signed a new contract with the Newark local of the American Federation of Musicians, will resume vaude shows Sept. 25 with the Vaughn Monroe orch.

House has lined up shows until end of November. The Maxie Rosenbloom-Max Baer unit with Bonnie Baker and Art Mooney's orch opens Oct. 2, followed by Dizzy Gillespie and Ella Fitzgerald, Oct. 9; Desi Arnaz, Oct. 16; Frankie "Sugar Chile" Robinson, Oct. 23; Sammy Kaye, Oct. 30. November bookings include Louis Prima and Ted Weems orchs.

Stooges' Southern Tour

Three Stooges set out on their first trek through the south late this month. They have never before played southern territory and the trip will take them into one, two and three-day stands as far south as Texas. Trio plays the Hippodrome, Baltimore, week of Sept. 25, and go south immediately after, picking up dates booked by Harry Romm.

Six to 10 weeks' route is sandwiched between pictures for Columbia.

Allen Best left Martin Music in New York to return to Stevens Music staff.

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Variety Bills

WEEK OF SEPTEMBER 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 4
Art Mooney Orc
Gill Robinson
Lew Parker
Beverly Tyler
Music Hall (I) 4
Paul Haakon
Joseph Levinoff
Stephanie Antle
Olla Serova
Earl Covert
Corps de Ballet
Rockettes
Sym Orc
Paramount (P) 3
M Williamson
Cavallaro Orc
B Allen & L Long
Raul & Eva Reyes
Nip Nelson
Roxy (I) 3
Jack Haley
Ella Logan
Victoria Cordova
Harmonicats
State (L) 4
Harvest Winners
Ed Sullivan
Monica Lewis
Robert Sis & White
Paul Winchell
Jerry Maloney
Strand (W) 5
Count Basie Orc
Pearly Bailey
Lewis & White
Edwards Sis
ATLANTIC CITY
Steel Pier (I) 31
Artie Dann
Eugenie Baird
Gray Family
The Tunesmen
Parker Bros
BALTIMORE
Hippodrome (I) 4
Virginia McGraw
Mack Triplets
Ross & Stone
State (I) 4-6
Carlton & Del
Yvonne Moray
Jay Lawrence
The Workmans
7-10
The Maginie
Ann Beebe
Mickey Freeman
Bankoff & Cannon
CAMDEN
Towers (I) 5-7
Gilbert & Carroll
Wallace Puppets
Lord & Charlotte
Stelling & Stiles
Allen 2 & Shorty
CHICAGO
Chicago (P) 5
Virginia O'Brien
Wiere Bros
Arthur Blake
Lewis & Van
Oriental (I) 4
Harold Russell
Jackie Gleason
Carl Sands Orc
(two to fill)
COLUMBUS
Palace (R) 8-10
Freddy Martin O
(two to fill)
HARTFORD
State (I) 5-7
Desi Arnaz Orc
Nonchalants
Rudy Cardenas
Dulcina
INDIANAPOLIS
Circle (I) 4
Henry Busse Orc
Ish Kabibble
Wally Brown
Anita Martell
MIAMI
Olympia (P) 3
Zarco & Beryl
George Broderick
Pansy the Horse
Pat Rooney
Amory Bros
PHILADELPHIA
Carman (I) 28
Gene Fields
Jim Jimae Co
Malo 3
Carleton & Dell
ROCKFORD
Palace (I) 5
3 Diacoffe
Joe Rio
St Clair & Sonia
Fields & Georgie
Jack Parker
SAN FRANCISCO
Golden Gate (R) 3
Armando & Lita
The Montynes
Hub Bub Club
(two to fill)
WASHINGTON
Capitol (L) 4
Allan & Kent
Mary McClanahan
Bob Evans
Andre Andree & Bonnie
Hotel Lexington
Alomas Hawaiians
Hotel Pennsylvania
Skitch Henderson Orc
Hotel Biltmore
Ray Heatherton
Arthur Ravel Orc
Village Vanguard
Bertha Hill
Evvy Shaw
Jay Marshall
Jimmy Shirley 3
Don Frys
Hotel Pierre
Roberto & Alicia
Chas Reader Orc
Hotel Plaza
Jimmy Savo
Hotel St Regis
Milt Shaw
Laszla & Pepito
Paul Sparr Orc
No. 1 Fifth Ave
Pat Bright
Jack Kerr
Hazel Webster
Downey & Fonville
Highlighte
Riviera
Martin & Lewis
Kay Vernon
Tony Bavaar
Joel Herron Orc
Curbello Orc
Miriam La Velle
Mischa Borr Orc
Belmont-Plaza
Blair & Dean
Martha King
Roy Douglas
Payson Re Orc
Nino Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Cedric Wallace 3
Wally Blacker
Versailles
Dean Murphy
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Stubby Orc
Lou Cecil
Corday & Triano
Pappy Below
Hotel Edison
Geo Towne Orc
Wivel
Bob Lee
Kay Carola
Stuart Langley
Peggy Palmer
D'Quincey & Glv'ns
Zimmerman's
Paul Smith
Janczi Maknia
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes Or
Vera Love
Countess Marina
Chez Paree
Carmen Miranda
Nick Long Jr
Marty Gould Orc
Barry Sherwood
Chez Adorables (10)
Hal Winters
Galente & Leon'da
Hotel Bismarck
The Talbots (2)
Lorita Mahoney
Eddie Fens Orc
Benno Delson Orc
Gil Robinson
Orin Morehouse
Helsinge
Sid Fisher Orc
Al Morgan
Del Breeze
Adrian Lorraine
H Edgewater Beach
Alex Konyat
Del Courtney Orc
Mayo Bros
The Juvelys
Marianne Fedele
Song Stylists (4)
Hotel Sherman
Carl Marx
Dave Garroway
Charlie Ventura Orc
Stude Terkal
Jose Melle
Hotel Stevens
Benny Strong Orc
Bob Hopkins
Acromaniacs
Fay & Gordon
Boulevar-Dears
Latin Quarter
Maria McDonald
Buddy Lester
Latin Lovelies
Buddy Shaw Orc
Dick Hyde
Palmer House
Libarace
Freddie Nagel Orc
Michael Douglas
Abbott D'ncers (12)
Gower & Bell
Vine Gardens
Lilian Lee
Yvonne York
W Whitehouse
J & J Walton
Joe Kish Orc

ENGLAND

BRISTOL
Hippodrome (I) 1
Venus Keeps Date
Gaston & Andree
T Jover Raf & Fe
Eddie Reindeer
Flack & Lucas
De Vere Dancers
Arthur Scott
Jim Jessiman Co
CARDIFF
New Theatre (I) 1
2 Leslies
George Lacy
Sirdini
Ellinger & Pointer
Cooks's Ponies
2 Playboys
Cournt'y 2 & Den'ee
Jean Kennedy
CHISWICK
Empire (I) 1
Open Door Richard
E Letinga Co
DERBY
Grand (I) 1
Rocky Mtn Rhy'm
B Campbell Co
V Julian Pets
Sheik Ben Ali
Maida 3
Rosinas
Syd Makin
H A Milton
8 Ace Girls Co
HACKNEY
Empire (I) 1
Stand Easy
Charlie Chester
Ken Morris
Arthur Haynes
Len Marten
Ramon St Clair
Rene Powell
Leslie Noyes
Dave & Maurine
Granadar & Peter
Monna Tymga 4
Palace (I) 1
Felix Mendelssohn
Hawaion SSer'dre
3 Atlantas
Winters & Fielding
Charles Hague
Valmar 3
Woods & Jarrett
J Lockwood
LONDON
Casino (I) 1
Ink Spots
STOLL (I) 1
Arnolds Ice Rev
MANCHESTER
Hippodrome (I) 1
E & D Waters
Moreton & Kaye
Swiss Stars
Albert Whelan
Pharos & Marina
F Hearne Co
Manfield & Harrir
White & Stagger
SHEPH'DS BUSH
Empire (I) 1
Me and My Girl
Barry Lupino
Wallace Lupino
Gordon Craig
Violet Eden
Vernon R Kelse
Reg Matthews
Nell Emerald
Eileen Tatler Co
WOOD GREEN
Empire (I) 1
Henry Hall Orc
N'Gai
O'Brien & Brooklyn
Les Breato
Doyle Kids

Cabaret Bills

NEW YORK CITY

Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
Phil Gordon
Ellis Larkin
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Annabelle Hill
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Bert Wheeler
Lou Holtz
Diosa Costello
Wood & Kelly
C & T Valdez
Yvonne Adair
Jimmy Ellison
Paul Gavotte
Reid Orc
China Doll
John Tio
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings
Copacabana
Lena Horne
Copsey & Ayrse
Nancy Doran
Terry Allen
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Caballeros
Havana-Madrid
Frakson
Pancho & Diane
Sacasas Orc
Iceland
Leary & Flagg
Leary Bros
Florence Budny
Jo Anne Axtell
Frankie Frissaura
Blimpy Blank Orc
Little Club
Walter Gross
Leon & Eddie's
Eddie Davis
Art Waner Orc
Patsy Howard
Sylvia De Salvo
Les Kerry
Catron Bros
Mara & Maurice
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Hotel New Yorker
Jerry Wald Orc
Marion Snelman
Arnold Shoda
Narena & Norrie
Connie Conn
Waldorf-Astoria
Ginny Simms
Jack Fina Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Hotel Taft
Vincent Lopez Orc
Charlie Drew

Jocks-Jukes

Continued from page 42

American people. Something they've only been digging for the last 10 years over their local peanut whistles. Poor little independents. How can they buck this.' Or—but listen—is there really anything to worry about. Are they kidding!

Glorified, Circa '47

It wasn't too long ago when the term disk jockey, coined by this very paper, was an opprobrium, hated by those who spun the records and held in lowly esteem by the listener. Only in the past six months has the stigma been removed. Or rather, glorified. And for this, thanks piles, scads and pumpkins to these new talents. For with the advent of these name flippers, the heretofore lowly disk jockey has been given greater stature than ever before. They've elevated the profession and given it a greater respect simply by lending it the magic of their names. And I do mean lend. Because when they're tired of their new found golden playtoy and latch on to some new fad like scooter racing, the poor little noname will still keep the coat of varnish these benefactors have given him.

But who am I to say them nay? The ether's fine, but crowded—so, if you must, and there's no other way to earn a buck, jump right in. Nice to have you aboard. Only let's keep the music level as high as possible. Just remember, you were a listener once, and give the poor guy a break. If you give him musical slop, that's what he'll like. He's been sopping up the likes of that for so many years now from musical nincompoops it's gonna be hard to change his mind. But there's nothing like trying. That doesn't mean you have to be on a complete jazz kick. A glance at the suggested programs will show you what I mean. And you'd be surprised how they'll acquire a penchant for good stuff. It may take some time, but once they sample the good cuts, the cold sandwiches and hot dogs will be forgotten, and they'll be lifted up by their ear-lobes. That at least will keep American radio from spinning to the lower depths at the rate of 78 revolutions per minute. Try it and see.

By the way, George, do you know a good band looking for a leader?

As ever,
Fred Robbins.

MARRIAGES

Elsa Harris to Herb Gottlieb, in New York. Bride is cafe, vaudeville and radio singer known professionally as Yvette.

Trudl Meyer to Joel Herron, Aug. 16, in New York. Groom is leader of the WHN house orchestra and the Riviera band.

Marilyn Garland to C. W. Worth, Las Vegas, Aug. 30. He's an actor.

Georgette Windsor to Harry Cushing IV, Las Vegas, Aug. 25. Bride is a screen actress.

Marie Williams to Gerald Skiles, Las Vegas, Aug. 30. Bride is a member of Selznick's flack staff.

Marilyn Goldstein to Walter Hoffman, Minneapolis, recently. Bride is with publicity staff of station WCCO, Minneapolis-St. Paul; he's a p.a. for 20th-Fox in that territory.

Marcy McGuire to Wally Cassell, Los Angeles, Aug. 30. Both are screen players.

Jean Carlin to James Wellington Pearson, Dallas, Aug. 27. Bride is a screen actress.

Ellen Lipcher to Dick Lyons Sept. 4, New York. He's with MGM records and stepson of Leopold Friedman, v.p. of Loew's, Inc.; bride is daughter of Milton Douglas, emcee.

Melanie Dynner to James J. Majorell, Santa Barbara, Aug. 30. He's chief of trailer production at RKO.

Lulu Belle Paulson to Harold Hughes, Las Vegas, Aug. 30. He's police chief at Goldwyn Studios.

BIRTHS

Mr. and Mrs. Jennie Camacho, son, New York, Aug. 14. Father is with Edward B. Marks Music Co.

Mr. and Mrs. Paul G. Smith, Jr., son, Hollywood, Aug. 23. Father is in the David O. Selznick flackery.

Mr. and Mrs. Charles B. Moss, daughter, New York, Aug. 26. Father is managing director of Loew's Criterion, N. Y., and owner of several other theatres in N. Y. metropolitan area.

Mr. and Mrs. Art Arthur, daughter, Hollywood, Aug. 25. Mother is Jessica Pepper of the stage; father a screen writer.

Mr. and Mrs. William Burch, son, Los Angeles, Aug. 25. Father is a radio writer-producer.

Mr. and Mrs. William Roach, daughter, New York, Aug. 29. Father is attorney in the law firm of O'Brien, Driscoll, Raftery & Lawler; mother was formerly secretary to Hal Horne.

Mr. and Mrs. Bill Edwards, daughter, Los Angeles, Aug. 27. Father is a screen actor.

Mr. and Mrs. Sol Radam, daughter, New York, Sept. 1. Father is with the talent and auditions dept. of the William Morris agency, N. Y.

Herman-GAC

Continued from page 41

band, with Turchen still on that job.

Continental will have offices in New York, under Deutsch (formerly with Frederick Bros. and recently head of the American Artists Bureau), Archer will stay in Hollywood, while Turchen hits the road with Herman. New agency is licensed by the American Federation of Musicians and American Federation of Radio Artists. In addition to Herman, Continental will have Noro Morales, Miguelito Valdes' new orchestra and is making a pitch for other properties. Herman, incidentally, in deciding to throw in his lot with something fresh in the agency field, turned down offers from Music Corp. of America and William Morris.

Herman's separation from Vallon & Co. is a surprise to the trade. His pact with the attorneys, originally for 10 years, has four years to run and presumably they will be paid off for whatever interest they hold in Herman as time goes on.

As soon as Herman assembles a new band, he'll hit the road. He's signalling some of his former sidemen, but is more interested in rounding up young, fresh musicians he has gotten a line on in this area. Band will go into rehearsal within a couple weeks and will hit the one-night trail on the Coast first. Then it works into the midwest, back to the Coast for the holidays and then is expected to set sail for the east. It will be a normal-sized combo with a girl vocalist and Herman.

No replacement has been set for Archer at the Morris agency's one-night desk. Cress Courtney is here, however, from the N. Y. office and it's probable one will be secured before he goes back east. Meanwhile, Pat Robins, who sells small combos, is filling in at the post.

OBITUARIES

HERBERT L. WATEROUS

Herbert L. Waterous, basso of the grand and light opera stages for many years, who was best known for his Gilbert & Sullivan roles, died last Friday (29) at his home in Woodstock, N. Y. He was 78.

Waterous was born in Flint, Mich., and began his stage career early in life. He sang with the Metropolitan Opera for two seasons before going into light opera, also singing with Fritzi Scheff, appearing with the De Koven Opera Co. in "Robin Hood," and touring in concerts and recitals. He went to London in 1926 to sing the role of Dr. Engel in Shubert's production of "The Student Prince." In 1929, he was seen in N. Y. in "Lady Fingers" and in "Naughty Marietta."

Of his many Gilbert & Sullivan roles, Pooh-Bah in "The Mikado" was the one he was best known for and most often appeared in, supporting such light opera stars of the period as DeWolf Hopper, William Danforth and Frank Moulan. In 1936, Waterous appeared with Danforth and Moulan in a revival of "The Mikado" at the Majestic.

Other G&S operettas in which he had often appeared were "The Pirates of Penzance," "Iolanthe," "H.M.S. Pinafore" and "The Yeomen of the Guard."

Surviving him are his widow, Mrs. Jayne Herbert Waterous, with whom he appeared in concerts and recitals, and two sons, Allen and Donald Waterous.

IN MEMORIAM

Marcus Loew

September 5th, 1927

PETER SLOAN FINNEY

Peter Sloan Finney, 66, a musician in Toronto for 40 years, died in hospital in that city, Aug. 25. Born in Liverpool, Eng., he went to Toronto in 1906 after serving as a youth in the British Army. He was a member of the first pit-band to play in the Royal Alexandra (legit) when that theatre was opened in Toronto in 1907. He was also one of the original members of Romanelli's Orch. and played with this group from its first performance 30 years ago at the King Edward Hotel. At other times, he played at Loew's and Shea's, Toronto, in the days of vaudeville. When he died, he was a member of the Toronto Symphony.

Survived by parents, widow and two daughters.

JACOB ALTSCHULER

Jacob Altschuler, 77, symphony orchestra player, died in New York, Aug. 27. Soon after his arrival from Russia in 1893, he helped form the Russian Symphony Orchestra, of which he was manager as well as first viola player under the baton of his brother, Modest.

In 1923, Altschuler played a leading role in organizing the State Symphony orchestra. He also played in many other leading orchestras in New York.

Survived by widow, three sons, two daughters, two sisters and three brothers.

ALBERT JAMES SINTON

Albert James Sinton, 62, former musician and radio sound effects man, died at Whitehouse Station, N. Y., Aug. 24. He had been ill seven months.

A former resident of Schenectady, Sinton played drums in theatre orchestras there and later became a sound effects man with NBC, CBS and finally as a freelance for World Broadcasting Co. He had been a member of the Avon Symphony Orchestra at Utica, N. Y., and various other symphony groups, and at one time was with Sousa's band.

MORDEN NEILSON

Morden Neilson, 69, president and general manager of Neilson's Chocolates Ltd., one of the earliest and biggest of Canadian radio sponsors, died in Toronto, Aug. 26.

Survived by widow, two sons, two daughters. One daughter, Audrey, was CWAC captain and women's supervisor of the Canadian Army Show overseas; is married to Jimmy Shields, top Canadian vocalist, whom she met on an early Neilson radio series.

JAMES TEMPLETON

James Templeton, 63, former vaudevillian, died in Richmond Memorial Hospital, Staten Island, Aug. 28, following a brief illness. After entering show business as a contortionist and circus acrobat, he and his brother Mercer formed a song-and-dance team that toured the Keith circuit for years and played in several George M. Cohan musicals.

Survived by mother, brother, and three sisters.

LEWIS A. R. INNERARITY

Lewis A. R. Innerarity, 60, motion picture attorney and member of the law firm of Coudert Brothers, died in Bronxville, N. Y., Aug. 28. He assisted in the organization of the Motion Picture Assn. and supervised contracts of many film players, besides being a noted trial lawyer.

Survived by widow, daughter and two sisters.

SAMUEL SOLTZ

Samuel Soltz, vet indie exhibitor died in Baltimore Sunday (31) after a protracted period of illness following a heart attack. Formerly of Pittsburgh, Soltz operated the Howard, prosperous Baltimore downtown subsequent run, and took active part in exhibitor organizational activity. Was a charter member of Baltimore Variety Club Tent, No. 19.

ERNEST F. BRINKMAN

Ernest F. Brinkman, 59, founder of the Brinkman Sign Co., now the Brinkman Corp., Fort Wayne, Ind., outdoor advertising firm, died Aug. 26.

Widow and daughter survive.

VICTOR H. WILLIAMS

Victor H. Williams, 34, sales promotion manager of radio stations KOIL, Omaha, and KFOR, Lincoln, Neb., died in Minneapolis recently, after an emergency operation.

IN LOVING MEMORY OF

WILLIE BERGER

15 Years

Sept. 3, 1932 Sept. 3, 1947

BERT SORTER

Bert Sorter, 66, studio wardrobe man for 33 years, died in his Hollywood home, Aug. 26, following a heart attack on the RKO lot.

Mr. and Mrs. Novella Holler Mock, mother of Olin Mock, 20th-Fox salesman, and mother-in-law of Hal Keeter, Charlotte (N. C.) branch manager for Eagle Lion, died in Charlotte hospital Aug. 21, after a short illness.

Arthur Ross, 65, unit manager at Metro since the company was organized, died Aug. 26 at his home in Culver City following a heart attack.

Maxwell A. Moss, 74, brother-in-law of Mose Gumble, of Warner Bros. Music Co., died in New York, Aug. 31. Widow, son and brother survive.

Mrs. Hattie Smolen, sister of Edward, Joe and Morris Small, died in Hollywood, Aug. 28.

Martinique's Import

Paris, Sept. 2.

Aimee Valreze, Parisian torch-singer, has been signed to a one-month pact by Cafe Martinique in New York.

She planes to the U. S. tomorrow (Wednesday).

Capitol, N. Y.

Art Mooney Orch (18) with Galley Sisters (3), Buddy Breese; Beverly Tyler, Lew Parker, Bill Robinson; "Song of the Thin Man" (M-G), reviewed in VARIETY, *July 23, '47.*

New Capitol show coupled to Metro's "Song of the Thin Man" is weak in comparison with past standards, but it presents performers who individually come up with pleasant interludes now and then to overcome at least a part of the overall impact of the layout. That it doesn't tie up into a neat package of entertainment throughout, is partly the fault of comic Lew Parker, who can use some new material.

Bill Robinson is top man. He hasn't changed his act in the past couple of years, but it goes over solidly here. Doing more gagging than usual, he gets to the customers with his brief quips, saving until last the gag about his quitting show biz to become "Emperor of Japan." In between, his terping is straight to the pin. Highlight is the routine he's been doing for some time—an impression of himself 40 years from now.

Beverly Tyler, Metro starlet also does well. Teeing off nervously, but then warming up to where she exhibits a warm, accurate soprano, the nice-looking brunet gets off an exceptionally well-paced group of tunes. Starts with a longhair piece, then "They Didn't Believe Me" in two-tempo style, then George Gershwin's "Summertime" for a capper. Audience went for her act.

Parker is a better comic than he proves here. He does one bit—his restaurant routine—which gets response enough to disturb the laugh meter. In between there's little to cheer about, particularly that bit of business he works out wherein a stooge, supposedly his wife, is onstage asking for money. It's in bad taste.

Threaded through the entire show is a running gag by Parker. He tries to tell a story about Petrillo, which is interrupted each time by another stooge professing to be a AFM delegate. This sets up the finale, wherein he makes another attempt to tell the story and the AFM'er orders the bandsmen offstage and down goes the pit with Parker begging for mercy. It's cute.

Art Mooney's orchestra, playing its first major Broadway theatre after a long run at the Rustic Cabin, Englewood Cliffs, N. J., gets comparatively little chance to show its wares. But the date does prove that Mooney is one Irishman who isn't disturbed by an audience. He steps to the mike for introductions like this is his umpteenth time at the Cap. His band, composed of six brass, five sax, four rhythm and a fiddle section, gets only three opportunities—two at the outset wherein the Galley Sisters, Buddy Breese and men from the band work over "Limehouse Blues" and a novelty tagged, "I Always Wished I Could Be a Cowboy." Both are nicely worked out and smoothly exhibit the band's leaning toward showmanship as an adjunct to its dance music. Later, the combo delivers its novelty arrangement of "Vatsa Pi." There's only one slight fault in the delivery of these items and that lies in the impression that the femme trio overdoes the mugging and comedy. *Wood.*

Apollo, N. Y.

Billy Eckstine, Jimmie Lunceford's band with Eddie Wilcox, Anne Butler, Coles & Atkins, Tondalayo & Calypso Boys, Pigmeat Markham, John Bunn, Sybil Lewis; "Blackmail" (Rep).

Closed for several weeks for annual refurbishing, Apollo reopened Friday (29) to strong business with crooner Billy Eckstine and the band of the late Jimmie Lunceford fronted by pianist Eddie Wilcox topping the bill. Band tees off show paving the way for Anne Butler who registers with terping and juggling.

Honi Coles and Cholly Atkins, two males in white flannels, offer varied tap routines for nice reception. As customary Pigmeat, aided by John Bunn and Sybil Lewis, wins strong applause with the house's weekly comedy blackout. Blue tinted dialog never fails to please the payees here.

Left leaderless by Lunceford's death in Seaside, Ore., July 12, band is attempting to carry on with Wilcox now handling the piloting chores. Comprising eight brass, five reed and four rhythm, boys shape up as a versatile outfit. They cut loose with abandon on Wilcox's hot composition, "Whatcha Gonna Do" and follow with novel arrangement of "Organ Grinder's Swing" which opens in a quiet vein with Wilcox's ivory standing out. Tenor saxmen Joe Thomas and Lee Howard also score with "Three Bones" on a solo session tagged, "Battle of the Tenors."

Tondalayo and her Calypso Boys offer a mixture of West Indian rhythms garnished with the femme's terping. Trio of males, wearing colorful costumes, register with vocals accompanied with gourd-thumping. But act's chief sock is the uninhibited undulations of Tondalayo. Gal makes three costume changes, each more scanty. Charged with boundless energy, she's plenty sexy furiously waving her flaming red hair while giving out with ample bumps and grinds. Garners hefty applause.

Billy Eckstine tees off with "I'm in the Mood for Love" amid femme shrieks and swoons. His is an easy effortless style which lets the words fall where they may. Still in the sweet tempo, he follows with "Ivy" and then modulates his tones nicely on "Prisoner of Love." First change of pace is with the jump number, "Rhythm Is the Name for Me," a welcome relief from the sugar stuff. Finales to neat returns with the balalad, "A Cottage for Sale."

Million Dollar, L. A.

Los Angeles, Aug. 30.

Miguelito Valdes Orch (20), Johnny Moore's Three Blazers, The Garcias (2), Jack Marshall, Jeanne Taylor; "Kilroy Was Here" (Mono).

This week's bill has its high spots, but overall, it isn't top filmvaude stage offering. Local record rating of the Three Blazers is a pull, as is person of Miguelito Valdes, so business on week will be okay.

Blazers are too reminiscent of the King Cole Trio in style on most of their tunes but pleased the ticket buyers. Numbers offered include "You Won't Let Me Go," "Over There by the Cherry Tree," "Warsaw Concerto," "Bye, Bye, Baby," and "Johnny Boogie." Combo is made up of piano, guitar and bass, with Moore at keyboard and vocalizing.

Valdes orchestra has good, commercial arrangements to sell but fail to put much enthusiasm behind tunes. Valdes shows best witb flamboyant delivery of four Latin songs, "Mike's Medley," "Nagran Chiubin," "Babalu" and "Cumbanchero." Vocal gymnastics click, as always. Orch of 20, including four violins and one viola, opens with "Jivin' the Rumba" and then next tees off a Latin American medley. Windup for crew is a musical salute to American composers. Midway, George Lopez, trumpet, solos on "Estrellita" with fair results.

The Garcias do solid selling as rumba team, rating big hand for water glass balancing while hip shaking. Jack Marshall wraps up good stint of clowning impressions with rubber face and flexible hat brim, but some of his gag material cut too close to blue border line. Jeanne Taylor, band canary, achieved so-so results on "I Want Somebody to Love Me" and "Lover Man." *Brog.*

RKO, Boston

Boston, Aug. 29.

Louis Prima Orch, Frank Marlowe, Roberts Sisters & Dorothy White; "Crimson Key" (RKO).

Louis Prima's a powerhouse in Boston and has been for seasons. Result here, aside from the wow show he puts on, is smash b.o. from opening to windup.

There's nothing subtle about his approach. He's out there to kill them and everything goes from the broadest Italian wisecracks to winks, knowing grins and gestures containing a special significance to the cats. Band, a crack outfit, leans on the brass and most of its numbers provide a spot for Prima either on the trumpet or vocal.

Leader does "Depth of the Well," "The Deacon," "Angelina," "Bacigalup" and others, souping them up with the Prima style and personality. He turns the vocals of "Ivy" over to Paul Mason and "Ballerina" and "Cecilia" to Cathy Allen. Both have a nice style and click. Jimmy Vincent does a drum specialty to pad it out and beats the joint to a pulp. Band as a whole achieves highest decibel rating of any outfit to hit this spot.

Frank Marlowe, formerly here with "Toplitzky," more than fulfills the promise noted in the late musical. Audience takes to him from the outset as he clowns, spiels an involved but comic patter, sings a song and finishes off with a split. Roberts Sisters and Dorothy White are okay in a precision tap routine. *Elie.*

Hippodrome, Balto.

Baltimore, Aug. 31.

Ross & Stone, Mack Triplets, Del Rios (3), Jo Lombardi House Orch (14) with Melvin Seebode; "Down to Earth" (Col).

Abbreviated layout held down because of length of accompanying film, "Down to Earth," plays well enough and packs sufficient variety and talent to please. Punchy opening is provided by Jo Lombardi and his house orch on stage for a special overture wrapped around Cole Porter tunes and highlighted by nice vocal interlude by Melvin Seebode.

Ross and Stone follow with mixed comedy, male foiling for dead-pan gagging of femme partner, who winds with acro dancing. Mack Triplets, harmony trio, score with some special material built around radio commercials and arrangements of "Irish Lullaby," "Her Bathing Suit Never Got Wet" and "He Like It, She Like It" all smoothly sold and well received. Del Rios, two males and gal, punch out solid acrobatics mixed with hoofery for a strong closer.

Biz big. *Burm.*

State, N. Y.

Maxie Rosenbloom & Max Baer, with Gordon Andrews; Adrienne, Georgie Kaye, D'Ivons (2), Eddy Manson, with Marjorie Welles; Dodson's Monkeys; "The Hucksters" (M-G).

An overall show of top quality at the State this week, where a lineup headed by Maxie Rosenbloom and Max Baer provides excellent entertainment. Layout is routined so that there's scarcely a lag in the entire proceedings, and the more than an hour running time is scarcely evident to the audience.

The State, like most vauders, is having a difficult time during the week of the Legion convention of topping the Legionnaire japeries handed out for free along Broadway, but this semester's comedy department with the pair of ex-pugs and Georgie Kaye impresses as being a better buy.

Baer and Rosenbloom have always clicked at this house, and this trip is no exception. Rosenbloom's illiteracies and Baer's attempted suavities combine for hilarious low-down comedics which are good for a pair of encores. They're not showing anything new this time around the circuit, but what they have shows up exceedingly well. Gordon Andrews 88's for them.

Kaye similarly impresses as a much improved comedic. Delivery shows up better, and material is well conceived. He starts out slowly, but builds to solid exit. His bit on psychiatrists is probably his best piece. but there's plenty of laugh returns on his other stuff as well.

The song department is well taken care of by the singularly named Adrienne. Niftily gowned and making a fine appearance, she has a nice selection of songs, doing well in both rhythm and ballad departments. Only defect in routine is medley built around a Macy dummy, verbiage isn't too hot, but there's nothing wrong with her delivery. Rates pair of encores.

Eddy Manson's harmonicaing with Marjorie Welles at the piano also wins audience approval. He gets a lot of music out of the mouth organ and provides slick arrangements of pop classics. Smetana's "Dance of the Comedians" and Enesco's "Roumanian Rhapsody" have telling effect, with his concessions to popular taste, "Beguine" and "Powerhouse" also solid with audience.

Shows opening, however, is weak. Dod Dodson's Monkeys show too few tricks, although he retrieves somewhat at close of act with hand-balancing of a simian. Talk is okay, but effect is lost because of weakness in the animal routines.

The D'Ivons, ballroomers, fill a difficult spot in following Rosenbloom and Baer to close the show, but hold with a graceful terp line.

Sammy Fidler's orch, subbing for Louis Basil, backs the show competently. *Jose.*

Olympia, Miami

Miami, Aug. 29.

Harry Babbitt, Lane Bros., Chris Cross, Al Schenk, The Martins, Les Rhode House Orch; "They won't Believe Me" (RKO).

Standard vaude layout plays well, with audience reaction satisfactory.

Harry Babbitt can be added to list of radio personalities who've played here in recent weeks and done okay. Rugged appearance adds to stubholders reaction, with both oldsters and bobby-soxers going for his amiable warblings of "Sunny Side of the Street," "That's My Desire," "If I Loved You" and "Peg O' My Heart." Tops with little boy-girl pipings to earn solid sendoff.

In emcee slot, Al Schenk, introes slickly and in own spot racks up hearty laugh returns with his broad clowning. Stint is diversified, to add to values, being a mixture of eccentric hoofing, singing, mugging and zany antics, all in good pace.

Lane brothers go well with their acroantics. Biz with ropes keeps the gasps coming to final trick, with aud expecting them to become fouled up in the twinings all the way through and hitting the palms when they brush without mishap.

Terp slot is handled in smooth fashion by the Martins. Nifty duo combine lifts and spins in neatly devised routines. Gal's orb-appeal another factor in earning heavy mitting.

Chris Cross starts slowly via some comedy material, but got them with his ventro stuff. Winds into strong finish with blues number ala Harlem thrush.

Les Rhode and house orch back show in competant style. *Lary.*

Capitol, Wash.

Washington, Aug. 28.

"Going Native," a local phenomena, is being revived at Loew's Capitol this week to the tune of a b.o. jingle which places it right out front as a money-maker.

Revue, which in its prewar past has unearthed such names as Evalyn Tyner, Helen Forrest and Johnny Barnes, plays to an audience perpetually at white-heat enthusiasm. Part of it is civic pride, but most of it is well earned by a smooth, colorful production, which has glitter and even an occasional spark of real talent. Whole thing is a tribute to the showmanship and ability of Capitol's Gene Ford, who has whipped his troupe of about 40 show-biz aspirants, culled from auditioning over 450, up to professional level. Margaret Faber, brought in from Chicago to take charge of the dances, has done a slick job with an eight-gal line and a ballet ensemble.

Stunt, conceived seven years before the war put it in temporary wraps, is designed to rouse civic interest, and is no penny-pinching affair so far as Loew's is concerned. With a minimum salary of $50 to the cast, production nut runs well over $6,000, but is well worth it in local attention and in cash returns.

Standouts on current bill most likely to succeed along the hard paths of show biz appear to be tenor Tony Donadio, a student at Catholic U's Speech and Drama School, and terper Rita Johnson. Both are above amateur level in their fields and should go places. Also worthy of attention is Robert L. Friend, a mentalist, a la Dunninger, who, with a bit of sparkle and showmanship added to his novel talent, has possibilities. *Lowe.*

Oriental, Chi

Chicago, Aug. 28.

Henry Busse Orch (16) with Betty Taylor, Lee Sherain; Edwards Trio, Crosby Sisters (2), Johnny O'Brien; "The Adventuress" (EL).

Bad spotting mars this layout somewhat, but not enough to cramp style of headliner, Henry Busse orchestra.

Crosby sisters, shapely singing comediennes, click with their bouncy stanza. Their impressions of Joan Davis and Ink Spots are clever and garner good applause.

Edwards trio contrib tumbling-balancing routines on chairs, standout beat being balancing atop chairs with four soda bottles on a table as support. Two lads are seated on raised chairs, while third does handstand on final chair, suspended in air by partner.

Johnny O'Brien, west coast radio product of the Herb Shriner mold, patterns act around homespun appearance and gags. Only previous Chi appearance was in 1940 as guest of the National Barn Dance. Using harmonica as fillin, he gets over neatly.

This is a quick followup for Busse orch after an appearance a month ago at the Edgewater Beach hotel. Busse works in the same line here on show backing, providing major assist to previous act.

Betty Taylor, an eyeful in revealing white draped gown, has greatly improved her stage presence and singing technique since the hotel date. Chirp has overcome nervousness and her delivery made "Lady from 29 Palms" a solid teeoff. Follows with "Feudin' and Fightin.'" Lee Sherain neatly baritones "Ivy" and "Almost Like Being in Love" to nice reception.

Busse orch clicks on "Hot Lips" and a stepped up version of "Temptation." Arne Barnett, former Chi Copacabana bandleader, has joined Busse as pianist, and is wisely in "Warsaw Concerto," which won heavy applause and an encore, "Bumble Boogie."

Busse's top offering is a medley from "Annie Get Your Gun," during which part of the brass section switch to oboes and piccolos. Busse works in muted trumpet on "They Say It's Wonderful" to garner additional salvos. *Loop.*

Revival Problem

Continued from page 1

slightly different than the original a royalty will be expected.

Prior to "Glow Worm," however, E. B. Marks was confronted with the sight of "I Wonder Who's Kissing Her Now" stepping into disk best seller lists with the prompting of Perry Como's recording and no record royalties forthcoming.

Before that it was "When You Were Sweet Sixteen," also pushed upward by Como. Shapiro-Bernstein, publisher of the tune, however, was armed for such a revival. It seems that in 1945 a new verse was written for the tune and a new copyright taken out. Como recorded the new version and Shapiro, after a slight argument with Victor, won out in its bid for royalties. Decca Records, however, released a old Mills Bros. version made in the song's original form and will not receive royalties on the disking.

'Gone' Reissue

Continued from page 4

to the 75% ad valorem tax. Film has the all-time record for length of run in England, having played 232 consecutive weeks at the London Ritz theatre in its first engagement abroad.

Film opened Saturday (30) at Loew's Criterion on Broadway for its 12th booking and is slated to go into general release throughout the country tomorrow (Thursday). Metro is asking, and getting, a straight 40% rental in all situations.

B'way Legion

Continued from page 1

by the fact that business started hitting a brilliant stride—once the Legionaires started for the long journey home Sunday (31). At that point the Labor Day business took over and takes were increased considerably.

Equally hard hit by the Legion japeries were film houses, legit theatres and niteries. The delegates and visitors, who were thought to be well-heeled, were rarely seen in the tonier boites, but midtown bars and cheaper restaurants hit peak business. The younger delegates haven't had a chance to establish themselves as yet, either economically or in Legion councils, and their presence wasn't felt in either direction.

Thursday, Friday and Saturday business was worse than during a well-observed Lenten period. The normal spenders were scared off by the hordes of pranksters and the out-of-town spenders feared coming in, either by the sheer adventure of a walk down Broadway or by the lack of hotel space. "There's a better show right out on the street," was the reason given for sparse theatre and cafe-going.

The usual convention nuisances of squirt guns, "hot rod" canes, etc., were complicated by young hoodlums, too young to have fought in World War II. They joined the pranksters and at times became vicious. The only fights reported were between non-conventioneers and the youngsters. Many resented taking the japeries from these young squirts.

Behaved OK in Cafes

The Legion members behaved admirably in niteries, mainly because of the presence of the Legion Service committee which patroled niteries and bars closely. Bonifaces were asked not to call the police in the event of Legionnaire outbursts, but to call the Committee, which would see that everything was taken care of.

Film houses were the hardest hit, especially on Thursday night, when pranksterism was at its height. The Times Square section was roped off, and the vets entertained with every corny device exhibited at previous Legion conventions. The normal entertainment seekers stayed away, but many ducked into filmeries and vaude houses, just to get off the street. But overall biz was exceedingly slow.

At one point it was impossible to get near the Roxy theatre because of Legion men throwing paper bags filled with water from the Taft hotel. Same thing applied at other midtown hostelries.

The legit houses similarly suffered. Hit shows like "Finian's Rainbow," "Annie, Get Your Gun" and "Brigadoon" were sold out long before, but many didn't show up fearing the trip. The other houses suffered considerably. In the case of "Sweethearts," the Shuberts made arrangements with the Legion committee for half-price tickets in the $2.40 seats. The Shuberts accommodated one change of date, but when Legion members reached the house they wanted all sorts of changes, including privileges of going in for only 50c., and some wanted half-rates on the higher priced seats. Boxoffice men weren't empowered to make the changes, and for this they were rewarded with all sorts of epithets.

Cafes were probably the hardest hit. Legionnaires wouldn't lay out a $3.50 minimum when they could have fun for free in the streets. Business was off, and picked up only on Sunday (31) when bulk of the conventioneers departed.

Gals and Grifters Best B.O.

However, some forms of entertainment did do well during the confab. Water pistol vendors did landoffice business and pitchmen congregating here from all over the country did comparatively well. Biggest boom was registered by the numerous nymphs du pave.

Perhaps the biggest disappointment was registered in the hotel trade. The Legion reserved every available room, making arrangements as far as Brooklyn and the Bronx. By Thursday, many rooms were turned back and on Friday hotels were selling rooms for single night occupancy.

The incidents occurring starting Wednesday when the Legionnaires started coming in, was virtually a repeat of the 1937 convention. Amusement operators shrugged a little when reading that the N. Y. Convention Bureau extended an invitation for the Legion to come again in 1957.

Ballet Season Looks Okay in N. Y.; N.S.G. on Road; Femme Names Help

The ballet season will open officially Sunday (7) when the Ballet Russe de Monte Carlo begins a New York engagement of two weeks at the N. Y. City Center. Prospects are that the troupe will do okay at the boxoffice for the short run. Nationally, however, the picture for ballet on tour this season isn't too favorable.

Feeling among managers is that ballet, like all specialized forms of entertainment, is beginning to feel the pinch of hard times. Ballet grosses last season were less than the year before, and this season, managers say, matters will be worse. Managers add that ballet is losing some of its glamor and draw from the fact that ballet troupes are smaller in size than formerly.

Ballet Russe will be strengthened this season in the femme department, but weakened in the male side. Mary Ellen Maylan returns as featured ballerina after two years in Broadway musicals, to add to list of premiere femme dancers that includes Alexandra Danilova, Nathalie Krassovska and Ruthanna Boris. Troupe, however, has lost femme leads in Marie-Jeanne and Pauline Goddard. Another femme returning, after several seasons in musicals, is Tatiana Grantzeva.

Chief loss, however, is in male leads, with Nicholas Magallanes, a strong principal, leaving to go into the forthcoming Broadway production's "Music In My Heart." Herbert Bliss, most promising of troupe's younger dancers, has quit, as has Armand Picon. Leads left are Frederic Franklin and Leon Danielian.

Company will preem two new ballets during its N. Y. run. One is "Cirque de deux," marking Ruthanna Boris' debut as choreographer, and "Lola Montez," done by Edward Caton. Two ballets premiered last season, Antonio Cobos' "Madronos" and Valerie Bettis' "Virginia Sampler," will also be repeated.

Bermuda Players Bring First Legit to British Island in Over 10 Years

For the first time in more than 10 years, Bermuda now has a professional theatre. An English company, headed by Gregory Gordon and calling itself the Bermuda Players, has opened a repertory season at the open-air theatre at the Agricultural Station, just outside Hamilton.

Performances are given Tuesday-through-Thursday every week, at $1 and $1.50 admission. First week's offering, opening Aug. 26, with capacity attendance of 700, was "Midsummer Night's Dream," and the current bill is "Romeo and Juliet." The troupe will continue to do Shakespeare for the next few weeks.

Gordon is producer and director of the company, with Mrs. George Smith staging the ballet, Ada Oatway designing the settings and Rhoda Copping the costumes. John Madeiros has charge of the p.a. system and Reginald Pitman handles the recorded music for the productions.

Company, with leads from England and local recruits in supporting parts, includes John Austin, Brendan Hollis, Frank Cooper, Julian St. Ledger, John Mynott, Dorothy Moss, Paula Watley, Betty Paten, Arthur Card, Edward McHarg, Wilbur Smith, Arthur de Silva, Allan Frick, Norman Firth, Jean Hannant, Derek Oatway, Billy Burgess, Gerald Copping, David White, Jean Moss, Tony Farnsworth, Marie Card, Rhoda Copping, Francis O'Neil, Ada Oatway and, as featured ballerina, Diana Greene.

Selznick Thesps Meet Nut At La Jolla Strawhat

La Jolla, Cal., Sept. 2.

First strawhat season of the Actors' Company grossed enough to pay for the upkeep but fell far short of liquidating the initial investment.

Thesps, most of whom are under contract to David O. Selznick, point out that the Cape Playhouse at Dennis, Mass., required eight years to shift from red to black. La Jolla troupe met all running expenses and laid aside a few bucks to whittle down the debt.

POCONO HAVING CLICK WITH OPENING SEASON

Mountainhome, Pa., Sept. 2.

Pocono Playhouse here, one of the first new strawhats erected since the war, has proven a success in its first season, with plans already in work for a hypoed season in '48. Ground was broken in April for the theatre, with opening July 7. Butler prefabricated steel structure, seating 500, is one of the few such strawhats in existence.

Company has been resident stock of Equity players, occasionally featuring guest stars such as Fritzi Schiff in "Ladies in Retirement" and Roger Pryor in "Goodbye Again." Ten-week season ends Sept. 13, with "Barretts of Wimpole Street" for the final week.

Producer-manager Rowena Stevens, former legit and radio actress, who had the playhouse built, claims several distinctions for the theatre. She has arranged theatre parties for her productions in tieup with 80 hotels throughout the Poconos. Some hotels send as many as 70 patrons in a group once a week. Another unusual feature is regular bus service to the theatre from cities as much as 40 miles away, such as Scranton, with bus and theatre tickets sold in combination.

Theatre's staff consists of Richard Bender, production supervisor of the Gilbert Miller N. Y. office, as director; Edwin Gardner, also of the Miller office, as electrician; Charles Stilwell as scenic designer and A. Redman Walck as biz manager.

Gish's 'Marquise' for Bucks

Lillian Gish will star in Noel Coward's comedy, "The Marquise," which opens at the Bucks County Playhouse, New Hope, Pa., for a week beginning Sept. 8.

Frederic Tozere, Judson Laire and Mary MacArthur (Helen Hayes-Charles MacArthur daughter) will head the supporting cast and Jerome Coray will direct.

'Gramercy Ghost' Preem

Germantown, N. Y., Sept. 2.

The Sail Loft Theatre is closing its first summer at Half Moon Anchorage in the Hudson River with a tryout of John Cecil Holm's new comedy, "Gramercy Ghost," with the author, an ex-actor, playing the leading part. Show will preem tomorrow night (Wed.), with a cast including Katherine Gregg, Edna Archer Crawford, Ken Sutton, Jim Mc Ellieney, Herschel Bentley and William Mullaney. Hugh Rennie staged it.

The production, and season, closes Sat. (6).

Olney's Season Click

Washington, Sept. 2.

Olney theatre, straw hatter in nearby Maryland, will wind up the season Sept. 14 on the profit side of the ledger, with plans for enlargement and expansion for '48. Barn outfit is currently doing bang up biz in its next-to-last week with a pre-Broadway tryout of the Lynn Riggs comedy, "Laughter From A Cloud," starring Ilka Chase, despite a hike in prices to $3 top, from its usual $2.40, and the competition of another Broadway bound comedy, "We Love a Lassie" at the National.

Olney reopened last year by two radio announcers, Redge Allen and Glenn Taylor, who used their GI loans for the project, teaming up with local radio actress Evelyn Freyman. Trio braved their first season loss, threw more money into the till for improvements, and are now established as a capital summer institution.

Top take for the season to date was Zasu Pitts in "The Late Christopher Bean," which did an s.r.o. biz, with Haila Stoddard in "Dream Girl" a close second. Final two shows, the current one and the Everett Edward Horton perennial, "Springtime for Henry," which lowers the curtain for '47, look promising.

'Mary' to Hit the Road

"Mary Had a Little," which closed last season in Boston after a lengthy tour on the road, will resume Oct. 25 in Portland, Ore., and work its way east.

Edmund Lowe will star.

Inside Stuff—Legit

Deal whereby Max Jelin was to acquire the Belasco theatre, N. Y., is reported to have fallen through. Jelin is said to have failed to make necessary arrangements with the Belasco Theatre Corp., house's owner, on Aug. 15. It's understood, however, that Jelin, who has a two-year lease on the theatre expiring Sept. 30, has a verbal understanding with Harry Gould, the corporation's president, and negotiations for the sale haven't been completely broken off. Reported that Jelin offered a $500,000 price for the house, actual payment being the difference between the first mortgage (around $230,000) and the purchase price.

The Belasco Corp. bought the theatre in July, 1944, and leased it to Jelin in September, 1945. Relations between landlord and lessee have been stormy. Jelin was at one point put out of operation by court order, and the corporation ran the theatre itself, until a higher court reversed the decision, reinstating Jelin. If Jelin doesn't take over ownership of the house it's believed the corporation will operate the theatre when his lease expires.

Rev. Gilbert V. Hartke, who runs Catholic U. drama school in Washington, got Ralph T. Kettering together with John F. Golden and J. Michael Lambur, new Chi legit production team, through one of those pay-back-for-past-favors freaks of circumstance. It dates back to the College theatre on the old Essanay lot in the northside of Chi in 1908, when Kettering managed. Hartke was then a stage-struck kid and never forgot Kettering's kindness in giving him small bits, walk-ons, etc. Kettering, of course, never knew the boy who later was to first present "All Gaul Is Divided," play by John McGiven, ex-GI, which was tried out at Catholic U, and when Golden-Lambur decided to do it professionally Father Hartke called Kettering in as g.m. Golden inherited a $15,000,000 fortune from Dr. John Golden, and Lambur is in the paint and varnish business. Show opens Oct. 20 in Detroit and is aimed for a Chi run first.

Judith Abbott, legit producer and radio-stage actress, planed back Sunday (31) to New York from Europe, cutting four weeks from a scheduled two-month visit to London, Paris and the Riviera. Her cousin, Carl Fisher, house manager of the Hudson, N. Y., accompanied her. According to Miss Abbott, she had no urgent business in the U. S., but merely disliked the discomfort of living and traveling in Europe under present conditions.

When actress-producer Mary Mason returns from the Coast in two weeks the pair will start active preparation for the Broadway presentation of John Schram's anti-war play, "The Piper's Song." They teamed last spring on Frank Gould's comedy, "Tenting Tonight," but dropped it during the road tryout, the show subsequently being brought to town by a syndicate of the backers.

Music by Walter Hendl for "Dark of the Moon," Broadway legiter of three seasons ago, will have a first performance in concert form, in suite titled "Prelude to 'Dark of the Moon'," at Saratoga (N. Y.) Spa Festival, Sept. 7. F. Charles Adler will conduct with members of the N. Y. Philharmonic Orchestra. He is associate conductor of the Philharmonic.

Play Out of Town

The Stars Weep

Boston, Sept. 1.

Louis Schonceit production of drama in three acts by Harry Segall. Directed by Paul Stewart; setting by Frederick Fox. At Wilbur, Boston, Sept. 1, '47.

Robert	Clifford Carpenter
Barbara	Patricia Wheel
Sawyer	Maurice Ellis
Stacy	Donald Randolph
Lydia	Edith Meiser
Margaret	Iris Mann
Little Girl	Jane Earle
Van	Thomas Coley
Daphne	Vicki Cummings
Gilbert	Vincent Donahue
Jean	Eileen Heckart

One moral to this pre-Broadway item is that if you don't have children you'll be awfully sorry before you get through, especially if you've remained childless deliberately. The other moral is that it takes more than a moral to occupy the stage for two hours. Of the two morals, the latter is far more powerfully assimilated by the audience.

It would appear that Stacy and Lydia Bolton, the great husband and wife team of the stage, have had at least three abortions in their unswerving determination to make the grade. The play opens as their three unborn children, aged roughly 22, 20 and 8, unheard and unseen by their parents-who-might-have-been, listen in on the stars' discussion of a proposed new play. Restless for reasons she doesn't understand, Lydia wants to give up their career, but Stacy doesn't.

Two hours later Stacy and Lydia get into a serious quarrel, bringing the play to a close in the cold glare of a cruel moon as the unborn children, apparently realizing both parents have passed the menopause and can't have them anyway, lurch tearfully through the exit. In the meantime one of the children has fallen in love with a Marine flyer and cries piteously for never having been born, and there are episodes of discussing the play, trying on gowns, describing life on a Montana ranch, and relating the death of Lydia's Marine ace brother in the Pacific. During all of which one or more of the children, dressed in classic blithe spirit costumes, lean over the library railing and look on reproachfully.

The cast and the production could hardly be better. As the childless stars, Donald Randolph and Edith Meiser are exceedingly convincing, while Patricia Wheel, as the 20-year-old unborn daughter, lends a sensitive quality to an incoherent role, and proves herself a distinct comer. Thomas Coley does nicely as a Marine flyer and Vicki Cummings does well as a writer. There are nice bits by Clifford Carpenter and Maurice Ellis, and two little girls. Iris Mann and Jane Earle, have plenty of presence.

But the play, despite the earnestness of, and possible validity of its message, makes its point in the first ten minutes and never progresses beyond it. And not the least of its non sequiturs is the 1948 skirt line in a 1945 play. Hard to see how this one in its present form can contend despite the quality of the cast and the production, and possible support of religious organizations. (Show got favorable pre-view in the Pilot, organ of Catholic diocese here.)

Elie.

Strawhat Reviews

My Fair Lady

Westport, Conn., Sept. 2.

Westport Country Playhouse production of comedy by Otis Bigelow. Features Alexander Kirkland. Staged by John C. Wilson. Setting and lighting by Herbert Brodkin. At the Country Playhouse, Westport, Sept. 1.

Clem Moore	Maxine Stuart
Sammy	Mendy Weisgal
Del Warren	Kendall Clark
Hugh Grant	Alexander Kirkland
Lillian Grant Fitzgerald	Jane Seymour
Laura Landis Grant	Martin Linden
MacClelland	John Larson
Mrs. Peterson Phillips	Elfrida Derwent
Dr. Briggs	Russell Collins

It's that glamorous Congresswoman again! John C. Wilson came upon this feeble comedy at Westboro, Mass., earlier this season and decided (against himself) that it was worth a second tryout at the Westport stand he operates with owners Lawrence Langner and Armina Marshall. It's unlikely that it will ever make the last 45 miles to Broadway.

Laura Landis has completed a dazzling term in the House and is warily preparing to run again. A celebrated beauty, this skirted solon is wed to a successful writer who has seen her so infrequently in two years that he knows neither her campaign manager nor her secretary by name or by sight.

Discovering her plan to seek reelection, mate rebels and says he will leave her. The tony femme okays the break and is taking to the hustings when she discovers consequences have sneaked up after her husband's last fleeting visit to Washington. And in the new role of expectant mother she withdraws from politics and wins back her man.

There is neither nimble wit nor sound construction to give this futile yarn the gloss it conjures. Laura Landis has neither sharpness nor poise and frequently appears confused. Marta Linden is an uncertain heroine and understandably so. Alexander Kirkland caricatures the position of the indignant husband and Jane Seymour, Maxine Stuart and Elfrida Derwent fill other principal roles with varying success. Only Kendall Clark as the Congresswoman's secretary is believable. His is a first-class performance.

Herbert Brodkin has provided a smart hotel salon in the high tradition of his scenic efforts here this season. Wilson, on the other hand, has staged his tryout listlessly. *Doul.*

Harvest of Years

Falmouth, Mass., Aug. 25.

Arthur J. Beckhard production of play in three acts (four scenes) by DeWitt Bodeen, with Grace Mills. Directed by Beckhard. Opened at the Tanglewood theatre, Falmouth, Aug. 25, '47. $3.60 top.

Astrid Bromark	Katherine Squire
Bertha Bromark	Philippa Bevans
Jennie Nelson	Emily Noble
Chris Bromark	George Mitchell
Bernhard Jonson	Fred Stewart
Anna Bromark	Grace Mills
Mellie Bromark	Virginia Vass
Margareta Bromark	Norma Chambers
Jules Bromark	Philip Abbott

Late in the third act of this one—mulled for a Broadway production—someone remarks that "the clock sure ticks loud." For all that happens in this addition to the Life With Everybody school of drama, the clock sure ticks loud throughout.

Play develops around a Swedish-American family farming in the San Joaquin Valley of California. There's the widow Bromark, a strong, rugged character (the only admirable character in the play), her three spinster daughters in varying degrees of stalemate, her son and his fiancee, her long-lost grandson with a French accent, and her fourth daughter, Mellie, who's getting ready to marry a yokel neighbor named Bernhard Jonson.

It appears that the bride snaffled Bernhard away from the least resigned of her spinster sisters through the stratagem of indulging in a little pre-marital gambol, so there's some hard feelings at the start. When the long-lost grandson appears from France, the Bromark son's fiancee takes a leaf from Mellie's book (Mellie tells her it works out great), turns the Bromark boy out to pasture and grabs the grandson. That she dies in childbirth seems to prove something, though the fact that Mellie didn't under the same circumstances makes the message obscure.

In the meantime there is much anguish on the part of the spinster who lost Bernard to Mellie, comic remarks by one of the other sisters, Swedish folk-music performed on piano and guitar, rural philosophy by the widow Bromark, noble sacrifices by the Bromark son (he wants to deed his farm to the child of the girl who rejected him), observations by everpone leading the audience to conclude the play's theme is that Life Must Go On, and the consumption of quarts of strong Swedish coffee by everybody.

The cast, a solid one, does its best with this amorphous structure, but seldom brings it to life. Grace Mills is superb as mama, dominating every scene she has and lending the play its only moments of characterization and focus. Virginia Vass as Mellie, Emily Nnoble as the silly fiancee, Norma Chambers as the ashes-and-sackcloth spinster, Fred Stewart as the boob Bernard, Philip Abbott as the one-armed ex-Maquis, and George Mitchell as the pale Chris demonstrate plenty of capability, and there are nice assists from Philippa Bevans and Katherine Squire as the other spinsters.

Play mounted and directed by Arthur Beckhard with a fine strawhat production in the new and well-equipped Tanglewood theatre, from which place it may go to Broadway at its peril. *Elie.*

A Copy of Mme. Aupic

New Milford, Conn., Aug. 31.

Louis Townsend production of comedy-drama in three acts by Gian-Carlo Menotti. Stars Olga Baclanova, features Marguerite Lewis, Thomas Beck. Staged by author; setting by J. D. Fitz-Hugh. Opened at Theatre-in-the-Dale, New Milford, Aug. 27, '47; $2.50 top.

Steve	Sam Wren
Albert	Walter Armitage
George Norris	Thomas Beck
Gogo	Marguerite Lewis
Madame Renee Aupic	Olga Baclanova
Martha	Cele McLaughlin

With proper revision, Gian-Carlo Menotti can whip this into a fairly interesting opus. Play has potential femme appeal, involving as it does the battle of a fading glamorite to recapture an earlier romance. Some verbal settos between this character and her former lover's present wife make for good listening. Conflict is particularly interesting in third stanza when man is faced with a choice between the two. Finale is somewhat unexpected when both women walk out on him, leaving him in the solitary company of his valet.

Theme gets off to a novel start when George Norris, whose profession is painting replicas of the masters and selling them as originals, caps his carboning career by producing a wife whom he has svengalied into being a copy of the mistress who was unable to marry him. The wife, Gogo, is unaware that the only reason Norris has married her is because she serves as a reminder of his former flame. When the flame turns up as a house guest, the old feeling is rekindled and there's a showdown in which Gogo is enlightened as to her true status in Norris' affections. She steps aside in favor of Madame Aupic, the mistress, but the latter fails to take up the option when she realizes that George's interests are primarily in himself and his fake paintings.

Role of Madame Aupic is a natural for Olga Baclanova, who plays it intelligently. There are times when her handling of the part helps it over rough spots in the script. Thomas Beck gives a sincere interpretation of Norris but, despite a mustache probably intended for maturity assistance, seems too young for the role. Marguerite Lewis has a difficult assignment in attempting to simulate a hybrid of Russian-Spanish-French background. Aside from an occasional slip in accent, she does well. Sam Wren, as an art critic, and Walter Armitage, as an erudite butler, do okay by themselves. Cele McLaughlin's bit as a maid is good. *Bone.*

BARNS SHUTTER BOFF SEASON

Grand Opera Producers' League, AGMA Set First Basic Code, Fees

League of Grand Opera Producers Assn., recently organized group of opera impresarios, has completed three weeks of negotiations with the American Guild of Musical Artists for a basic agreement. The deal settles a longstanding sore spot between managers and artists, and establishes a new standard code in the trade. Contract, which awaits inking of individual managers for final okay, marks the first time a group of impresarios has negotiated with AGMA successfully, union previously having made separate deals with each manager.

Two groups came to agreements on classifications and wage hikes. Question of foreign artists, involving restriction of their importation —a particular sore spot on AGMA's part— has been dropped completely. Out-of -town details of pay adjustments and sustenance were also ironed out.

Pay rises granted amount to approximately 15% increase on single performances, over last year, and a 7½% rise on weekly rates. Principals, whose minimum on single performances was $55 last year, now get $63 minimum a performance. Choristers, whose minimum per performance last year was $9, now get $11, with rise to $15 when on tour. Weekly scale has also been upped, to $83 for seven performances, or $85 for eight performances in seven days.

Agreement has been reached on two classifications of opera companies, according to whether their admission below or above $4. AGMA has agreed to try to improve its chorus groups, granting impresarios the right to turn down some choristers offered them.

During the negotiations, discussion came up about the possibility of benefits being held for singers, with AGMA indicating a favorable stand on the matter. This would mark the first such benefits in this field.

GOV'T NIXES $400,000 ST. L. MUNY BUILDING

St. Louis, Sept. 2.

The Office of Housing Expediter last week nixed plans of the Municipal Theatre Ass'n of St. Louis to make $400,000 worth of improvements on its alfresco playhouse in Forest Park, where it has held forth for 29 years. One of the chief items was to have been the addition of 2,000 seats to bring the capacity to 12,000. Other changes called for a $200,000 administration building, which was to have contained orchestra rehearsal rooms, locker rooms and storage space; a $125,000 dressing room and two $30,000 comfort stations.

Manager Paul Beisman, who received the bad news, said he was informed that the denial of the permits on the ground that the proposed construction was for recreational and amusement purposes, barred under Federal regulations, and that "it is necessary to conserve scarce building materials for construction of homes and other essential construction."

Director of Public Welfare Henry S. Caulfield, to whom Beisman wrote concerning the turndown, said: "It would be a calamity to have this great opera interfered with." He also said a plan might be worked out whereby the city could apply for the permits as agents for the opera, with the association footing the bills.

Merola's 25th Anni

San Francisco, Sept. 2.

Gaetano Merola will be celebrating his 25th season as an impresario this year. His San Francisco Opera Co. opens its season Sept. 16, with "La Traviata," starring Licia Albanese. Impresario stands out as one of the vets in the opera biz, along with Fortune Gallo, Alfredo Salmaggi and Francesco Pelosi.

Company will give a three-week season in Frisco, do two more weeks in Los Angeles, and a split week in Sacramento, Portland and Seattle.

They Also Serve

George Abbott, who is staging the production of the new musical, "High Button Shoes," was more than usually sympathetic last week with Jerome Robbins, the show's dance director.

Latter complained that he was having difficulty polishing some of the routines because he could never find the principals available for rehearsal with the dancers. So Abbott cancelled two days of book rehearsal and instructed the principals to report to the dance director instead.

An ardent tennis fan, Abbott spent the two days at the Davis Cup matches at Forest Hills, never going near the theatre.

Shuberts-AFM Continue as Is

Chicago, Sept. 2.

James C. Petrillo, president of the American Federation of Musicians, and J. J. Shubert agreed last week to let present the contract covering musicians in Shubert theatres run another year. The theatre operator last week met with Petrillo, who wished to get a new pact signed before Taft-Hartley bill took affect.

Another meeting is understood set for next month to try and iron out minor beefs of the theatre management.

'NORWAY' TEES OFF 2D ROAD TOUR SEPT. 28

Los Angeles, Sept. 2.

Principals in the touring company of "Song of Norway," which starts its second season's tour Sept. 28 in San Diego, are now set, according to producer Edwin Lester. Doreen Wilson, who sang the role of the Countess over 200 times in N. Y. and Chicago, will again have the part, with Sig Arno playing opposite as the Count. Melva Niles now has the role of Nina, Edvard Grieg's sweetheart, and Denisova heads the ballet unit.

New members of the cast are Ralph Magelssen, as Grieg, and Gilbert Russell, as Nordraak, Grieg's friend. Present company will have Peter Bronte as associate producer; R. Victor Leighton, as general manager; David Mordecai as musical director, and Anthony Buttitta as press rep. Tour is booked through next May.

War Dept. to Audition Actress Technicians

Washington, Sept. 2.

War Department Special Services Division will conduct talent auditions Sept. 10-12 for Civilian Actress Technicians to serve overseas with the occupation forces. Auditions will be held in New York and Washington. Paul G. Jones, liaison officer for Army Recreational Service, will receive applicants in New York. He's located at Office of Special Services. Maj. Thomas R. Ireland, chief of the entertainment and recreation branch, Office of Special Services, will take applications in the capitol.

Applicants must be between 21 and 35, with emphasis on professional experience, and the wider the range of experience the better, it is explained. The Actress Technicians are to help soldiers produce shows in Europe and the Pacific, to take feminine parts and to fill in as vaude entertainers.

New Faces, Inc.

New Faces, Inc., chartered to conduct a business as theatrical agents in New York. Capital stock is 200 shares, no par value. Directors are: Leonard Sillman, Anthony H. Forbes and Gertrude C. Whitaker.

NEW PLAY CROP IS DOUBTFUL

With the majority of summer theatres shuttering after Labor Day, the strawhat season can be called officially over, although a few houses will continue as late as Sept. 20. Reports indicate that good business has been the rule for most. Grade-A places like Dennis, Ivoryton and New Hope have done even better than last year as far as grosses are concerned, although claiming that profits have been less, due to increased costs of operation.

A total of 110 strawhats were in operation this summer (Equity listed 123 summer theatres, these including musical and operetta setups, etc.), as against 102 last summer and 28 each in 1944 and 1945. A surprisingly small number this summer were midseason closings, although all the returns won't be in for a couple of weeks, when Equity hears final word on call for bonds on deposit. Half-dozen casualties included Yardley (Pa.) theatre, Hunterdon (N. J.) Playhouse, Williamsport (Pa.) Summer Theatre, Wildwood Crest (N. J.) Playhouse, Stamford (Conn.) Playhouse, Cobweb Playhouse, Noroton Heights, Conn., and Stratton Summer Playhouse, Middletown, N. Y.

The star system, according to reports, still paid off best in the cowbarns. There were fewer unit attractions this season, which pleased local managers, who look on units as a nuisance because of the need of laying off their own people. Several stars, such as ZaSu Pitts and the Hartmans, traveled the summer circuit with one of two supporting people.

Strawhats saw a lot of names not frequently seen on Broadway, due to radio or pix commitments, lack of scripts, producers' vagaries or change in public's taste. These included Paul Muni, Robert Alda, Luise Rainer, Richard Arlen, Faye Emerson, Jane Cowl, Sylvia Sidney, Fritzi Scheff, Miriam Hopkins, Fay Bainter, Lucille Ball, Edward Everett Horton, Ruth Chatterton, Elissa Landi, Nancy Walker, ZaSu Pitts, Claire Luce and Ilka Chase. "Joan of Lorraine," "Glass Menagerie" and "Dream Girl" were the most frequently produced summer presentations, with standbys like "Dear Ruth," "Late Christopher Bean," "You Can't Take It With You," "Papa Is All" and "Pursuit of Happiness" as runners-up.

Over 67 New Shows

More than 67 new shows were tried out in the barns this summer, as against 43 in 1946, 24 in 1945, and 18 in 1944. Not many are likely to be considered for Broadway, as usual. Of 1944's tryouts, two reached New York, "Othello" and "Dark of the Moon." None of 1945's tryouts came in. Four of the 1946 tries came into New York, these being "A Young Man's Fancy," tried out at Fairhaven, Mass., as "S'Wonderful"; "Wonderful Journey," put on at New Hope, Pa., as "Heaven Can Wait"; "Maid in Heaven," tried out at Westport, Conn., as "It's a Man's World," and "Temper the Wind," put on at Woodstock, N. Y., as "Drums of Peace."

This summer's new offerings looked relatively weak, so much so that most of the film scouts who habitually cover the strawhats each summer on the lookout for plays and talent, cut down their trips. Scouts, who see 75% of plays in script form, before production, anyway, decided it was largely a waste of time to make the hayloft rounds, and next season may leave off altogether.

Two or three tryouts are definite for presentation this season, however, with several more as possibilities. Robinson Jeffers' "Dear Judas," tried out by Michael Myerberg at Ogunquit, Me., will reach Broadway this month. "All Gaul Is Divided," done by Catholic Univ. in Washington in July, has been ticketed for fall tryout by a Chicago producing group. Tennessee Williams' "Summer and Smoke," done in Dallas, is also listed but may be held over till next year, because the playwright's "A Streetcar Named Desire" is also scheduled for production, and Williams is reported averse to trying out both at same time. Vinton Freedley, however, is reported anxious to stage

(Continued on page 53)

A Ten-Spot

Nan Merriman, contralto, has been booked for 10 orchestral appearances in New York this season, to establish a record. No other singer in the concert business, according to Fred Schang, Columbia Concerts veepee, has ever had that many symphonic dates in N. Y. in one year.

Miss Merriman will appear twice with the N. Y. City Symphony, with Leonard Bernstein conducting; twice with the NBC Symphony Orchestra, under Arturo Toscanini, in Verdi's "Otello"; three time with the N. Y. Philharmonic, under Leopold Stokowski, in de Falla's "El Amor Brujo," and three more times with the Philharmonic, under Bruno Walter, in Beethoven's "Missa Solemnis."

No Equity Move Vs. 'Hot Mikado'

Chicago, Sept. 2.

Equity's Chicago representative, Frank Dare, had not up to this afternoon (Tues.) received instructions to put the Civic Opera House, where "Hot Mikado" opens tonight on unfair list. As far as house is concerned, Jules Pfeiffer's production, with non-union cast, opens tonight.

Threatened walkout of theatre boxoffice men was halted earlier in the day when Pfeiffer agreed with the Associated Theatre Agents and Managers to hire a union press agent for the Chicago stand and on future tour if any. Equity had placed the show on unfair list, but other theatrical crafts said today they are not taking supporting action. Show did poorly in open air at Toledo last week.

RUTH GORDON REVISING 'CANARIES' FOR AUTUMN

Ruth Gordon is currently revising her new comedy, "The Kitchen Canaries," which is scheduled for production by Max Gordon this fall. It will probably follow the producer's presentation of "Mr. Tutt," the Harry Kurnitz adaptation of the Arthur Train stories. "Canaries" will be staged by Miss Gordon's husband, Garson Kanin.

Currently, Kanin is directing rehearsals of "How I Wonder," by Donald Ogden Stewart, whieh his wife and he are producing in association with Victor Samrock and William Fields.

HUSTED-MILFORD SET TO REVIVE 'JESSIE JAMES'

William Husted of Talbert Investing Corp., backer of the Princeton (N.J.) Summer Playhouse and angel of other legiters, becomes an impresario on his own this fall in association with Robert Milford. They're reviving "Little Jessie James," hit musical of the 1920s.

Composer Harry Archer has fashioned five new tunes and librettist Harlan Thompson has completely refurbished and modernized the book. "Jessie James" is the show which clicked mainly because of its "I Love You" song hit.

Mpls. Group's Guestars

Minneapolis, Sept. 2.

North Star Drama Guild, leading local civic theatre group, plans to use guest stars the ensuing season and will open with "Years Ago" if it can obtain Taylor Holmes, for whom it's now negotiating, to play the Fredric March lead role.

Arthur Sircom, director at the Cape Playhouse, Dennis, Mass., will return in the same capacity. Dean Norton and Dr. Clement Rainsland also will direct.

September Preem Schedule Active As 'Magic Touch' Opens Fall Season

After two months of idleness the New York legit season gets under way tonight (Wed.) with the first of the fall entrants "The Magic Touch," opening at the International. Play, a farce comedy by Charles Raddock and Charles Sherman, is described as the trials of a young modern couple trying to manage on $28.50 a week. Theme apparently has enlisted the support of various AFL unions in N. Y., with the Teamsters Union reported as chief sponsor.

"Touch" is being presented by John Morris Chanin, son of Nathan Chanin, educational director of the Workman's Circle in New York. It played one week in Buffalo, another in Newark, and for the last two weeks has been giving preview benefits at the International, mostly for union groups. Management states this play has no connection whatever with another farce by Raddock which was tried out two seasons ago as "Between Covers" and the next season as "Merely Coincidental." It never reached Broadway.

Cast includes Sara Anderson, William Terry, Sid Melton, Howard Smith, Frances Comstock, LeRoi Operti, Richard Karlan, Hope Emerson, Carleton Carpenter, Norman Tokar and T. Burke-McHugh. Herman Rotsten directed. Show has a $6 opening night top, with subsequent top listed at $5. That's higher than customary for straight shows without "names" these days.

Broadway's schedule for September looks more active than a year ago, when only six plays bowed in. Eight productions are likely to preem this month. The Shuberts' "We Love A Lassie" will follow "Touch," opening at the Booth next Monday (8). Others due this month are Robinson Jeffers' "Dear Judas," produced by Michael Myerberg, at the Mansfield; Fred Finklehoff's presentation of Ruth and Augustus Goetz's "The Heiress," formerly "Washington Square," at the Biltmore Sept. 29; Donald Ogden Stewart's "How I Wonder," under Ruth Gordon-Garson Kanin auspices, at the Hudson Sept. 30; the Herbert H. Harris-Lester Meyer production, "I Gotta Get Out," at the Cort Sept. 25; Harry Segal's "The Stars Weep," produced by Louis Schonceit, due Sept. 16; and Theodore Wards "Our Lan'," produced by Eddie Dowling and Louis J. Singer, due at the Royale Sept. 27.

'PROVEN PLAYS' FOR WEST COAST ENCORE

Los Angeles, Sept. 2.

Nick Russo, former Boston record company executive, is organizing a legit stock company to present a season of "Proven Plays" in Los Angeles.

Idea is to stage Broadway hits which have not been seen on the west coast and legit successes of a few years ago which were shown only briefly in this territory. Russo hopes to get started late this month with a Broadway show of 1940 vintage.

Scott Concert Dates Hot Despite Closed Season

Unusual success of Columbia Concerts in booking Hazel Scott has aroused trade attention. Bureau already has 30 dates lined up for the pianist, between Oct. 1 and Christmas. Columbia believes it will easily get her a full season bookings. This is unusual in that bookings are ordinarily made a season in advance, and subscription lists for this season were already filled by last June.

Columbia is selling the artist on her five pictures (especially her "Rhapsody in Blue" appearance) and her records, instead of her vaude and nitery rep. Her concerts are straight piano recitals (no vocals, chatter or emcee stuff). Miss Scott played two tours in previous seasons, but as a show, in theatre appearance mainly, and not under regular concert auspices. Transcontinental tour opens Oct. 1 in Kalamazoo, Mich.

LEWIS AND YOUNG

Proudly Present

Charlotte Greenwood

in John Van Druten's

I Remember Mama

Adapted from Kathryn Forbes'
"MAMA'S BANK ACCOUNT" *with* **KURT KATCH**

HAILED BY THE CRITICS!

JOHN HOBART—*San Francisco Chronicle*—"Charlotte Greenwood's wonderful Mama should occasion no surprise. If there ever was a performance created out of sheer goodness of heart and mellow wisdom, it is, it seems to me, Charlotte Greenwood in "I Remember Mama." The cast of this Coast production can be compared actor for actor with the original New York Production (which I saw two years ago) without any need for apologies."

FRED JOHNSON—*San Francisco Call-Bulletin*—"You'll remember Charlotte Greenwood in her finest best acted role yet played. . . . ."

CLAUDE LA BELLE—*San Francisco News*—"Miss Greenwood was marvelous—tender, warm and triumphant. If there were any who came to scoff, they remained to bruise their hands with crackling applause."

HORTENSE MORTON—*San Francisco Examiner*—"The welcome accorded Miss Greenwood's first appearance as Mama was something for the record."

WOOD SOANES—*Oakland Tribune*—"Miss Greenwood as a motivating force of a play of depth and merit emerged triumphant . . . . and rose to heights that are rarely achieved in modern drama."

'MAMA' SMASH $22,500 IN OPENING FRISCO WK.

San Francisco, Aug. 5.
"I Remember Mama," with Charlotte Greenwood and Kurt Katch, opened at the 1,550-seat Geary July 28 to rave reviews and chalked up a first-week gross of $22,500,
VARIETY, Aug. 6, 1947.

6 SOLID CAPACITY WEEKS GEARY THEATRE SAN FRANCISCO

BUSINESS "IS GOOD"

'Desert' $50,000, 'Biog' Okay, L.A.

Los Angeles, Sept. 2.

Gene Mann's open-air Greek Theatre had customers hanging from the stars last week to rack up a sensational 97% attendance figure on the second week of "Desert Song." Oldie finalled with a tremendous two-week take of $94,300.

Sole opening last week was "Biography," production of the Actors' Co., strawhatter at La Jolla engineered by David O. Selznick thesps. It opened Thursday (21) to good notices, and looks set for a sweet two weeks, with two more possible.

New legit season gets under way next Monday (8), when "I Remember Mama," with Charlotte Greenwood starred, bows into the Biltmore for a three-week stand.

Estimates for Last Week

"Biography," Las Palmas (3 days) (388; $2.50). Opened strong despite expected Labor Day exodus, and registered capacity $2,800 for three nights.

"Blackouts of 1947," El Capitan (271st wk) (1,142; $2.40). Another $17,000.

"Desert Song," Greek Theatre (2d wk) (4,419; $3.60). Terrific second week total of $49,800 for season's greatest run, with $94,300 for two frames.

"No Exit," Coronet (1st wk) (255; $3.60). Labor Day weekend cancellations found house with a few empty pews, but Existentialist drama still did over 90% biz with wicker tally of $4,400.

'MAMA' NEAT $23,800, 'PURCHASE' $38,500, S.F.

San Francisco, Sept. 2.

"I Remember Mama," with Charlotte Greenwood and Kurt Katch, chalked up a fourth week's gross of $23,800 at the 1,550-seat Geary. Previous week, a strong $24,000.

"Louisiana Purchase," which closed Saturday (30), hit $38,500 for its concluding week at the 1,776-seat Curran. Previous week this musical, starring William Gaxton, Vera Zorina and Victor Moore, did a tremendous $41,000.

Spike Jones and his "Musical Depreciation Revue" opens at the Curran, Friday (5) for a three-week run. Jones will play Saturday matinees, with a $2.40 top, and evenings at $3.60 top.

Detroit Stage, Inc., Sets Winter Season

Detroit, Sept. 2.

Its first season termed a success, Detroit Stage, Inc., has signed a contract with Music Hall for a winter season, beginning Oct. 1. Henry H. Reichhold, president of Music Hall, conferred with William Merrill and Richard Charlton, producers and directors of Detroit Stage, Inc., worked out a deal for the latter pair to produce a play a month from October through May.

In its first season, Music Hall presented Lucille Ball in "Dream Girl"; Kim Hunter in "Claudia"; Jose Ferrer and Claire Trevor in "Goodbye Again" and Dane Clark and Constance Dowling in "Golden Boy." Of the four, "Dream Girl" and "Golden Boy" reaped profits, "Goodbye Again" broke even and "Claudia" lost money.

Francis Sullivan in U. S. Will Play 'Duet' Lead

Francis L. Sullivan, British actor, arrived Monday (1) in New York to play the male lead in Robert Reud's forthcoming production of "Duet for Two Hands." Written by Mary Hayley Bell, wife of film actor John Mills, play is slated to go into rehearsal today (Wed.). Show, which had a long London run, deals with a man who loses his hands and has them replaced with those of a murderer.

Shows in Rehearsal

"Man and Superman" (revival)—Maurice Evans.

"Command Decision" — Kermit Bloomgarden and Sidney Phillips.

"The Big People"—Theatre, Inc.

"The Heiress"—Fred Finklehoffe.

"How I Wonder"—Ruth Gordon, Garson Kanin, Victor Samrock, William Fields.

***"Music in My Heart"**—Henry Duffy.

***"High Button Shoes"** — Monte Proser, Joseph Kipness.

"Alice in Wonderland" (road)—American Repertory Co.

***"The Chocolate Soldier"** (road)—J. H. Del Bondio, Hans Bartsch.

***Musical.**

'Golden Boy' $14,000, 'Okla.!' $26,000, Det.

Detroit, Sept. 2.

"Golden Boy," starring Dane Clark and Constance Dowling, ended its fortnight's run at the 1,800-seat Music Hall with a $14,500 week at a $2.50 top.

"Oklahoma!" bowed out at the 1,500-seat Cass with a second week of $26,000 at a $4.20 top.

Joe E. Brown opened in "Harvey" at the Cass last night (Mon.).

'Lassie' $12,500, Boston Opener

Boston, Sept. 2.

Hub legit season got off to a moderate start last week with first entries of the season. One show was "We Love a Lassie," into the Shubert for one week pre-Broadway under Shubert auspices. Got middling notices and didn't make much of a bid, but got a fairly good estimated $12,500. Another opener was Blackstone, back at the Colonial for a two-week session, 10 shows a week. At a $2.40 top he got an estimated $22,500, about 85% capacity.

Strawhat season virtually wound up last week in most N. E. spots. Paul Muni did a fine return visit to Marblehead in "Counselor at Law" to touch an estimated $7,000, while Jane Cowl finished up Boston Summer Theatre's season with okay estimated $5,000.

"The Stars Weep" teed off yesterday (Mon.) at the Wilbur, and next is "Allegro," at the Colonial, Sept. 10. Ahead are "How I Wonder," "Alice in Wonderland," San Carlo Opera Company, "Man and Superman," "Duet for Two Hands," "Professor White," "Oklahoma!", "Sweethearts," "Medea," "For Love or Money," "Show Boat," "Streetcar Named Desire" and "Lady Windermere's Fan," carrying season up to Nov. 11.

FRANK FAY IN 'HARVEY' 17G FOR 3 PERFS, K. C.

Kansas City, Sept. 2.

"Harvey" in a pre-season, three-performance date in the Music Hall was completely sold out in advance for the stand Aug. 29-30. Top of $3.65 for the two evening shows and $3 for the Saturday matinee added up to $17,000, capacity for the house. The rabbit yarn is the only play to chalk up such a record in the big (2,700 seats) Music Hall.

Frank Fay company stopped off for the stand enroute from Central City, Colo. Following the performances, Fay and several of the leads left the company to resume this week on Broadway. Rest of the company, with Joe E. Brown in the lead, headed for Detroit to open there Monday (1). The Brown company will bring "Harvey" back for a date in the Music Hall in January. Which will be the third time for the show here.

'Red Mill' Busy $29,000, 'Lassie' Current, Wash.

Washington, Sept. 2.

"Red Mill" chalked up a sizzling $29,000 in its second and final stanza at the National, topping its sock take for the initial week. "We Love a Lassie" moved in Monday (1) for a single week after a Boston tryout. Show is Broadway bound.

"Voice of the Turtle," starring Haila Stoddard, skedded for a one-week return, opening Monday (8), to be followed by "Lady Windermere's Fan" on a three-week Theatre Guild subscription run.

Current Road Shows

(Period covering Sept. 1-13)

"Allegro"—Shubert N. Haven (1-6); Colonial, Bost. (8-13).

"Benchwarmer" — Shubert-Lafayette, Det. (8-13).

"Blackouts of 1947"—El Capitan, Hollywood (1-13).

"Blackstone"—Colonial Bost. (1-6); His Majesty's, Mont'l (8-13).

"Born Yesterday"—Erlanger, Chi. (1-13).

"Call Me Mister"—Blackstone, Chi. (1-13).

"Carousel"—Shubert, Chi (1-13).

"Harvey"—Cass, Det. (1-13).

"How I Wonder"—Shubert, N. Haven (11-13).

"I Got to Get Out"—Playhouse, Wilm. (4-6); Walnut, Philly (8-13).

"I Remember Mama"—Geary, Frisco (1-6); Biltmore (L. A.) (8-13).

"Lady Windermere's Fan"—Playhouse, Wil. (11-13).

"Oklahoma!"—Royal Alex., Toronto (1-6); Lyric, Bridgeport (8-13).

"Private Lives"—Harris, Chi (1-13).

"The Red Mill" — Shubert, Philly (1-13).

"The Stars Weep"—Wilbur, Bost. (1-13).

"Voice of the Turtle"—Nat'l, Wash. (8-13).

'We Love a Lassie"—Nat'l, Wash. (1-6).

Barns Shutter

Continued from page 51

"Summer" in Chicago this year, thereby avoiding a Broadway conflict with "Streetcar."

Other Possibilities

Otis Bigelow's "My Fair Lady," first tested July 15 at Westboro, Mass., is being done again at Westport, Conn., this week by John C. Wilson, with a Broadway showing in mind. Wilson had planned a presentation of "The Skull Beneath," which was also done at Westport, until "Lady" caught his eye instead. "Grand National Night," an English melodrama tried out at New Hope, is a possibility, although a pix name like George Sanders is being sought before a decision is made. The revue the Hartmans toured the summer circuit in, "Heaven Help the Angels," is another possibility.

Other plays touted as Broadway prospects are "Lady Maria," in which Gertrude Lawrence appeared at Dennis, Mass.; "Laughter from a Cloud," the Lynn Riggs play, in which Ilka Chase played; "Profile," in which Faye Emerson appeared at Dennis and elsewhere; "Once Upon a Holiday," a revue tried out at Guilford, Conn.; "The Lady and the Tiger," bought by Hal Willis two years ago as "Most Likely to Succeed," and tried out this summer at Clinton, N. J.; another revue, "The Shape of Things," and "My Only Love," tried out at Lake Pleasant, N. Y. The Theatre Guild is testing "This Time Tomorrow" at Westport next week, as part of a fall tryout tour that includes regular theatre stops at Providence and Boston.

New plays tried out this summer include:

"After Hours," by Charles Gaynor, at Cohasset, Mass.; "Catch on the Wing," by Francis Goforth and Howard Richardson, at New Milford, Conn.; "Through a Glass Darkly," by Tedwell Chapman, Skowhegan, Me.; "Dream of Fair Women," by Reginald Lawrence, Lutherville, Md.; "Heaven Help the Angels," New Hope, Pa.; "Best of Friends," by Andrew Rosenthal, Suffern, N. Y.; "The Shape of Things," by James Shelton and Lew Kessler, East Hampton, L. I.; "Trial Honeymoon," by Conrad Smith," Blauvelt, N. Y.; "The Devil to Pay," by Dorothy L. Sayers, Fordham Univ., N. Y.;; "The People Are Running," by Larry Dugan, Eagles Mere, Pa.; "Lady Maria," by W. P. Lipscomb, Dennis, Mass.;; "The Expensive Wench," by Zoe Schiller, Westboro, Mass.

Also, "Helena's Room," by John Lynn, Provincetown Playhouse, N. Y.; "Portrait of Irish," by Ronald Alexander, Sea Cliff, L. I.; "Grand National Night," New Hope, Pa.; "Bent Halo," by William Corington, Great Neck, L. I.;; "Laughter from a Cloud," by Lynn Riggs, Woodstock, N. Y.; "Act of Darkness," by Frank Gabrielson, New Milford, Conn.; "Among Ourselves," by Joanna Roos, Hedgerow theatre, Moylon, Pa.; "My Fair Lady," by Otis Bigelow, Westboro, Mass.; "Hi, Ho, Figaro," by Bill Whiting, Provincetown Playhouse, N. Y.; "So Small a World," by Richard Maloy, Clinton, N. J.; "Strawberries in January," by Charlotte Buchwald," Guilford, Conn.; :"Holiday from Heaven," by Madison L. Goff, Reading, Pa.; "The Shining Threshold," by Rowland V. Leigh, Falmouth, Mass.; "Moby Dick," by R. D. Wilson, and "'Sconset Heyday," by M. G. Fawcett, Nantucket Island, Mass.; "Bonfire," by Elaine Elliott and A. Mandelstam, Bridgton, Me.; "Four Flights Up," by Ken Parker, Peaks Island, Me.

Also, "Quicksand," by Conrad S. Smith, Blauvelt, N. Y.; "Does the Lady Yield?," by Eugene Lerner, Cragsmoor, N. Y.; "My Only Love," by Margaret Hill, Lake Pleasant, N. Y.; "Suzie," by Anthony Brown and James Truex, Pompton Lakes, N. J.; "Mr. Hennessy's Pocket," by Michael Dyne, Litchfield, Conn.; "Mirror, Mirror," by George Oppenheimer, Falmouth, Mass.; "All for Hecuba," by Elwyn Dearborn, Peaks Island, Me.; "Portrait of a Madonna," by Tennessee Williams, Windham, N. H.; "Genius for Breakfast," by Richard Poston, Rehoboth Beach, Del.; "Pink Strings and Sealing Wax," by Roland Pertwee, East Hampton, L. I.; "Something on the Ball," by Tom Loy, Ithaca, N. Y.

"Gas," by Georg Kaiser, Cherry Lane, N. Y.; "Lady and the Tiger," by Michael Robinson, Clinton, N. J.; "Horace," by Harold J. Kennedy, Princeton, N. J.; "Almost Faithful," by Harry Wagstaff Gribble, Clinton, N. J.; "Once Upon a Holiday," by Robert Champlain, Ethel Jacobson and Walter Hendl, Guilford, Conn.; "The Skull Beneath," by Richard Carlson Westport, Conn.; "Tobias and the Angel," by James Bridie, Lenox, Mass.; "Profile," by Charles and Michael Robinson, Marblehead, Mass.; "Harvest of Years," by Dewitt Bodeen, Martha's Vineyard, Mass.

"Jossie," by Eugenia Merrill and Harry Rosen, Blauvelt, N. Y.; "Personal Island," by Pauline Williams, Bridgehampton, L. I.; "The Name of Action," by Gayne Richards, Gloucester, Mass.; "Dawn from an Unknown Ocean," by Sanford Friedman, Mashpee, Mass.; "Return at Night," by Joseph Anthony, Peterborough, N. H.; "A Copy of Madame Aupic," by Gian-Carlo Menotti, New Milford, Conn.; "For Better or for Worse," by Belle Blumenthal, Lake Hopatcong, N. J.; "Gramercy Ghost," by John Cecil Holm, Germantown, N. Y.; "This Time Tomorrow," Westport, Conn.; "All Gaul Is Divided," Catholic Univ., Washington; "Summer and Smoke," by Tennessee Williams, Dallas, Tex.; "Strawberry Social," by Marie Tupper, Pawling, N. Y.; "The Shining Hour," by Rowland V. Lee, Falmouth, Mass.; "How, Now, Brown Cow," by Madeleine L'Engle and Robert Hartung, Molinton, Pa.

Gilbert Tours 'Soldier'; Readies 'Heaven, Ind.'

Los Angeles, Sept. 2.

Billy Gilbert goes on tour with "Chocolate Soldier," opening Sept. 19 in Pittsburgh.

Four-month tour calls for an extended run in Chicago, where Gilbert will rehearse his own stage musical, "Heaven, Indiana," slated to open in New York next winter.

B'way Takes It on Chin from Legion; Weather Also Factor; 'Annie' Leads Few Exceptions with 45G; 'Finian' 42G

The American Legion convention, bringing thousands of celebrating veterans to New York, took the edge off Broadway grosses last week. Visitors did little theatre-going themselves, but took over the Times Square district from Thursday (28) on, discouraging normal show attendance. That, following the dinner-hour cloudburst of last Tuesday (26), flooding subways and stranding thousands of home-bound workers, cut the week's receipts.

One management, the Shuberts, offered the Legionnaires a half-price concession on the $2.20 seats at "Sweethearts," at the Shubert, but few of the visitors took advantage of it and several complained because the reduction was not allowed on the higher-priced admissions.

Prospects for the current week are much better, however, not only with the return to town of many vacationers, but also with the season's first opening perking interest in theatregoing, but with the added boost of the generally-well-attended extra matinee Monday (1).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (31st week) (D-1,095; $4.80). Prize drama felt the general slump, slipping a bit to about $11,000.

"Annie Get Your Gun," Imperial (68th week) (M-1,472; $6.60). Despite conditions, the presence of Ethel Merman and the heavy advance sale held the take here to virtual capacity; nearly $45,000.

"Born Yesterday," Lyceum (83d week) (C-993; $4.80). Comedy smash also reacted to unfavorable factors, but came through with satisfactory estimated $15,500.

"Brigadoon," Ziegfeld (25th week) (M-1,626; $6). Musical hit was fortunate in being off the Broadway track, so it avoided the general interference; another near sellout, $42,000.

"Call Me Mister," Majestic (72d week) (M-1,659; $4.80). Ex-GI revue didn't draw as much veteran trade as hoped, but got profitable $22,000.

"Finian's Rainbow," 46th St. (34th week) (M-1,319; $6). Advance sale and solid momentum held attendance to virtual capacity at this tuner; about $42,000 again.

"Happy Birthday," Broadhurst (44th week) (C-1,160; $4.80). As usual, matinees helped the Helen Hayes starrer, but evening trade was off a bit; $16,000.

"Harvey," 48th St. (148th week) (C-920; $4.20). Not even the Legionaire army could hurt James Stewart's draw; another capacity $18,800 for the film star's final week; Frank Fay back this week.

"Icetime of 1948," Center (14th week) (M-2,994; $2.40). Legionaire families and vacationing school children added up to $47,000 for 10 performances; playing two more extra performances this week.

"John Loves Mary," Music Box (30th week) (C-979; $4.80). Another of the shows that felt the general drop; approximately $11,500.

"Oklahoma!", St. James (228th week) (M-1,505; $4.80). Musical's big reputation helped combat the general trend, but takings fell a bit to $22,000.

"State of the Union," Hudson (94th week) (CD-1,057; $4.80). Lindsay-Crouse click eased off to $11,500, but two performances Monday (1) indicated this week's taking will be much better; slated to close next week.

"The Magic Touch," International (C-1,173; $5). John Morris Chanin presents Charles Raddock-Charles Sherman farce comedy. Opens tonight (Wed.).

"The Medium" and **"The Telephone,"** Barrymore (18th week) (M-1,064; $4.20). Also felt the downward swing; estimated $10,000.

"Voice of the Turtle," Morosco (177th week) (C-939; $3.60). Long-run comedy slid to $8,000, still comfortable profit.

"Young Man's Fancy," Plymouth (18th week) (C-1,075; $3.60). Another victim of the general drop; about $6,500.

REVIVALS

"Burlesque," Belasco (36th week) (C-1,077; $4.80). This Bert Lahr starrer failed to get the visitor trade its title was expected to draw; $9,000.

"Sweethearts," Shubert (32d week) (M-1,382; $4.80). Felt the abnormal conditions; slipped a bit to $18,000.

NEIGHBORHOOD

"Joan of Lorraine," Windsor, Bronx.

"Glass Menagerie,' Flatbush, Brooklyn.

'Carousel' 35G, Tallu 21G, Chi

Chicago, Sept. 2.

Cool weather finally broke here last week, immediately perking up legit business. Temperature drops of as much as 30 degrees upped the take of the previously sweltering shows about $1,000 per house for all except "Private Lives," which had already been playing to capacity and continues to do so, with Tallulah Bankhead starring. "Carousel" in its 14th week still holds the lead as top grosser, walking away last week with $35,000.

Lineup of new bills for the fall season leads off with "Swing Mikado," which opened tonight (2) at Civic Opera House. "The Bench Warmer," with Bert Wheeler, enters the Selwyn Sept. 22 after completing a tryout in Detroit, and "Toplitzky of Notre Dame" relights the Studebaker Sept. 29. "Chocolate Soldier" comes into the Blackstone October 6 and "All Gaul Is Divided" is tentatively set for Chicago opening in October after its tryout at the Lafayette in Detroit. "Another Part of the Forest" will follow "Born Yesterday" into the Erlanger Oct. 11.

Estimates for Last Week

"Born Yesterday," Erlanger (27th week) (1,334; $3.60). Shot up with others to $12,500. Wednesday was capacity at both performances.

"Call Me Mister," Blackstone (16th week) (1,358; $4.80). About $22,000. Matinees for revue saw little additional business, but evening performances picked up considerably.

"Carousel," Shubert (14th week) (2,100; $4.80). Still leading the field as top grosser, spurting last week to $35,000.

"Private Lives," Harris (6th week) (1,000; $3.60). Continues at capacity, better than $21,200.

BURL IVES TO LECTURE; CONTINUES PIX, RADIO

Columbia Concerts Lecture Bureau has pacted Burl Ives, the ballad singer, for a lecture tour next February and March. This will mark his first time on the gabfest circuit.

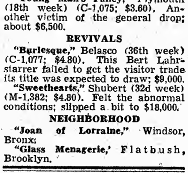
Ives is now on location with 20th-Fox's "Green Grass of Wyoming." He'll continue pic and radio work on the Coast till next winter. His radio series for Philco airs on Mutual Friday nights. A new Ives album was issued by Decca last week.

Greek Theatre Plans To Stay Open Year Around

Hollywood, Sept. 2.

Tremendous success of the Greek Theatre season has brought plans for keeping it open throughout the year. Producer Gene Mann says details will be announced shortly.

Open-air legiter, launched last year, almost laid an egg. This year's pace, though, has been torrid, with last week's finale of "Desert Song" hitting a tremendous $49,800.



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An appointment is unnecessary. Apply in person daily 9 A.M. to 4 P.M., Saturday 9 A.M. to 12 Noon. Blood Bank of NEW YORK POST GRADUATE HOSPITAL, 20th St. and 2d Ave., New York. Please bring this announcement with you.

SAMUEL FRENCH
SINCE 1830
Play, Brokers and
Authors' Representatives
25 West 45th Street, New York
7623 Sunset Blvd., Hollywood 46, Cal.

Literati

"Spring" "Unmoral" in Boston

Dorothy Speare, author of "Spring on 52d Street," is appealing to the Authors League to help her get the Boston Public Library to buy a copy of the book. The work hasn't been banned in Boston—the new book laws make it impossible now unless the book itself is tried and found guilty—but the Library won't purchase it on the ground its "tone is unmoral."

Prolific Bernard Sobel

Bernard Sobel will be well represented in two authoritative works on the theatre which will appear soon. The English representative of the Oxford Companion to the American Stage has asked him to write two pieces for that famous publication; and Collier's forthcoming encyclopedia have also ordered three pieces, including articles on the American minstrel show and burlesque. Everybody's Digest is publishing his story on back stage cues and emergencies.

The New School also invited Sobel to give a course on the theatre, beginning November.

Bemelman's "Dirty Eddie"

Ludwig Bemelmans has come up with a rather fascinating novel about Hollywood in "Dirty Eddie" (Viking). It points the finger, but never bites. It exaggerates effectively the w.k. prototypes that are now standard wherever Hollywood gets a kicking around. It's clever, it's amusing, in the best tradition of Bemelmans. True, there is a thought here and there, but before you can take it too seriously Bemelmans is back again on his slightly acrid way. A lot of people are going to conjecture as to the living facsimile of his fabulous characters, but that is attaching more significance to Bemelmans fictional pix spree than was intended.

"Dirty Eddie" is not an expose. If Bemelmans is laughing at Hollywood, it's a laughter that says "include me in." For human foibles and weaknesses are accepted by him as such and played upon warmly and fondly but knowingly.

Dirty Eddie is a pig, whose owner's demand for $5,000 a week ties up production on a top-budgeted pic. That's about all that the title has to do with book, for otherwise the plot bypasses corn for a smarter and more subtle integration of his asserted Hollywood fauna. His Boss Man Moses Fable, who dreams in technicolor; his producer Vanya Vashvily; his stable of writers imported for their particular genius and then molded to form, the heroine Belinda named after a cigar band, and the nostalgic silent star and the has-beens—these are the assortment that make up the fabric of a scintillating and at all times entertaining novel. *Rose.*

Simon & Schuster Changes

Simon & Schuster N. Y. staff has had a revamp recently. Charlotte Seitlin, publicity head, has been upped to associate editor. Elinor Green takes over publicity, as well as continuing as promotion manager.

Other changes include William G. Owens appointed sales rep for Chicago, Detroit and Cleveland, headquartering in Chi; and Lou Ashworth to do special promotion.

Household Mag's Gallup

Bruce Gallup, formerly in the publicity and ad departments of First National, United Artists and Columbia, becomes the film reviewer for Household mag, starting with the November issue. He is a former vice-president and account executive of the Donahue & Coe ad agency.

CHATTER

Hank Givens, managing editor of the Witchita Beacon, gandering Hollywood.

Howard Browne, former magazine publisher, writing a novel in his San Fernando Valley home.

Max Weinberg, Metro's eastern shorts, has piece on hay fever in current (Sept.) issue of Go mag.

Henry Gris, Hollywood correspondent for United Press, is leaving to cover the United Nations general assembly.

Howard Browne is writing a book about Hollywood as part of his deal for two tomes a year to be published by Ziff Davis.

Hollywood fashions will get an even breack with Paris styles in the next issue of Vogue, with six pages devoted to "movie modes."

Bob Massey resigned as United Press bureau head in Memphis to take charge of public relations at new International Harvester plant there.

Millard Lampell writing the final chapter of his second novel, "The Hero," a tale of an amateur athlete, for fall publication by Julian Messner.

Montreal's "Playtime" mag folded before putting out first issue. Publisher W. Boas explained causes as lack of paper and too heavy advance financial expenditure.

Charlotte Armstrong's novel, "The Unsuspected," will be reissued in a pocket-size edition of 250,000 copies with the release of the Michael Curtiz film version of the book.

David, Alfred and John Smart, of the Esquire-Coronet syndicate, have other interests including a scotch-tape company; 16m productions; a chain of theatres; and other patents besides publishing.

Ohio State Archaeological and Historical Society, Columbus, is microfilming Ohio newspapers to insure their preservation as historic records. Several microfilm companies are cooperating by furnishing equipment, cameras, and operators.

Wendell Smith, sports editor of the Pittsburgh Courier, became the first Negro to have a feature column on a major daily here. Smith is writing a series on colored athletic personalities for the sports section of the Chicago Herald American. Series began last week with story about Jackie Robinson, Brooklyn Dodger first-baseman, the first player of his race to break into major league baseball.

John D. Donoghue, VARIETY mugg since 1942 and Springfield (Mass.) newspaperman since 1934, becomes public relations director at his alma mater, St. Michael's College, Winooski Park, Vt., this week. Former music and theatre editor at the Springfield Daily News, and one time WMAS announcer, Donoghue ended up Army News Service assignment in charge of Stars and Stripes office in New York. Willard M. Clark, Springfield Union music editor, takes over.

Anti-Smear

Continued from page 1

similar idea recently broached by PIC and approved by the MPA in conjunction with the revision of the industry's ad code. As such, it's traceable directly to the attempted passage in the New York State legislature last spring of a bill that would have permitted censorship of all film advertising in newspapers. Industry, although it managed to have the bill pigeonholed permanently, was caught completely unawares when it first broke. If such a campaign had been in progress at that time, it's believed, the bill would never have been introduced into the legislature. Idea, therefore, is one of self-protection as much as anything else.

Recurring Attacks

Schlaifer declared that the program has been evolved over a period of many months by PIC "as result of recurring crises involving public goodwill toward the film industry." Through lack of factual information in some cases, through a "habitual practice of harrying Hollywood in others and through purposely hostile or inspired motives in a few instances," he said, "Hollywood had been made a needless victim. PIC, according to Schlaifer, has proposed to try to correct this condition as far as possibie by "aggressively supplementing" the activity of the MPA in this field.

Under present plans, the industry will employ the same methods and media used by its attackers in the new operation. Special staff, recruited mainly from within the industry, is to be established to supervise the public relations campaign. Such a group, it's pointed out, already has established contacts in the press and radio through which it can channel material. Campaign will fight such things as taxation, censorship (such as that involved in the N. Y. legislative bill), attacks against so-called Communists in Hollywood, foreign competition, ill - advised stories on Hollywood's morals and divorce rate, etc.

Cite Pro-Influences

Besides defending the industry against such attacks, the campaign will attempt to take the offense by showing how much good Hollywood has done as the "greatest mass world influence." P.r. campaign will show how much Hollywood has done to develop arts and sciences through the technical advances made in the industry and through such films as "Madame Curie," "Dr. Erlich's Magic Bullet" and the raft of those taken from book classics. Much of the campaign will be built around the current 25th anniversary of MPA, which has been sloughed off by the industry until now through the lack of just such an organization as PIC hopes to set up.

P.r. staff, in addition, will work out a basic material kit, which will be issued to all members of field exploitation and publicity staffs for their guidance in writing and planting in newspapers, magazines and news syndicates suitable material. Attempts will also be made to marshal top-name writers, already connected with the industry, for magazine pieces. Campaign will also make full use of trailers and newsreels to bring the story behind the industry to the millions of filmgoers who attend the nation's theatres weekly.

"As committee members of the MPA who are in direct contact with the public, we believe strongly," Schlaifer said, "that so far-flung an institution of American life deserves better than to be a lone whipping boy for self-appointed critics of all varieties, including the sheerly flippant and oddly malevolent. Sometimes this attitude suggests an almost psycopathic hysteria, as if Hollywood and the picture-making business held a monopoly on all human frailty.

"The recent British tax impasse provided a fresh occasion for much published material suggesting in effect that the only acceptable screen material is that coming from abroad. We intend to try to challenge this attitude whenever it seems to us to be baseless, careless or selfish, taking criticism where we deserve it but insisting upon sanity and fairness in the American way.

Members of PIC who worked with Schlaifer in devolving the plan include Ben Serkowich, Columbia; Howard Dietz and Si Seadler, Metro; Curtis Mitchell and Stanley Shuford, Paramount; S. Barret McCormick, RKO; Paul Lazarus, Jr., United Artists; Maurice Bergman and Hank Linet, Universal; and Mort Blumenstock and Gil Golden, Warners.

Tele Situation May Benefit Via Films' New Stand

Inauguration of an industry-wide public relations campaign by the Public Information Committee of the Motion Picture Assn. may well offer a final solution to the film industry's treatment of television. One of the foremost recommendations made to the prexies of the various major film companies by PIC in its outline of the plan is a clarification of the industry's stand on tele, something which has been woefully lacking heretofore.

Campaign is to employ all existing media of communication to tell the industry's story to the public, one PIC spokesman pointed out. With films, press and radio constituting naturals for such a mass campaign, the juvenile tele industry remains the only one on which no stand has been taken. Company prexies, consequently, have been urged either to decide to cooperate with the video industry for the mutual benefit of both or to abandon their half-hearted stabs at cooperation once and for all.

Although most of the majors have been reported at various times to be working on tele's development, Paramount is the only one so far to take an active commercial interest in the medium. Warners recently signed with RCA for joint experimental work on the development of large-screen theatre video and 20th-Fox is reported to have some revolutionary ideas that would tie in tele with its film distribution. RKO Television has done practically nothing since it was first organized, and the other majors have apparently given tele little thought to date.

With the importance of tele as a mass communications medium rising rapidly, it's expected that the film industry will decide to cooperate. It's believed that the company prexies will recognize the importance of ticing down every communications method possible to achieve the best results for its public relations campaign and that tele, consequently, will benefit in the process.

SCULLY'S SCRAPBOOK

By Frank Scully

Billings, Mont., Sept. 1.

Kidding credits must run back centuries. Story, probably apocryphal, about the dove that wouldn't pair off in Noah's Ark and certainly wouldn't coo unless billing went with it, must be older than "That was no lady, that was the dame who has charge of studio credits, and it wasn't a street, it was a set." But both have substantial claims to antiquity. In fact, I lifted their faces myself and I'm no yearling.

Writers have derided Hollywood's lengthy credit sheets more than other workers in the field because they feared their identities were being lost in the group pictures. Such a modest little job, for instance, as the animated merger of Sinclair Lewis's "Bongo" and somebody else's "Jack and the Beanstalk," which Walt Disney has just turned out, credits 79 people. In adapting Lewis's story alone six writers are credited.

When it comes to the 24-sheets most of these, I suspect, will fall off at the first turn in the road. After that only Disney's name will probably be decorating the landscape, though close by probably the names of Dinah Shore, Edgar Bergen and Charlie McCarthy will be at least readable. But the writers, no.

If writers had their way credits would be limited to something like this:

MACBETH. BY WILLIAM SHAKESPEARE
ILLUSTRATED BY ORSON WELLES

The rest of the ad would be gushing with nice white space.

A Recently Paroled P.A.

Geoffrey Homes, a recently paroled p.a. who wrote "Build My Gallows High" and got resentenced by RKO to write the script of his own novel, reports a lady columnist saying, "Isn't it a shame what they've done to your book? They tell me the script stinks. It always happens. A man writes a good book and then some hack comes along and butchers it." He had to tell her that the eminent author and the lowly hack were one and the same.

Homes' next one is called "Hog Wallow," and if his New York publishers follow the Hollywood spread, it should, opines Homes, come out about like this:

THAYER HOBSON
PRESIDENT OF WILLIAM MORROW & CO.
Presents
HOG WALLOW
The Story Of A Strange And Violent Love
Starring Characters New To Fiction
Manuscript opened and read by Helen King
Reread by Mr. Hobson and Emily Street
Jacket design arranged for by Donald Stevenson
Proofs okayed by Mr. Hobson
Type by Goudy
Written by Geoffrey Homes

His suspicion is that his byline might be printed in agate. But no Hollywood production would think of limiting itself to nine credits, counting the three for Hobson.

No Billing For Rags

Even such a modest picture production as Hal Roach's "The Fabulous Joe," starring Walter Abel, Margot Grahame and Marie Wilson, lists 17 technical credits—Hal Roach, Jr., twice. But the sheet should have carried two more. What was the name of the dog that played Joe, and who was the actor who did Joe's talking?

The latter, I found by patient digging, was Arthur Q. Bryan, a radio gabber, and a delightful job he did in keeping the fabulous laughs rolling.

Called "Joseph McMasters" in the picture, the dog's real name is Rags. But beyond that Rags becomes a shaggy dog story lost in the Hollywood kennels. The Roach people do not know his master and can only report that, "He was brought around for casting. That's all we know."

The camera man whose job it was to match Joe's lip movements with Bryan's dialog was Bill Randall. He didn't know much about Rags either, except that he could take direction better than most actors.

Sometimes it takes a lot of patient digging to give credit where credit is due. For instance, in "Merton of the Movies" (the 1947 remake) Metro exposes the technique of using doubles for dangerous stunts. Gloria Grahame is the presumable "star," and the picture reveals Virginia O'Brien as her double. Miss O'Brien climbs to a yardarm and, dressed exactly like the "star," presumably takes the dive for Miss Grahame.

Yeah, but who actually took the dip? Not Miss O'Brien surely. Nor Miss Grahame either. Give up? Well, Bobby Rose did it.

Bobby is an old hand at stunting and, like Billy Rose, he's small enough to double for little women.

In Par's "Perils of Pauline," 45 people crowd the credit-sheet, even Charlie Goddard, who wrote the original "Perils" getting a line, not to forget such fugitives from pie penitentiaries as Chester Conklin, Snub Pollard, Jimmy Finlayson, Hank Mann, Creighton Hale, Bill Farnum, Frances McDonald and Heinie Conklin.

A credit not listed, however, was who did the stunting for Betty Hutton?

Falling For Betty

Remembering that in "Incendiary Blonde" it was Faye Blessing, a rodeo trick rider, who did the wild riding for Texas Hutton and that Helen Thurston leaped around for her in other pix, who would you say did it for bouncing Betty in "Pauline?" Was it a man or a woman? You're wrong. It was a man. Billy Jones, a brother of the late Grover Jones, who hardly hid under a bushel as a writer, did most of Betty's stunting. Like Bobby Rose, Billy Jones is small and an old hand at risking his neck.

Florabel Muir, who writes a column in Daily Variety, did a swell piece two years ago in The Saturday Evening Post on these forgotten people. She confined her story mostly to girls who doubled in the daring long and medium shots, stunters like Helen Thurston, Frances Miles, Vivien Valdez, Nellie Walker, Evelyn Smith, Jeanne Criswell, Aline Goodwin, Ione Reed and Betty Danko. Most are in their thirties and married, average $150 a week when working, or $50 to $250 a stunt, depending on how dangerous it is. Lloyd's picks up the tab if a stunter is hurt.

After falling off the cliff few ever move up from the bottom of the canyon. Jimmy Dundee did. He now has parts at Par, but most of them, like the general who still shaves with a straight-edged razor, prefer to live dangerously.

The Parks Circle

Up to recently studios have dummied up on doubles, but "The Jolson Story" brought this phase of cinematic similation completely out in the open. What it did seemingly for Larry Parks, however, was to weld him like a Siamese twin to the Jolson spinal cord.

More recently Columbia has dared to allow Parks to run a little on his own, but people were a bit surprised to hear him sing, as he does in "Down To Earth," in a different key than he did in "The Jolson Story." The difference is that Hal Derwin, who did Park's singing in "Earth," has a different voice than Jolie's. If Columbia wanted to keep Parks singing like a Jolson, why didn't they hire Harry Jolson instead of Derwin?

Jolie's next will be called "Jolson Sings Again," and whether the companion feature will be "Parks Acts Again" will be a matter of money. Jolson's, that is, for obviously by now he has most of Cohen's.

There was some well-feigned doubling in indignation expressed recently when a diver was killed at Acapulco after plunging off the 150-foot cliff where Mexicans dive for coins. He was said to have been killed doubling for Johnny Weissmuller, while the boys and girls were manufacturing "Tarzan and the Mermaids."

"Whoever heard of one of the world's greatest swimmers using a double in a water sequence?" demanded Sol Lesser's quiz kids.

Well, I did for one. Giving credit where credit is due I can tell these out in Flatbush 35 years ago. The studio paid the double $25 a week. Her name was Mabel Normand.

Broadway

Chic Farmer new manager of the Cafe Madison.

Douglas Fairbanks, Jr. due to arrive in town Sept. 11.

Iceland to drop the tank shows Sept. 15, for regulation floorshows.

Harold Stein, theatrical photographer, recently married Ethel Himler.

Polyna Stoska, lead in last season's "Street Scene," signed by Met Opera Assn.

Now it's National Cat Week Nov. 2-8 under sponsorship of the American Feline Society.

Charles B. Dillingham Theatrical Post of the American Legion raffling off a house in its fund drive.

Lenore Ulric in Katharine Cornell's "Anthony and Cleopatra" revival, for first Broadway appearance in seven years.

Katharine Cornell received degree of Doctor of Fine Arts from Ithaca College as "top-ranking actress of the American theatre."

James R. Grainger, Republic's sales chief, to the Coast on a sales trip that takes him to L. A., S. F., Seattle and Minneapolis.

Louis Calhern in New York from the Coast for a two-week visit following completion of his role in "Arch of Triumph" for Enterprise.

Paul Hollister, recently made national publicity chief for RKO, back from the Coast last week after huddles at studio on forthcoming releases.

Vincent Trotta, art director of National Screen Service, stepping to the bench to act as judge in his 13th consecutive stint at the Atlantic City beauty contest.

Junior Dramatic Workshop, founded by Dr. Maria Ley-Piscator at New School for Social Research in 1942, shifting this fall to the Walt Whitman School.

Leon & Eddie's to conduct daily cocktail hours on a high level. High McCaffrey, who's been hired for that stint, is a Powers model and a former scoutmaster.

Al Rosen, former manager of Loew's State, to be general manager of the Courtney Burr production, "The Inspector Calls," London hit by J. B. Priestley.

Al Wilkie, Paramount's former publicity manager, rusticating on his farm and writing both feature articles for Collier's and a full-length mystery yarn.

If Chico Marx calls at the Manufacturers Trust Co., N. Y., he'll find that he's owner of an unclaimed bank account. Bank has been listing his name in daily ads.

Louis Marx, w.k. Broadwayite and "toy king" of America, in Berlin and en route to Moscow, under Army auspices. He's been a special consultant to the U. S. Army.

Alberti di Gorostiaga, Lily Pons' teacher and famed vocal authority, in N. Y. this week from Bilboa for first U. S. visit and honeymoon trip with Lidia Iborrando, contralto.

Leonide Moguy, director and co-producer of the French-made "Bethsabee," to the Coast with his wife and baby, taking the print with him for disposition of the U. S. rights.

George M. Burbach, Jr., formerly with the National Broadcasting Co. and McCann-Erickson, joined Pathescope Productions, industrial film producers, in an executive capacity.

Eleazar de Carvalho, Brazilian conductor who assisted Serge Koussevitzky at Tanglewood this summer, flew to Rio to conduct series of concerts with the Brazilian Symphony Orchestra.

Mary MacArthur, daughter of Helen Hayes and Charles MacArthur, to play at Bucks County Playhouse, New Hope, Pa., week of Sept. 8, in "The Marquise," which stars Lillian Gish.

Dorothy Kirsten, John Gielgud, Max Gordon, nitery operator; William B. Levy, Walt Disney's general sales manager, and banker Sir William Wiseman in on the Queen Elizabeth Monday (1).

Henry Fisk Carlton, former radio and screen writer, now chief of the motion picture division of the civil affairs branch of the War Dept. Selects U. S. films for redubbing for civilian showing in foreign countries.

Lep (Loew's vecpee) Friedman's stepson, Ricard Emery Lyons, weds ~~Ellen Lipcher at Sherry's tomorrow~~ (Thursday). She's the daughter of Milton Douglas, nitery and vaude emcee. Young Lyons is with MGM Records.

French couturier Christian Dior, British dress designer Norman Hartnell and Italian bootmaker Salvatore Ferragamo arrived on Queen Elizabeth Monday (1) en route to Dallas where they'll receive the 1947 Neiman-Marcus fashion awards.

Eddie Cantor receives the United Jewish Appeal's 1947 humanitarian award at a dinner in his honor at the Bellevue-Stratford hotel, Philadelphia, tonight (Wednesday). Barney Balaban, chairman of UJA's film division, will make presentation.

Allied Artists hosted industry trade press last Thursday (29) at luncheon on Macy's roof garden with chow prepared by squaws of Black Gold Cheyenne indian tribe. Conceived by company flack Arnold Stolz, stunt plugged firm's "Black Gold," forthcoming at Loew's State.

Howard Dietz running between Loew's veepee job and his two stage musicals; one a Franco-Harlem theme which he authored with Anita Loos and Alstone (Michael Todd wants to do it), and the other a musicalized version of John Gunther's "Inside USA" which Arthur Schwartz will tune and produce.

Portland, Ore.

Golden Gate Quartet at Clover Club.

Duke Ellington orch played concert at Civic Auditorium.

Charley Barnett orch at the Jantzen Beach Park ballroom.

Music Hall Supper Club due to open new season Sept. 12.

Harry James orch inked into Jantzen Beach ballroom Sept. 30.

Shriners bringing Polack Bros. circus to Armory Sept. 13-19.

Sugar Chile Robinson and revue set new attendance record at Paramount.

Jack Marshall completed four-week engagement at Cloud Room. Cyril Smith followed at the spot.

J. J. Parker chain purchased Guild theatre for showing foreign films. "Brief Encounter" opens new house Sept. 4.

Jan Peerce, Nadine Connor and others into Civic Auditorium, Sept. 12-14 with San Francisco Opera Company.

San Francisco

By Ted Friend

"Hubbub Club" with Jack Gregson to originate from stage of Golden Gate this week.

Frank J. McHugh Jr., network sales head for ABC locally, retires, Vincent Francis succeeding.

Francis Faye a click at House of Harris. Mary Raye and Naldi at Palace Hotel, Rose Room, with Miquelito Valdes due at Fairmont hotel's Venetian Room, Sept. 16.

Variety Club benefit for blind children fund drew big turnout, with Hollywood contingent helping to pull them in. Benny Rubin, Turhan Bey, Jack Paar, Rhonda Fleming, Rory Calhoun, Chili Williams appeared.

World Series

Continued from page 1

Edgar Kobak. Mutual is to have first rights on the series through dint of its having sewed up the radio rights some months ago.

No decision has been made yet on what broadcaster is to handle actual pickups of the games, since Mutual's N. Y. station has not yet begun operation. According to a spokesman for one of the major tele nets, "we'll worry about that when the time comes." As things look now, however, it's probable that, if the N. Y. Yankees and Brooklyn Dodgers play in the series, all games will be televised by WABD (DuMont, N. Y.) and WCBS-TV (CBS, N. Y.). Latter two outfits already have their equipment set up in Yankee Stadium and Ebbets Field, respectively. DuMont, it's believed, may share its pickups with WNBT (NBC), which has televised all N. Y. Giant games this season.

Estimate Audience of 500,000

In addition to the series being carried by all three N. Y. stations, the games will be transmitted to televiewers from Schenectady to Washington. Series will thus have their greatest audience in history, with an estimated 500,000 people expected to watch the baseball classic in homes and bars. Through use of either the Bell System's coaxial cable or radio relay, the series will be available to WRGB (GE, Schenectady), the three N. Y. stations, WPTZ (Philco, Philadelphia), WBAL (NBC, Baltimore), WTTG (DuMont, Washington) and WNBW (NBC, Washington). It's also possible that WBZ-TV (Westinghouse, Boston) and WFIL-TV (ABC, Philly) will be on the air by that time.

Price of $100,000 is believed to be the largest ever offered by a sponsor for the tele rights to any event. Gillette was reported to have paid the same figure for the Joe Louis-Billy Conn heavyweight championship fight in June, 1946, but NBC reportedly picked up part of the freight on that event. According to one tele spokesman, several other national advertisers offered Mutual (and Chandler) the same price in efforts to get the series away from Gillette.

Actual sponsorship of the games will cost Gillette far more than the original $100,000. Firm will also have to buy air time, which means that if the series goes to seven games, it will have to pay for at least 14 hours of facilities. At an average facilities charge of $750 per hour, the additional cost of Gillette would be $10,500. It's entirely possible, however, that the broadcasters might make some kind of a deal with the razor firm to tie in with the promotional aspects of televising the series.

Maxon ad agency handles the Gillette account.

Chicago

Dennis Morgan here after flight from France.

Dave Smart, of Esquire, back from European tour.

Rodney Bush, 20-Fox exploitation chief, conferring with Chi branch.

George Formby, English comedian, here before sailing for Australia.

Jack Warner and his wife checked into the Ambassador East for several days.

Herb Bailey, publicist, off to Atlanta to become editor of suburban newspaper.

Linda Darnell expected here in November to plug opening of "Forever Amber."

David Rose spent most of last week visiting here in connection with his radio show.

Peter Lind Hayes and wife, Mary Healy, will be in the Mayfair Room's show sometime in October.

Ralph Jansen, owner of the Ivanhoe, named cafe chairman of the Community Fund Drive for 1947.

Alfred Lunt and Lynn Fontanne viewing town's legit shows last weekend before going to Wisconsin.

Ed Levin, who recently resigned from the Howie Mayer publicity office, has rejoined the Balaban and Katz organization.

Al Borde and son Howard off to Iowa, for the Drake University track meets. Young Borde will participate in several contests.

James Nixon, manager of the Music Hall, back in Kansas City after visiting publicist Allan Dalzell, and catching "Carousel."

Ray Hunt, of the Times, and music critic Remi Gassman have penned a ballet which will be presented for the first time in New York this winter.

Mat Shelvey, AGVA national exec-sec, here last week to conduct meetings with midwest and west-Coast directors on affects of the Taft-Hartley bill.

Marie McDonald, Carmen Miranda, Liberace and Don McNeill were among the entertainment world's celebs at the Labor Day celebration in Soldiers' Field.

Ann Crowley, youthful lead in local cast of "Carousel" is in Gotham to do week stint as Laurie in "Oklahoma." Meanwhile, Gloria Elwood has been subbing here.

Washington

By Florence S. Lowe

Mary Kaaihue Trio and singing pianist Del-Loyd McKaye a current click at Quonset Inn.

Arch Mercey, former Government film official, back in the publishing biz here after a UN stint.

George Canty, State Dept.'s commercial film expert, back at his desk after a month's vacation.

Ground broken for the Dupont, new art theatre located on Dupont Circle, on the fringe of Embassy Row.

Irina Baronova arrived in town for a straw hat stint in "Dark Eyes" driving a jeep and wearing blue jeans.

Annual WTOP-CBS Radio Workshop currently in session, with over 200 local teachers enrolled for the course.

Warner's Earle, company's show case, already sporting its new title "Warner," though switch does not become official until Sept. 12.

D. C. and suburbs now have six FM stations on the air, with FCC construction permits for 10 more approved and in various stages of construction.

Office of Government Reports will offer the joint industry-government committee a two-minute short, "Message on Wheat," this week for theatrical distribution.

Powwow at local 20th-Fox offices last week between division manager Howard Minsky, Cleveland branch manager I. Schmertz, and D. C. branch head Glen Norris.

Minneapolis

By Les Rees

Larry Ross into Hotel Radisson Flame Room.

Gene Autry Rodeo at St. Paul Auditorium Sept. 13-21.

E. L. Walton, Republic assistant sales manager, in town.

City's population now estimated by census bureau at 530,000.

McGowan & Mack ice revue into St. Paul Park night club.

Minnesota State Fair's attendance for first five days 385,471, a new record.

Number of FM receiving sets in Twin City area now estimated at 11,000.

Hotel Nicollet Minnesota Terrace gets Daryl Harpa band with Margo Paige and Dacite.

RKO-Orpheum has booked Alec Templeton & Co. and Lauritz Melchoir for concert dates.

St. Paul Pop summer concerts at Auditorium set new attendance record, attracting 130,000 people.

Sheriff at Wabasha, Minn., county fair banned Raney United Midway Shows' girly show as "improper."

Old Log strawhatter offering "Ah, Wilderness" with June March, burlesque stripper, in leading feminine role.

W. R. Frank in from Hollywood to take Minnesota State Fair grandstand shots for his "Dan Patch" picture.

Joe Podoloff, formerly here and now 20th-Fox San Francisco branch manager, spending part of vacation in Minneapolis.

"Murder in Old Red Barn" into Hotel Dyckman Robin Hood Room for indefinite run, with $1.50 and $1.20 cover charge.

Eph Rosen back at local M-G-M as assistant branch manager after pinch-hitting in Milwaukee for ailing branch manager John Kemptgen.

Australia

By Eric Gorrick

Ralph Doyle back from N. Y. huddles with RKO toppers.

Charles Chauvel expects to have his "Sons of Matthew" pic off the production floor soon.

Sir Ben Fuller completes Perth looksee. Has a site in mind for commercial project and cinema.

Miklos Gafni, Hungarian tenor, is winding up a successful tour for the Australian Broadcasting Commission.

John Charles Thomas, who has just finished a concert tour of Aussie and New Zealand for Williamson-Tait, says he's coming back next year, not to sing, but to do some fishing.

Ted Shawn, U. S. dancer, making his Sydney debut at the Conservatorium with two recitals for Patch Indie Group. Shawn is studying aboriginal dance routines during Aussie stay.

"Annie Get Your Gun" is still pulling terrific biz in Melbourne for Williamson-Tait. Evie Hayes, wife of Will Mahoney, has scored a personal hit in the show. Looks like a six months' run, or more.

Paris

Ray Ventura, erstwhile bandleader and songsmith, now indie film producing here.

Art Ford, WNEW disk jock, o.o.'d the current scene with an eye to producing independently here.

Georges Carpentier's bar, around the corner from the Hotel George V, still folded while he's vacationing in Cannes.

American publicist David E. Green establishing local office; also London, Zurich and Rome, with eye to commercial clients.

Cynda Glenn brought back an American refrigerator for Erich Von Stroheim's chateau near here and that's biggest personal hit with the actor-director since "Merry Widow."

Larry Klingmann, American newspaperman long resident here, in an indie film production setup (French versions only, with occasional English bilinguals) with William Wyler.

Disk Jockeys

Continued from page 1

playing of disks that's not unlike the use of live music programming, commercial or sustaining. For example, New York disk shows are listed in newspaper radio logs, citing the talent to be used in 15-minute segments. Many jocks feature a definite schedule—certain days and hours for new records, for old ones, for certain top talent. All this adds up, it's pointed out by the survey, to the fact that people who want to listen to recordings and are consistent dialers, know at all times where and when they can pick up their favorite artists without spending a nickel. And if they cannot do so from the sources they are aware of, there's always the request show, which will play anything asked.

All this, the survey sponsors believe, has hit retail disk sales harder than they might have been otherwise. It's felt that when things got tight last spring and sales in many industries began to slide, the dip in disk graphs might not have been as great had it not been for the fact that almost any record made by major and minor talent can be heard on the air whenever desired.

Another angle, too, is the fact that few of the thousands of new releases marketed annually become what might be called "standard" disks that will bear frequent repetition. Most are good for only a few months' life. And the hammering by so many jocks of top pop tunes by top artists tends to kill off the sale of any one disk. Just the same as music publishers frequently find a hit song smothered by so many performances that its sales life is shortened, so do disk jockeys limit the sale of a disk since they all, naturally, climb on the bandwagon of a good tune by a good artist and repeat it often.

With the survey as a guide, the manufacturer who authored it is easing off on the servicing of disk jockeys. He's convinced that the less attention talent on the label gets from disk-spinners, the longer they and their recordings will last.

Hollywood

Joan Davis in from Manhattan.

Adele Jergens trained to Chicago.

Vern Walker convalescing at home.

Dorothy Babb divorced Johnny Coy.

Tom Tully to Ensenada on vacation.

Mike Lyman hospitalized for surgery.

Carmen Lombardo in from Honolulu.

Gay Nelson to Carson City on vacation.

Viveca Lindfors returned from Europe.

Jane Sterling and Jack Merivale unhitched.

Pat Dane divorced Tommy Dorsey in Reno.

Hal Roach planed to Oregon for a week of fishing.

Bob Savini in town on business for Astor Pictures.

Prince Erik of Denmark in town visiting Jean Hersholt.

Frankie Laine to San Francisco to open at the Club Burma.

James Mitchell in from New York for film tests at Warners.

Charles Bullotti recovering from emergency appendectomy.

Leo White celebrated his 35th anniversary in show business.

Jean Hersholt notified of his sister's death in Copenhagen.

Robert Alda returned from an eastern summer stock tour.

Olivia de Haviland returned to work after four days of flu.

Gregory Ratoff in from Italy for confabs with Edward Small.

Martha Raye to Covington, Ky., to start a 12-week nitery tour.

Al Pascall hospitalized for observation and possible surgery.

Ella Logan will headline Slapsy Maxie's reopening in October.

Neil Agnew in town for conferences with David O. Selznick.

Howie Mayer back in circulation after two weeks in the hospital.

Joe Reddy back on the Disney lot after vacationing at Dana Point.

Rod Cameron injured a leg in a log jam scene for "River Lady."

C. Aubrey Smith in town after film and legit chores in England.

Judith Anderson trains East Sept. 15, to star in "Medea" on Broadway.

Donald Nelson, recently ill, returned to his desk as head of SIMPP.

Lou Costello tripped over a telephone cord and tore a knee muscle.

Tom Dammann moved out of Irving Rubine's flackery to open his own.

Vincent Price to lecture on contemporary art at the University of S. Cal.

Ernest Turnbull, Australian circuit chief, looking over Hollywood product.

Louis De Rochemont in from New York to talk a new producing deal with Sam Jaffe.

Guillermo Arce, Mexican producer, in town for business huddles with Rod Cameron.

Nicholas Katsiotes and Alexis Solomos, Greek exhibs, gandering Hollywood product.

Gordon Maynard returned to work after two weeks with the Marines at Camp Pendleton.

Barney Oldfield left for Washington to resume his old job as lieut.-colonel in the Army.

Jeanne Crain donated her pet lion to the Griffith Park Zoo in response to protests from the neighbors.

Pat Duggan, recovered from a spinal fracture, will return to his desk on the Goldwyn lot Sept. 19.

David C. Hickson resigned as general manager for Hunt Stromberg to return to the banking business.

Miami Beach

By Larry Solloway

Cross and Dunn set for December date at Clover Club.

Russell Swann into the Clover Club, Wednesday (3).

Paddock club closing next week for extensive facelifting job.

Flamingo, Brandt house, starting first-run film policy in October.

Duke Stewart, manager of Roney Plaza, hobbling around with fractured limb.

Kitty Davis' shuttered for several weeks. First time spot has been closed in seven years; it's for sale.

Joe E. Lewis set for annual winter return, with either Colonial Inn or La Boheme his showcase, depending on which opens.

Variety Tent's benefit preem of "Variety Girl" grossed almost $11,000, with Cadillac hotel talent and auction show adding $1,700.

Park Avenue Lounge reopens at months-end, with Charlie Farrell returning for his seventh year and Jack Prince for his second.

Dave Singer, former owner of Park Avenue Restaurant, opening a super-steak house on site of Mocamba club, opposite Roney Plaza.

Johnny Greenhut at the Hotel Martinique, joining show biz colony which includes Henny Youngman, Harry Babbitt, Jerry Wayne, Henrietta Kamern and Liza Morrow.

Attempts by new group of hotel ops to get law passed allowing niteries in their hostelries, defeated when Miami Beach Hotel Owners and Florida Supper Club Assns. persuaded city council to nix the measure. Ordinance had passed first two readings.

JIMMY WAKELY

Ropin' in top playing time

WORLD'S CHAMPIONSHIP RODEOS

Soldiers Field, Chicago
Lakeland, Florida

INDIANA STATE FAIR

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BREAKING RECORDS IN THE BIG PARKS

8 MONOGRAM PICTURES a year!

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ACTORS IN SHOWDOWN ON 'ISMS'

Western Union Big Las Vegas Grosser; All Wires Cry, 'Send More Money'

By JACK PULASKI

Las Vegas, Sept. 9.

This desert town's slogan is: "There's no juvenile delinquency in Las Vegas." Maybe that's irony, for the rejoiner is that everything is legal within its confines.

Reno cops the wreath as city of heartaches, America's No. 1 divorce enterprise, but Las Vegas stands out as the gamblingest place in the nation. Gambling is its sole industry and virtue. Second street here is a super-42d street, gambling halls side by side all brilliantly neoned. There is only one exception in two blocks—that's Western Union, which stays open all night. The bulk of the outgoing messages read "send me some money."

If there are any places in town

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Conn. Matron's DeLuxe Method of 'Casting' Angels for New Plays

Readings of plays for potential angels—which are normally dull affairs in someone's crowded living room or a dingy rehearsal hall—have been transformed by a stage-struck (and wealthy) Connecticut matron into Sunday evening events with something of the excitement and glamor of a Broadway first night. Femme is Lucille Lortel, who has made of her cowshed one of the fanciest barn theatres for miles around and uses it exclusively for casting backers for potential Broadway entries.

Miss Lortel, whose husband manufactures the paper in which virtually every cigaret made in the U. S. is rolled, is principally interested in getting a break for new playwrights by putting their product before a group of handpicked moneybags. She hopes to come out even, however, by having the author and prospective producer guarantee her a piece of any show which is backed

(Continued on page 63)

Canada Lee, Lena Horne Making Tolerance Short

Tolerance short that will plug its message via comedy, with Canada Lee and Lena Horne featured, will start shooting Sept. 19 at the eastern studios of Herald Productions, Negro filmmaking outfit. Bob Condon, Eagle Lion publicist, wrote the story in which a Negro butler dreams of a turnabout with his white master and then puts him through all the cliches usually reserved for colored people in films and radio. Leigh Jason will direct.

Herald is currently angling for commercial distribution among the major circuits. Everybody associated with the film is working on a percentage deal with Miss Horne and Condon pledging their take to the National Assn. for the Advancement of Colored People.

STATE DEPT. NO HELP TO H'WOOD ON 75% TAX

Washington, Sept. 9.

Inside word is that the State Department has found no violation of our trade agreement with the British in Britain's action imposing a 75% tax on U. S. film coin. This means that, so far as the U. S. is concerned, the British proposition has clean skirts and the State Department will not go out of its way to battle for Hollywood.

However, the film industry has charged that the British violated not one but three treaties. The other two are the British loan deal and the anti-double taxation treaty. The loan matter is being investigated by the Treasury Department which has not yet come up with a decision of whether any violation is involved. Revenue bureau is probing the double taxation angle.

WNBC Outlaws 'Outlaw'

WNBC, N. Y. flagship of NBC, turned thumbs down this week on spot commercials advertising the Broadway opening of "The Outlaw"—not because the copy was objectionable, but because the film and its exploitation were both deemed "in bad taste." Other N. Y. stations accepted the spots.

EQUITY VOTES NIX ON FOREIGN TIES

The issue of political affiliation, a long-smouldering one in performer union circles, has been brought into the open again by the Actors Equity Assn. council. Although the Equity council at its new headquarters, voted yesterday (Tues.) by a four-to-one margin to require all the association's councillors, officers and employees to sign written pledges of non-Communist and non-Fascist affiliation, the issue is far from finally settled.

Certain of the council members indicated after yesterday's SRO meeting that they would refuse to sign any such statements, on the ground that it involved an infringement of their civil rights. If they persist in such refusal they would be forced to resign from the council or be disqualified from office or employment in Equity. Even so, a resolution was adopted yesterday expressing the council's confidence in the loyalty of the holdout members and respect for the sincerity of their motives.

The actual wording of the oath is to be worked out by a special committee composed of Arthur Kennedy and Elliott Nugent, both council members, who proposed the resolution, in collaboration with Equity's legal department. It's understood it will be more specific than the original such pledge adopted several years ago. The draft is to be completed in about a week and, if ready

(Continued on page 20)

HAS H'WOOD LEARNED ITS BRITISH LESSON?

By MAURICE COWAN

(*Of* VARIETY'S *London Bureau*)

London, Sept. 1.

Between dire pessimism on the one hand and idiotic exaltation on the other, let us try and get a sane perspective on the industry in Great Britain at the moment.

Too many nonsensical prophecies have been made in Hollywood and in London as to the outcome of the tax on imported pictures. But let's emphasize one important aspect of this whole business. *Not a peep of protest has come from the tens of millions of picturegoers here.* Those who fondly believed that the British public would rise in its wrath to lynch Hugh Dalton must be sadly disillusioned.

Not for ages has the Opposition Press been so loud in its praise of the Government as on this tax.

It may not be out of place here to remind Hollywood that the picturegoing public over here is suffering hardships and privations with a tolerance and a humor that will one day baffle the historian. Day after day comes news of further ration cuts. The fortnightly imported egg will soon be a monthly event, and the housewife will think herself lucky to get it. The weekly rasher of bacon is two ounces—half of what it was in 1941—and sugar is down by a third. The weekly meat ration is 20c and may dwindle. Worse rations than during the war. And if you were lucky enough to own a car, petrol is out for everything except strict business. And just try and leave these islands for a holiday!

And some folk in Hollywood really believe that a screen shortage of Gable or Grable, Bogart or Bergman, or whoever you like, will make the people panic. No, sir. No more than they did when the price of 20 cigarets was raised overnight from 47c to 67c. There will be a drop at the box office after a time, but even if, as W. R. Fuller, general secretary of the Cinema Exhibitors Assn. predicts, the public will stop going to see reissues and and there will be wholesale closing down of theatres, the picturegoers will find alternative amusement for their pennies. They won't march to Westminister demanding the importation of American films.

For some of this attitude Hollywood itself is to blame. American executives have been constantly warned that if an $80,000,000 market is worth having it is worth studying. The stupidity and the futility of sending men here for a fortnight "to survey and study the country" from

(Continued on page 10)

Ford's $1,000,000 for 10 Yrs. Tele World Series Nixed, as Is Beer Bid

Despite an offer of Ford Motors to shell out $1,000,000 for 10 years' rights to World Series telecasts and of Rheingold Beer to meet baseball's asking price of $100,000 for this year alone, question of whether the series will be aired on tele this year remains up in the air. Baseball commissioner A. B. ("Happy") Chandler has nixed both offers. With none in the immediate offing to meet the league owners' demands, tele officials are extremely pessimistic about the entire situation.

Other developments during the last week include an offer of Ford and Gillette Safety Razor to pay $60,000 for joint sponsorship of the 1947 baseball classic. Chandler, now on the Coast, has yet to announce his decision on that offer. It's believed he'll turn it down since it's $40,000 below his original demands. Chandler, according to tele officials, is all for cooperating with the video industry this year but his hands are tied by the club owners, who are

(Continued on page 63)

ASCAP TO GET $500,000 FROZEN WARTIME COIN

Alien Property Custodian will soon release to the American Society of Composers, Authors and Publishers a total of over $500,000 which has been pyramiding since the start of the war blocked off the normal relations between the Society and foreign countries with which it has reciprocal rights agreements. Most of the money has been in the hands of the Alien Custodian for quite a while since hostilities ceased and was supposed to have been released several months back, but a red tape snag prevented.

As soon as the coin is received, ASCAP will allocate it to writer and publishers members, principally the former. It will not become part of the next quarter's regular revenue checks, but will be disbursed separately.

As mentioned above, the major portion of it, about $450,000 will go to writers, the remainder to publishers. This is because the majority of foreign monies due pubs has already been paid through different channels.

At 79, Howard's Jackpot

At 79, Joe E. Howard is demanding a hefty salary boost because his song, "I Wonder Who's Kissing Her Now," hit the top rung of the Hit Parade Saturday (6). Already booked until January at $1,500, Howard wired his agent, Miles Ingalls, he wants $2,000 after that date.

A little while ago the vet vauder was working infrequently for around $750.

Ardrey's Unique 10G Per Year Script-Leasing De For MG's 'Mme. Bovary'

Robert Ardrey has just signed a writer contract with Metro that is believed to be unprecedented in film history. He's to do a screen treatment of "Madame Bovary," a public domain novel by Gustave Flaubert, for Pandro Berma production, and will lease it to the studio for 10 years at $10,0 a year. It's a one-picture deal.

(Continued on page 61)

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
'TWAS THE NIGHT BEFORE CHRISTMAS
ADESTE FIDELIS
GOD REST YE MERRY, GENTLEMEN
CAROL OF THE BELLS
HARK! THE HERALD ANGELS SING
OH LITTLE TOWN OF BETHLEHEM
JOY TO THE WORLD
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY
CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

Bert Granet Finds German Comics Give Razz to Our Occupation Job

By ABEL GREEN

Back from the Continent, where he supervised location shots for RKO's "Berlin Express," with actual backgrounds taken in Frankfort, Berlin, etc., producer Bert Granet is of the opinion that a film production could actually be financed for 5,000 cartons of cigarets. That's how important the American ciggie is in Europe, not merely as an item for barter but in actual purchasing power. Fine German actors—Granet recalls one who is doing a lead in the Berlin company currently presenting "Mourning Becomes Electra"—came to him and said he'd rather not get money, but preferred to be paid off in either a carton of cigarets, a CARE package ($10 U. S. value) or a pair of pants, which he needed sorely. Granet said he'd settle for the CARE package and the pair of pants, as a gesture from RKO, besides the actual stipend, but obviously his troupe could not engage in anything bordering on trading in American cigarets.

Merle Oberon, Paul Lukas, Robert Ryan and Bob Coote have leads in "Berlin Express," which will require some 50 more days of actual shooting in Hollywood, on top of the location stuff taken in Germany, but the postwar visit (by almost three years) to Germany left an indelible effect in more ways than one.

"Four Dictators Now"

Apart from the rubble and destruction, although Berlin is more cleaned up by now than the others, the attitude of the Germans to the Occupation forces is something to

(Continued on page 55)

HELPMANN IN SWITCH AS KATIE IN 'SHREW'

London, Sept. 9.

Robert Helpmann, actor-dancer-producer, who divides his time between legit and ballet, will be the star of next year's Stratford-on-Avon Festival. He'll make it the occasion for a theatrical stunt.

Helpmann will appear in an all-male production of "The Taming of the Shrew," playing the role of the femme shrew, Katherine. He'll also star in "Hamlet," possibly alternating with Paul Scofield, and in "King John." Three productions will be staged by Michael Benthall, Helpmann's associate in a recent management venture at the Duchess, London. During the Stratford season, Helpmann will continue his ballet career with guest appearances for the Sadlers Wells Ballet Co. at Covent Garden, London. He has just finished directing the choreography on the film, "Red Shoes."

With the current Stratford season closing, the operating loss is estimated at $40,000. The most successful production, financially, was Peter Brook's "Romeo and Juliet" presentation, with Rolf Gerard sets. Production will have a limited run in London in October and may later seen in New York.

Play of Talent Takes Flight All Over the Map

The beaten air path between New York's LaGuardia Field and Hollywood had its usual quota of heavy travel last week with dozens of stars tripping back and forth between Broadway and Hollywood & Vine.

Eddie Cantor aired to Chicago for a three-day United Jewish Appeal fund-raising campaign; James Stewart aired to the Coast; 20th-Fox actress Peggy Cummins flew in on an American Airlines plane en route to London; NBC's Ben Grauer planed in from two weeks in Tokyo; Molly Picon returned from a three-months' tour in South Africa; French actress Brigitte Barges, with 20th-Fox contract, departed for Paris via Air France; film stunt pilot, Paul Mantz, did his record flight N.Y. to L.A.; NBC's H. V. Kaltenborn returned after eight-week world tour.

Also [illegible] the airport: Vivian Blaine off to the Coast after returning from Europe last week; Lucille Ball back to film land and Howard Da Silva taking it easy.

From the French Academy of Motion Pictures this week came by way of Air France plane three Oscars to be presented to film stars Bette Davis and Gary Cooper with the film "Mrs. Miniver" receiving one. The awards will be presented by Charles Boyer this Friday (12) in L. A.

D. Maynor Involved In Caracas Color Bar Claim

Caracas, Sept. 2.

Dorothy Maynor, distinguished U. S. Negro soprano, was refused admittance to the Majestic, downtown hotel, when she arrived here for concerts in Caracas and Maracaibo, the Venezuela Concert Assn. charged.

Newspapers jumped on the hotel management, claiming the singer was refused admittance because of her color, and citing another instance where Todd Duncan, U. S. Negro actor-singer, also failed to get a room at the hotel. The singer was admitted to the Hotel Waldorf.

Hotel management said Miss Maynor arrived in town a day ahead of time, and they had no rooms. After the newspaper lambasting, the management offered Miss Maynor a room, but the singer said she was happy to stay where she was.

Freedom Train Set To Roll Auspiciously, Tees Off Sept. 17 From Philly

Freedom Train, which will tour the country carrying a payload of historic American documents as freight starts rolling from Philadelphia, Sept. 17, with the press, radio, legit and films geared to turn in one of the nation's biggest selling jobs of the fundamental precepts of U. S. democracy. Sponsor of the Train is the American Heritage Foundation, headed by Winthrop W. Aldrich and a board of trustees that's a miniature edition of "Who's Who."

Opening of the tour in Philly, which will bring the Train through 300 American cities, will draw a concentration of press, radio and newsreel facilities for national coverage. Although a four-network broadcast of the opening fell through, National Broadcasting System will broadcast the event. Newsreel companies are plannning a to organize compilation of clips on the Train tnto a documentary-style short for general distribution, while a flock film stars have been enlisted for recitation of radio plugs for American democracy. Bert Lytell, former prexy of Actors Equity, will represent the legit phase at Philadelphia. As the Train will move from city to city, more legit and films stars have pledged to chip in.

MAE WEST SAILS THURS. TO DO 'LIL' IN ENGLAND

Mae West and her manager, James Timoney, plus a couple of key actors, sail tomorrow (Thurs.) on the Queen Mary to ready a British touring (and ultimately London) production of "Diamond Lil," the play in which the actress appeared on Broadway 20 years ago. It will be the first time the show has been done in England.

Under the terms of a deal set last week by London's Harry Foster with the William Morris agency in Hollywood, Miss West's personal share of the production is around $5,000 a week. It was figured the British Government would permit her to take half of that amount out of the country. However, it's not known whether that setup still stands in face of the recent restrictions imposed on monetary withdrawals from England.

De Bergh Exits DOS

Joanna de Bergh, Dutch actress who has appeared on the stage in London and Paris, has obtained a release from her contract with David O. Selzuick in order to concentrate on legit. She has been in the U. S. about a year and has spent most of the time studying.

During the war Miss de Bergh was active in underground in Holland. Her husband died in a German concentration camp. She was under contract to Paramount before the war, but remained in Europe when hostilities broke out.

273rd WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1947"

El Capitan Theatre, Hollywood, Cal.

Coming soon, the most unusual picture ever made. KEN MURRAY'S Production, "BILL AND COO," in Trucolor. A Republic release.

8 U. S. Entries At Cannes Fest

Cannes, Sept. 9.

With some 20 countries including the U. S. participating, France's second International Film Festival is slated to get under way here Friday (12). Representing American film companies at the festival are Columbia's "Jolson Story," 20th-Fox's "Boomerang," Walt Disney's "Dumbo," Paramount's "Strange Case of Martha Ivers," Seymour Nebenzal's "The Chase," Universal's "Ivy," Warners' "Possessed" and Monogram's "It Happened on Fifth Avenue."

Method of selecting winners will be changed this year, according to the festival committee. Top pictures will be named by the visiting public by popular vote, which differs from last year's system of culling the "best" films by a hand-picked jury. Program, scheduled to run for 13 days, tees off in the newly-constructed "Palace of Festivals," with Mme. Vincent Auriol, wife of the President of France, presiding as chairman.

Palace, which houses an 1,800-seat theatre, is designed as a permanent structure for the furtherance of the film industry. Among those who are expected to attend the affair are Merle Oberon, Orson Welles and Maurice Chevalier. Following the preem Sept. 12, folklore show of the French provinces is scheduled for Sept. 14, Vienna Symphony Orchestra concerts will be held Sept. 20 and 21, Grand Gala of the French Broadcasting Co. is down for Sept. 24, while the festival winds up the next day.

Other films entered in the competition are Britain's "Mine Own Executioner," France's "Les Maudits," "Les Jeux Sont Fait," "Les Amants du Pont St. Jean," etc.; Italy's "La Figlia del Capitano," "Sperduti del Buio" and "Il Delitto di Giovanni Episcopo." Argentina has submitted three feature films, Austria one, Bulgaria three, India two, Mexico six, and Sweden one.

POWER'S RADIO STOPOFF

Dallas, Sept. 9.

Tyrone Power was here as a guest of Lee Segall, while en route to Africa in a converted DC-3.

The film star also spent time looking over station KIXL which he and Segall operate here.

Florence Bowled Over

Washington, Sept. 9.

If you can build a better bowling alley, the city of Florence, Italy, will welcome you with open arms.

Seems the official Tourist Agency of the city decided there is no finer bait to lure American tourists than a couple of high-class bowling alleys, American style. Unfortunately nobody there knows anything about kegling or constructing the polished chutes.

So the Tourist Agency has written to the Dept. of Commerce requesting assistance in constructing, equipping and operating the alleys. Commerce Dept. has put a note in its publication, "Foreign Commerce Weekly," inviting all interested to write directly to Italy.

'Variety's' Gridiron Oracle Goes Into That Preview Football Trance

By Harry Wismer

(Director of Sports, ABC Network)

As anyone who ever paid a buck for one of those little "pick four out of four" cards knows, it's no harder to guess the results of football games in advance than it is to boot home four straight long shots at Aqueduct.

But selecting football winners is one of the occupational hazards of broadcasting the games, just like pneumonia. After a while you get hardened to it, and you don't worry about it any more. If you're wrong, you're wrong. And if you're right, you remind people of it.

Anyway, there's one nice thing about picking the potential champions before this 1947 season gets under way. You can count on Natre Dame to keep you from looking too bad. I hereby crawl out on a limb constructed of reinforced concrete, and supported by cast iron beams, and proclaim to all and sundry that the Fighting Irish from South Bend will romp off with the mythical national championship this fall.

However, though you won't be able to guess it from reading the newspapers, there are other football teams abroad in the land this fall besides the powerhouse at Notre Dame. There is, to mention just one, a honey of a team at Michigan, sparkplugged by a chap named Chappius.

UCLA and So. Cal. in the West

In the Far West, you've got to look to UCLA to stay up near the top. Cal Rossi and Al Hoisch make the UCLAns a rugged crew. With backs like Mickey McArdle, Southern Cal will be no pushover, either. Among the independents, it's San Francisco and St. Mary's, with San Francisco holding the edge.

Rice Institute's canny Owls look like the class of the Southwest, one of the roughest football sectors in the country. Rice has a lot of talent and plenty of depth. You'll be hearing plenty about Rice's backfield ace, Huey Keeney. Texas, with Bobby Layne a surefire All-American choice, will be tough—and so will Clyde Scott and his Arkansas Razorbacks.

Louisiana State's Tigers, sporting more teeth than they've had since Huey Long was personally recruiting their talent, stand out in the Southeastern Conference. Y. A. Tittle is a back who'll go the route, and there are those who think the Tigers will romp to the Conference championship. That's a dangerous assumption, because in order to get there LSU has to get by such fair country football clubs as Alabama and Georgia.

North Carolina, paced by speedy Charlie Justice and Wally Pupa, should blanket the rest of the Southland.

Moving up the Eastern seaboard, it's Pennsylvania, in capital letters. George Munger's Quakers have what it takes, and they've got Tony Minisi, too. Size, experience, versatility, and reserve strength—Penn has all of it. They'll be hard pressed for Eastern honors by an eager-beaver outfit at the Naval Academy, and by Yale and Columbia.

Pro Lineup

Going on the assumption that the boys who play for pay checks generally stick close to form, you might think it would be less risky to guess the pro leagues—but that ain't necessarily so. The business football players are subject to the same psychological and physical hazards that confront the pink-cheeked collegians, and figuring what they're likely to do at any given time is strictly an occupation for a fortune-teller.

The National League's Western Division is murder this year. James Conzelman, the eloquent after-dinner speaker who doubles in brass as coach of the Chicago Cardinals, doesn't like it a nickel's worth but the fact remains that most of the alleged experts like his club for the title

Nobody, however, is running around making faces at the Chicago Bears, even if they did lose to the All-Stars at Chicago. George McAfee looks as though he'll come up with some fancy running this year, Sid Luckman is far from through, and that monstrous line of George Halas' is still intact.

It's getting to be a habit to handicap all the other Eastern Division teams in the NFL behind the New York Giants, but it's hard to look past Stout Steve Owen's well-drilled crew. The Giants have muscle to spare up front, where it counts, and plenty of boys who can move that ball

That eminent laundryman, George Preston Marshall, is conceding nothing to the Giants, however. He expects his Washington Redskins to ride home on Sammy Baugh's magic pitching arm. The Philly Eagles, getting tougher every year as Lex Thompson unlimbers his bankroll in search of a championship, are going to be right in there.

In the All-America Conference, the Cleveland Browns are great, but the San Francisco Forty-Niners, with agile Frankie Albert and brawny Norm Standlee for a nucleus, are plenty good and may have a lot to say about the Conference's Western flag.

Selections and odds start next week.

Maps Intl. Agreement On Freedom of Expression, Info for Pix and Radio

Washington, Sept. 9.

Draft of a proposed international agreement on freedom of information and expression, giving radio and films exactly the same rights as the press, was made public Sunday night (7) by Assistant Secretary of State William Benton. Draft was prepared from news, radio and film suggestions by a group working under Richard J. Finnegan, publisher of the Chicago Times. Benton suggested the idea.

Agreement provides that "information agencies" shall include radio and television stations and networks, and motion picture producing companies. Under its definition of "correspondents" would be "radio and television reporters, commentators and technicians ... newsreel and other documentary picture production personnel."

Correspondents for each signatory country would have "free ingress to and egress from the territories of the other for the purposes of carrying on the activities of their calling" and would be allowed to travel within the countries to all places and news sources available to correspondents of "the most-favored nation."

There would be no censorship of material except for national military security and this would have to be uniform for the correspondents of all nations. In case any copy was detained or censored, the correspondent would have to be notified immediately, with the reason for the action. Domestic libel laws of the various nations would prevail.

Finally, there would be set up an International Information Commission of members from the various signatories. The Commission would have full jurisdiction over all complaints and actions growing out of alleged violations of the treaty.

Cinderella Clicks For 3 Pitt Show Biz Tyros

Pittsburgh, Sept. 9.

New season has already started auspiciously for number of local hopefuls, with latest Cinderella story that of Carol Bjorkman, 21-year-old local department store mannequin who left town for New York to do some modeling just five months ago and has already landed a U-I screen contract. She'll make her debut as second feminine lead in Joan Fontaine's new picture, "Letter From An Unknown Woman." Gal was known here as Carol Burkman.

Another to get a break is Irving Barnes, colored baritone who has done considerable radio work around here. Picked at local auditions for a spot on Eddie Dowling's radio program last month, Barnes so impressed Dowling that he signed him to understudy the male lead in forthcoming production of "Our Lan'."

Still a third local to hit the big time is Eileen Letchworth Larson, who has modeled around here and also acted in several shows at the Playhouse.

EXHIBS VS. DISTRIBS RE TOP PIX

NO MORE UPPED PRICES--EXHIBS

There's a rapidly spreading exhibitor revolt against the growing distrib practice of boosting admission prices on top-budget pix. With every major company, possibly excepting Columbia, now considering or already decided on upping the scales for one or more of their super-productions, exhibs are currently labelling the trend as the most important problem confronting the exhibition end of the business. Number of important chains indicated this week that they would henceforth refuse to play films where hiking admissions is a preliminary.

Universal joined the parade this week when a company sales topper disclosed that U would set higher admissions for "Tap Roots," the Susan Hayward starrer which Walter Wanger produced for Universal distribution. Technicolor pic was made at a cost of $4,000,000, it's said, and the film is strong enough to warrant the higher tab. U was also reported mulling a similar practice for "The Senator Was Indiscreet" which has William Powell in the lead.

"Tap" is the first U pic marked for upped prices in many years. Other distribs considering the same move are 20th-Fox ("Forever Amber" and "Captain From Castille"); Paramount ("Unconquered"); United Artists ("Arch of Triumph"), and RKO ("Mourning Becomes Electra" and "Miracle of the Bells"). Warner Bros. is already playing "Life With Father" at higher scales while Metro has definitely decided on that course for "Green Dolphin Street."

Fabian's Attitude

While exhibs are chary on being quoted almost all questioned by

(Continued on page 22)

'GWTW' Encore Click Revives Selznick's Yen To Legit Musicalize It

Success of "Gone With the Wind" in its current fourth time around the nation's filmeries has revived David O. Selznick's idea of converting it into a Broadway musical.

Producer first thought of doing a Broadway show based on Margaret Mitchell's novel in 1942, when the second reissue of the "GWTW" film proved such a heavy grosser. Attempts by Paul O'Brien, then Selznick's attorney, to obtain legit rights from Miss Mitchell failed, however, and Selznick abandoned the idea.

With the film this year outgrossing its 1942 record, Selznick is again talking of staging the musical. Although it's not definitely known, it's believed that Miss Mitchell's reluctance to part with the rights may be based on the fact that she received only $55,000 for screen rights to her book, with the picture already having grossed more than $32,000,000. Selznick sold out his interest in the film to Metro several years ago.

SMALLIE EXHIB COPS 3 1ST-RUNS FROM CHAIN

Omaha, Sept. 9.

With many exhibitors and an interested segment of the public eyeing the situation, this week will tell whether a small but bold and chance-taking exhibitor can beard the big boys in this area and get away with it.

Ralph Goldberg with his 865-seat State is bucking Tristates with its three deluxers and 8,000 seats. In an unbelievably bold move, he bought three pictures from Metro, namely "The Hucksters", "Fiesta" and "High Barbaree" He is opening with "Hucksters" and a merry war has started.

Tristates slapped "Welcome Stranger" into the Orpheum, "Mother Wore Tights" into the Paramount and "Black Gold" into the Omaha, all pictures ordinarily set to dominate the town. But they're all coming in at once. The campaign on both sides has been terrific.

Economies, At Least For '47, Must Come Elsewhere Than From Prod. — Balaban

While the majors can make minor budget trimmings on productions already well on the way towards the cameras, indications are that pix slated for 1947 lensing won't undergo heavy axing. British tax crisis and resultant crippling of foreign revenue prospects occurred so suddenly that the studios aren't set to make early drastic readjustments in budget expenditures.

Position of Paramount, which is also symptomatic of the other lots, was summed up last week by Par's prexy, Barney Balaban. "There's nothing much that can be done by Paramount about cutting production expenditures this year," Balaban told VARIETY. "Our next seven or eight films are already lined up. As for next year, we must see how the situation develops before any decisions are made."

Par's economy cuts elsewhere must continue, Balaban said, "until our expenditures meet our income." Company prexy indicated that no deep slashes on Par's advertising and exploitation outlays are contemplated. "We're ready to spend whatever our pictures warrant on that score," he declared. "A few dollars one way or the other, depending on the film, won't matter."

Politicians OK Script

Hollywood, Sept. 9.

James Lane Allen's novel, "The Sword of Youth," will be filmed by grace of the city fathers of Lexington, Ky., who voted approval of the screenplay written by Zoe Akins.

Allen's will bequeathed the property to the city, and it required a city ordinance to okay the script. Understood the film is aimed as a starrer for Claude Jarman, Jr.

High Costs On 'Joan' Cools M-G; RKO Takes Over

Hollywood, Sept. 9.

N. Peter Rathvon has closed a deal for RKO to release "Joan of Lorraine" cancelling Sierra Pictures deal with Metro. The last two words of the title will be dropped. Ingrid Bergman starrer goes before the Technicolor cameras next Tuesday (16) at Hal Roach's studio. Sierra otherwise stands for Walter Wanger, Victor Fleming and Miss Bergman's indie company.

Understood Metro started to review the unusual investment and called in Wanger, Fleming and David Tannenbaum, their attorney, and requested the budget be shaved. Elimination of all but one battle scene still left the cost at $3,800,000 mark. Wanger then delivered an ultimatum for a decision.

Metro studio contacted Nick Schenck in New York and he said go ahead. By that time, Wanger had set the RKO deal.

Selznick Releasing Organization, instead of RKO, will distribute "Mr. Blandings Builds His Dream House," generally regarded as RKO product. Breakdown on the finances of "Dream House" shows that Selznick has a 60% interest in the property and RKO 40%.

BYRNES WEST FOR TOP BRASS PIX POWWOW

Washington, Sept. 9.

James F. Byrnes planes to Hollywood tonight (Tuesday) to work on plans for presenting the industry's case at the coming hearings of the House Committee on Un-American Activities. With him will be Joyce O'Hara and Edward Cheyfitz, of the Motion Picture Assn. Eric Johnston was originally scheduled to go along, but will still be in the hospital for some weeks because of his recent operation for bursitis.

At the time he was retained, Byrnes made plain that he will not testify before the House Committee at the hearings which start here Sept. 24. However, he will advise on strategy and also aid in the overall presentation of the industry's case.

In addition, he is expected to discuss two other matters with industry brass on the Coast—the foreign situation and the new production code on which he is reportedly working.

LEIGH JASON'S INVENTIONS

Sells Ashless Ashtray to GM and Working on Orderly Pocketbook

Leigh Jason, freelance director, is currently east to market a couple of inventions that he made as a sideline while on the Coast. One is a smokeless and ashless ashtray designed for theatres, planes and auto, and the other is a device that'll put some order in the chaos of a lady's pocketbook, patented under name of "Pack-a-Pocket." General Motors has already bought the rights to the ash tray.

Jason just finished "Out of the Blue" and "Lost Honeymoon" for Eagle Lion and has a deal with Universal-International pending. He returns to the Coast in two weeks.

Paris' Long Skirts Decree Catches H'wood Short on the Gam-Line

Hollywood, Sept. 9.

Long skirts, as decreed by Parisian fashion dictators, may mean nothing more to the average onlooker than a few inches less of visible gams, but to the motion picture industry they mean a financial threat. With millions of dollars tied up on unreleased films, some of them two or three years old, Hollywood producers are ready to declare a war of skirts against Paris. If the dictates of France prevail in this country, scores of high-budget productions may be hopelessly dated before their release.

Among the expensive productions threatened by the downward plunge of the hemline are "Desire Me," "Summer Holiday," "This Time for Keeps" and "10th Avenue Angel" at Metro; "Where There's Life," "I Walk Alone," "Road to Rio" and "The Big Clock" at Paramount; "Indian Summer," "Out of the Past," and "Tycoon" at RKO; "Gentlemen's Agreement," "Nightmare Alley" and "The Snake Pit" at 20th-Fox; "Dark Passage," "The Unsuspected," "Wallflower," "Night Unto Night," "The Voice of the Turtle" and "The Whiplash" at Warners; "The Lady from Shanghai," "Her Husband's Affairs" and "To the Ends of the Earth" at Columbia; and "The Lost Moment," "The Naked City," "Ride the Pink Horse" and "The Secret Behind the Door" at Universal.

Sheilah's Pic Diet

Hollywood, Sept. 9.

Gossip columnist Sheilah Graham is cast as a gossip columnist in "Champagne for Everybody," which Sam Coslow will make for United Artists release starting this fall.

That's why Miss Graham has been dieting so strenuously of late.

2d Labor 'Peace' Meet in Chi Set For This Weekend

Hollywood, Sept. 9.

A second labor peace meeting, this time with producer representatives joining with the International union presidents, has been scheduled for this weekend in Chicago. New huddle was instigated by Herbert K. Sorrell in a move to hasten a settlement without having to wait another month and half until the session scheduled for here Oct. 20.

Sorrell and his members, disturbed over the fact that Sunday's (7), Chicago peace meeting was adjourned with nothing accomplished until Oct. 20, contacted L. P. Lindelof, the painters' head, and William "Big Bill" Hutcheson, chief of carpenters, asking for speedier action. The two International prexies agreed to meet again either Friday (12) or Monday (15). Session will take place even though Richard Walsh, IATSE president does not appear.

Eddie Mannix expressed willingness to attend to thresh over problem of replacements that is preventing a return to work. There also is the possibility that Y. Frank Freeman will attend with Mannix. It's

(Continued on page 20)

STROMBERG BACK TO METRO? UA UNCERTAIN

Situation regarding Hunt Stromberg's continuance as a producer for United Artists appeared somewhat confused this week, with reports that he would return to Metro or seek another deal whereby he would eliminate the headache of arranging his own financing. This doesn't tie in, however, with the fact that Stromberg recently signed a new pact with UA calling for a maximum of three pix a year for three years.

It was reported also that the producer was about to close his New York office, which is headed by Lowell Calvert. Calvert declared yesterday (Tuesday) that he had received no notice of such a move.

National Boxoffice Survey

Biz Dips From Labor Day Peak—'Bachelor,' 'Tights,' 'Stranger,' 'Variety,' 'GWTW,' 'Father' Best Bets

Biz generally is tending to sag this session after the usual soaring trade of Labor Day week, but where the weather has turned cooler there are signs of the usual fall upbeat at film theatres.

"Bachelor and Bobby-Soxer" (RKO) again is pacing the field by a comfortable margin even though moveover or extended run in many key cities currently. It's the ace new picture in Indianapolis, tops in Louisville and big to strong in second week in some five or six key spots. "Bachelor" is okay $110,000 in seventh and final stanza at N. Y. Music Hall where it has just finished racking up the biggest money for that big house this year.

"Mother Wore Tights" (20th), which is comfortably seated in second position, is pacemaker in Los Angeles although on its second round. Film still is big in N. Y. at the Roxy, solid in Seattle and Chicago, big in Detroit but on mild side in Washington and San Francisco.

Others in the Big Six list are "Welcome Stranger" (Par), "Variety Girl" (Par), "Gone With Wind" (M-G) (reissue) and "Life With Father" (WB) in order of b.o. strength and playdates. Runners-up are "Desert Fury" (Par), "Kiss of Death" (20th), "Crossfire" (RKO), "Song of Thin Man" (M-G) and "Something in Wind" (U). Of these, "Fury" and "Crossfire" are showing the greatest promise this frame, both just starting to get around in key spots.

"Slave Girl" (U) is attracting some attention this week, being nice in Buffalo and fat on initial holdover Cincinnati round. "Carnegie Hall" (UA), which is doing nicely in L. A. in fourth week, is only okay in Washington and Seattle. "Wyoming" (Rep) is rated strong in K. C.

"Down to Earth" (Col), fancy in Chicago and terrific in Frisco, opens at the N. Y. Music Hall this week. "Dark Passage" (WB) teed off big in its initial engagement this season at the N. Y. Strand.

(Complete Boxoffice Reports on Pages 13-15.)

ONLY BIG ONES GET BIZ--PROOS.

Industry declarations on the need for production economies notwithstanding, it's the big pictures that have least felt the recent 10%-15% decline in boxoffice revenues and they should take the minimum trimming on expenditures. That's the sentiment of many sales biggies who fear the effects of indiscriminate budget cuts. They say that while the overall theatre business gives every sign of settling to pre-war levels, top bracket pix alone are holding to the smash highs registered during the war and in the sensational '46 stretch immediately following it.

"The really big pictures—that is big both in the money put into them and the way it was put in—are doing just as well as in 1946 before business fell off," one sales head said. "It's the near-misses that are hurting as well as the middle-bracket films. But where a picture grossed $3,000,000 to $5,000,000 and more in 1946, its equivalent is doing as well right now."

Sales toppers of various companies are citing figures on some of their current releases as chapter and verse to their contentions. At Metro, for instance, "The Yearling" and "The Hucksters" are used as prime examples. "Yearling" has crossed the $3,000,000 mark on rentals with less than half its playdates off the books. On "Hucksters" Metro's sales staffers figure an ultimate domestic

(Continued on page 22)

As a Merchant of Menace Rialto, N. Y., Exhibitor Decries B's Too Svelte

Arthur Mayer, operator of the Rialto, N. Y., is decrying the end of the horror picture. Virtual demise of the "Dracula" and "Frankenstein" type of screen fare has cut the average weekly take of the Times square palace of gooseflesh and shrill screams from $8,500 week to less than $6,500, according to its owner.

Rialto for years earned a reputation and a pleasant profit from the drop-in trade attracted by its screaming-meemie fronts. Portal of the house from week to week switched easily from a replica of a snake-filled tropical swamp to a cob-

(Continued on page 55)

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British Board of Trade Contacting D. C. on Compromise of 75% Duty; Much Depends on Yank Prod. in Eng.

London, Sept. 9.

With the Board of Trade stating specifically that the government has not closed the door to any suitable alternative to Chancellor of the Exchequer Hugh Dalton's 75% ad valorem tax, a ray of hope now gleams through the impasse. However, much depends upon a reply from the U. S. Government to a British proposal that American distributors will guarantee not to restrict in any way their previous policy of producing in studios here if Britain accepts an international film quota formula set out in a world trade charter which was completed in Geneva last week.

Under a tentative charter, drawn up by the Preparatory Commission of the proposed International Trade Organization, member countries will be able to formulate quotas to regulate the amount of playing time that theatres in their territory may give to imported films. It prohibits any other restriction (except those already in effect) but quotas. Pact fundamentally recognizes an exhibitors' quota and does not permit a distributors' quota.

American production in England has stemmed from Britain's distributors' quota which decrees that a certain percentage of U. S. film footage must be produced locally. Accordingly if Britain doesn't receive a guarantee of continued American film-making, there's small chance that its ITO delegation will revoke its decision not to vote in favor of the quota pact. Latter is also subject to international review before the ITO. Meanwhile the draft is slated for final approval at the ITO's Havana meeting on Nov. 21.

Otherwise Limited to 100 Films

Board of Trade, nevertheless, makes it clear that Britain's quota act is going ahead through the drafting stage and talks have been called between the Board and the British Film Producers Assn. to consider the problem of increased production. Consideration will be given as to how British theatres may manage on 100 home-made films annually if America's new product ban continues. Board of Trade makes it clear that the Government hasn't contacted the U. S. film companies but is working through Washington.

In other developments of the week a resolution for immediate Government aid to assist greater production in British film studios was made by the Assn. of Cine-Technicians at the Trades Union Congress which is now in session. Asking for nationwide union support to pressure the Government to grant building permits for new studios, the resolution also sought a guarantee of all-out aid in strengthening the domestic film industry.

The unions agreed to ask the Government to review the foreign film duty in light of possible future effects on theatre closures through a product shortage. Pointing up the latter was the statement of Arthur Deakin, chief of the Transport and General Workers Union, who declared, "We want the Government to take every measure to insure that the workingman's recreation is not strangled by any closing of theatres through lack of films."

Stanley Lawton, Novelist

Probably the first film exhibitor to write a novel, Stanley Lawton, former executive director of the B. S. Moss chain on Broadway, has completed "Her Secret World," slated for October publication by William-Frederick Press.

A modern love story with a prolog-background of the Civil War, the novel runs 416 pages and was culled by Lawton from his experiences in observing audience reaction to the story values in films. Lawton also served at one time as managing director of the old Keith-Albee music and stage productions for the Greater New York area.

Wallis Back on Coast

Hollywood, Sept. 9.

Hal Wallis has checked in at Paramount on his return from London for story confabs on "Sorry, Wrong Number" which will be his next at studio.

He is prepping two films this fall.

5 Hurt in Film Fire

Hollywood, Sept. 9.

Fire in a vault of the Harmon-Ising Pictures Corp. injured five and ruined thousands of feet of completed film.

Most seriously injured was Henry Donovan, film technician, who was treated for first degree burns.

Levey's European Prod. Plans, Perlberg's Sked; Many Pix Biz Returnees

Producer Jules Levey, who arrived in New York yesterday (Tuesday) aboard the Queen Mary after a five-week European trip, declared he expects to return to the continent in about six weeks to finalize production plans he has with undisclosed interests in Italy and France. Arranging for overseas distribution of his latest UA release, "New Orleans," on the junket, Levey visited France, Italy, England, Belgium, Holland and Switzerland also exploring production possibilities.

Levey emphasized that filmmaking budgets in France were highly uncertain but were in better shape in Holland and Belgium. He plans a short stay in New York then goes to the Coast.

William Perlberg, who'll receive producing credit on "Forever Amber," also was among the arrivals. Currently he's handling the production reins on 20th-Fox "Escape" which Joseph Mankiewicz is directing. Abroad for two months, preparing the film which is being made in Britain, he declared he'll hold confabs with studio production execs. He was uncertain as to just when he will leave for the Coast. Peggy Cummins, who co-stars in "Escape" with Rex Harrison, planed to Britain Saturday (6).

Other passengers were Cary Grant, the Lucian Ballards (Merle Oberon), Frederick Lonsdale and Elizabeth Taylor as well as Robert Ryan and Robert Coote, who appeared in RKO's "Berlin Express" with Miss Oberon. Picture was made on location in Germany. Others in cast, including Paul Lukas, Roman Toporow and Charles Korvin, arrived in New York yesterday (Tuesday) by plane. Producer Bert Granet returned a week ago.

Irv Lesser, Seymour Poe West to Huddle Producer

Seymour Poe, eastern rep for Sol Lesser productions, leaves New York for the Coast Sunday (14) for huddles with Lesser and v.p. Louis Hyman. Poe will be accompanied by Irving Lesser, Sol's brother, who has been associated with him since leaving the managership of the Roxy, N. Y., several months ago. They'll be gone about a week.

Lesser has been ill and the extent of his production activities in the future will depend upon his health. He'll continue at least, however, making the "Tarzan" series released by RKO.

Silverstone Back in U. S.

Murray Silverstone, 20th-Fox International prexy, returned to New York yesterday (Tuesday) aboard the Queen Mary after a two-month European junket to survey industry conditions and visit company exchanges in England, France, Sweden, Switzerland, Spain and Italy. He hesitated to make a prediction as to the ultimate outcome of the British tax situation.

Silverstone declared he would hold a press conference at the home-office today (Wednesday), and added that he had some "interesting observations" to make. While in Europe he installed William J. Kupper as managing director of the company in England, replacing the resigned Otto Bolle.

TAUROG'S 'BIG CITY'

Hollywood, Sept. 9.

Norman Taurog will direct Metro's "Big City," Margaret O'Brien starrer.

Joe Pasternak produces.

ANNOUNCING
THE GEORGE GIVOT SHOW
"Fifteen Minutes of Givot"
A new transcribed radio show featuring popular songs in the Greek dialect with comedy folderol.
BRUCE KNOX
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'Bobbysoxer' Nearly $1,000,000 in 7 Wks. At Radio City Music Hall

"Bachelor and Bobby-Soxer" (RKO) is winding up its seventh week at the N.Y. Music Hall today (Wed.), with about $20,000 under $1,000,000, making it the biggest money grosser of the year at the Hall and for any picture at a single N.Y. house in 1947. With a little better than $110,000 looked for this week, the Music Hall gross for "Bachelor" will be approximately $980,000. This is nearly $300,000 better than the previous high grosser, "Late George Apley" (20th), which went to $682,000 in its five-week run.

The Cary Grant-Shirley Temple starrer held close to $150,000 weekly the first four stanzas, holding up remarkably well as "Bachelor" has in key cities throughout the country. It fell off some in the fifth frame and the American Legion convention cut deeply into the usually big Labor Day week, with $134,500 taken in when about $140,000 had been anticipated.

Incidentally, "Notorious" (RKO), another Cary Grant picture, was making 1946 history just a year ago at the Hall. This opus racked up $1,130,000 gross at the Music Hall in eight weeks, one of the biggest ever at this N.Y. house. Picture also ran through Labor Day as "Bachelor" did but was not hurt by any American Legion convention.

Another big coin-getting and also an eight-week picture, "Jolson Story" (Col), followed "Notorious" into the Music Hall. "Jolson" registered $1,038,000 in its eight weeks, which included Thanksgiving week.

"Bachelor" is being supplanted tomorrow (Thurs.) by "Down to Earth" (Col).

'Stranger' Peak Grosser At N.Y. Par, 650G in 7 Wks.

"Welcome Stranger," which wound up its fifth week last (Tues.) night at the N. Y. Paramount, appears certain of being the biggest grosser of the year for the Par flagship. It sets a longrun record for 1947 with the launching of its sixth week today (Wed.). Bing Crosby-Barry Fitzgerald starrer is set to run seven weeks.

For the first five weeks, the picture grossed $474,000 and may hit $650,000 or a bit over in the seven stanzas. "Stranger" originally had been booked to run a maximum of only six weeks at the Paramount.

Film established a new summer record of $110,000 at the Par opening week, held to $104,000 in second session and held up to $93,000 even in fourth week although badly hurt by the American Legion convention and tieup of Times Sq.

Paired with Carmen Cavallaro band, heading the stageshow, picture ran close to "Going My Way" figures in its first five weeks. "Way" ran a record 10 weeks in 1944.

METRO'S REGULAR DIVVY

Regular quarterly dividend of 37½c. per share on common stock was declared last week by Metro's board of directors.

Divvy will be handed out Sept. 30 to stockholders of record Sept. 13.

N.Y., D.C., L.A. and Frisco Best B.O. For Rank's Prestigers; Stix Still Nix 'Em

Kicking off this week on its second year of operations, Prestige unit of Universal is figuring on a $1,000,000 minimum in total rentals for the stanza coming up. Outfit, created last August to handle British pix unsuitable for general distribution, funnelled 10 J. Arthur Rank films to U. S. screens during the year with almost all these pix currently making the rounds of sureseaters scattered through the country.

Indicating that British product still has rough going in the hinterlands, big money so far has come from a handful of the most populous keys, a Prestige official said. Best coin for the arty British imports was corralled from New York, Washington, Los Angeles and San Francisco. Half the entire take was derived from those four keys plus Boston, Philadelphia, Baltimore and Chicago, according to the exec.

Prestige is finding its chief outlets in some 300 art houses currently operating with varying success throughout the U. S., it's said. Unit has been fostering conversion of nabes to a straight art-house operation. During the first year exhibs in 15 medium-sized towns have made the switch.

Others Teed Off

Towns in which full-time sureseaters were given a starter during the 1946-47 period are Milwaukee, Buffalo, Houston, Seattle, Louisville, Columbia, Portland (Ore.), Oakland, Dallas, Oklahoma City, Tulsa and Utica. In Syracuse, Richmond and Omaha, exhibs are now testing the switch to a policy of British and foreign-language films. Changeover to booking imports has been pushed through by a number of circuits for weak-grossing houses including the Fox-West Coast chain, Interstate and Century circuits.

Top-grosser to date has been the Noel Coward opus, "Brief Encounter," which garnered strong critical approval. Pic has played number of major circuits including Loew's, F-WC and Interstate. Runner-up spot as a grosser is held by "The Overlanders," Aussie-made semi-documentary.

Lawrence J. McGinley heads selling with Lewis Blumberg assisting. Lawrence Audrain has held down the ad-pub spot.

Foy-Schenck's 'Noose'

Hollywood, Sept. 9.

Bryan Foy and Aubrey Schenck will take over "The Noose Hangs High," the Abbott & Costello starrer which the late Milton H. Feld was to produce for Eagle Lion.

Schenck will get the producer credit. Script being nearly ready, film rolls in six weeks.

Billy Rose's Column Trailerizes Would-Be GI-Exhibs for Arties

Universal's efforts towards promotion of art houses operations in the U. S. as one facet of its peddling of British pix has taken a new twist. Company salesmen have been instructed to act as theatre-construction advisers to newcomers wanting to enter the exhibition game in a Tinkers-to-Evers-to-Chance parlay.

New policy began as a result of a syndicated column by Billy Rose urging GIs and others to build or rent art houses as a surefire way of raking in blue chips. Showman-columnist Rose urged there was a brand new, profitable field open to the public in acquiring a small theatre and booking British and foreign pix in towns of 50,000 and over.

Rose has received over 200 letters to date from all parts of the country asking for detailed dope on invading the sure-seater field. Columnist turned over most inquiries to Universal's Prestige unit, distrib of J. Arthur Rank's artier product, for followups.

Prestige, in turn, is following through by forwarding the letters to U's exchanges with instructions that salesmen contact the aspirants and tip them off on the ways and means of getting their own houses.

U Moves Into New HQ In Tishman Bldg. Next Week

Universal makes its long-heralded trek to new homeoffice quarters in the Tishman bldg., corner of 57th street and Park avenue, N. Y., next Monday (15) after a string of postponements because of delays in completion of the new office building. In switching from Radio City, company takes over the third to 12th floors.

Top executive offices (J. Cheever Cowdin, Nate Blumberg, Matty Fox, et al.) will be on the seventh floor. Publicity and advertising department will locate on the fifth floor. Original plan to label it the Universal-International Bldg. is out—it remains the Tishman.

Completely air-cooled and plush offices will include a private-dining room for top company officials plus a series of inner circle very private eateries. In view of current stress on economy, no big hoopla is mapped but Maurice Bergman, eastern ad-pub chief, will stage a personal affair to fete the occasion.

MPF to Name N.Y. Head

A national trustee and a permanent area chairman for metropolitan New York will be elected by the local committee of the Motion Picture Foundation at a meeting called for Friday (12) at 11:30 a.m. Conclave will be held at the office of Max A. Cohen, head of the Cinema circuit, who's acting as temporary chairman.

New MPF officials will be designated by a committee of 17, who were slotted for preliminary organization work.

N. Y. to Europe

Peggy Cummins
David Lewis
Jim Timoney
Mae West

Arrivals from Europe

Lucian Ballard, Bob Coote, J. Cheever Cowdin, Cary Grant, Charles Korvin, Jules Levey, Fredrick Lonsdale, Paul Lukas, Burgess Meredith, Merle Oberon, William Perlberg, S. J. Perelman, Lennox Robinson, Robert Ryan, Murray Silverstone, Margaret Tallichet, Roman Toporow, Elizabeth Taylor, William Wyler.

N. Y. to L. A.

George Brown
Donald Buka
Eddie Cantor
Dane Clark
Howard Da Sylva
Virginia Field
Harry M. Goetz
Bert Granet
Leland Hayward
Skitch Henderson
Sigurd Larmon
Art Linkletter
Burgess Meredith
Mack Millar
Robert Mochrie
Arthur Schwartz
George Sidney
Jimmy Stewart
Pat Weaver
William Wyler
William B. Zoellner

L. A. to N. Y.

Eddie Aaron
Don Ameche
Howard Bay
John W. Byrne
Vernon C. Caldwell
Roy Del Ruth
Ernest Emerling
Marvin Faris
Norris Goff
Walter Gould
Sir Cedric Hardwicke
John Ireland
Speed Kendall
Leonid Kinsky
Angela Lansbury
Chet Lauck
Col. Nathan Levinson
Bill Lewis
Don Loper
Harold Mirisch
Thomas Mitchell
Donald Nelson
Donna Reed
Bill Rodgers
Frank Satenstein
Lizabeth Scott
Silas F. Seadler
Earle St. John
Brian Sullivan
Charles Vidor
Murvyn Vye
Sam Wanamaker
Charles Wilpan

PAR ALSO IN VIDEO WEB RACE

It's About Time

The picture business has been notorious in the past couple of years for acting after-the-horse-is-stolen. The sundry intra-U.S. investigations; the local taxation moves, enabling local communities to swell civic coffers 1-5% on top of the national 20% tax; the various publicity-seeking and red-herring probes—all these are climaxed, of course, by the 75% British tax rap. That there is every indication that it will become ameliorated in time is something else again.

Now comes the eastern Advertising Advisory Council's plan, chairmanned by 20th-Fox's Charles Schlaifer, to aggressively engage in an anti-smear campaign. That it's about time goes without saying. That it should have been done years ago—ditto. True, occasional attempts were essayed. It is hoped that this time the plans of Schlaifer's group and those being made by the Motion Picture Assn. will be continuing, broad and better thought-out than some of the quickie schemes of the past.

Now that the admen and publicists are intent on this anti-smear campaign, they should not overlook the alliance of the press and radio which, together with the screen, form the three major media of mass dissemination, information and education. So all right—call it propaganda. That's what it is. We trained an army and eventually won (sic!) a war on that sort of quick graphic education. We must now try and win back some of the challenged world markets.

Judicious ballyhoo can get over the fact that any foreign nationalistic embargoes on American films, for example, run the gamut from economic restraint of trade to being a form of arbitrary censorship since, most surely, this is a curtailment on the flow of communications, be it in book, kilocycle or cinematic form.

When any isms are spotlighted in Hollywood, this new machinery of challenging the maligner should be in a position for positive approach. When C. A. Lejeune in the New York (Sunday) Times, in a dispatch from London, expounds on the premise, "Can Piccadilly Do Without Hollywood?", or when the British press quizzically indicts America with the screamer "What Is Hollywood Doing to Our London Belles?", the pub-ad-and-bally boys should have the answer. *Abel.*

Wave of Color Pix as Possible Offset to Foreign Mart; Also 16m

Hollywood, Sept. 9.

Frenzied activity to hypo the domestic market, in order to make up for revenue lost through embargo on exports to Britain, is sweeping filmdom. Attention is focused on color and the 16m field as the most likely means of upping the b.o. take at home.

Accelerated demands by studios on the two big indie tint processors, Technicolor and Cinecolor, for more color commitments is reported, in addition to increased activity by Republic in use of Trucolor, that studio's own process. Rep alone is making 16 features and four cartoons in color for 1947-48, as against nine in 1946-47. Surveys show that returns on tinters have gone as high as 35% over black-and-white. Potentialities of color, despite continued desperate shortness of equipment, is demonstrated by Columbia's prognostications that each of Gene Autry's next five for that studio, all in Cinecolor, will double grosses of first, which was black-and-white.

RKO is leading the field in 16m activity, having just made current releases available for schools, colleges, camps, summer resorts, shut-in institutions (hospitals, sanitariums, prisons), six months after first-runs. RKO conceived the idea as a strong source of profit, indicated by their releasing setup for the narrow-

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LLOYD REFILES 800G SUIT VS. UNIVERSAL

Hollywood, Sept. 9.

Harold Lloyd has refiled his $800,000 damage suit against Universal and two writers, charging copyright infringement. Suit, filed in the Federal court, asserts U's "She Gets Her Man," released in 1945, is based largely on Lloyd's film "Welcome Danger," made in 1929. It also charges sequences were lifted from another Lloyd film, "Professor Beware."

A previous suit, making the same charges against U, was recently dismissed by consent. Current suit asks $150,000 profit allegedly lost to "Danger" by infringement, $200,000 general damages and an additional $400,000 for estimated 8,000 showings of "Gets Man."

Billing

Omaha, Sept. 10.

On the marquee of the State, Hastings Neb.;

Double Feature
One Good Show and One Stinker

Techni Jam Hits 8 M-G Releases

Metro's plans for a stepup in the number of monthly releases have been temporarily stymied by a new jamup at the Technicolor studios on the Coast. Eight of the company's list of films already completed or in various stages of production are in color, but because of the Technicolor situation, some won't be ready for release until the middle of next year.

Illustrating the processing bottleneck at the Technicolor plant is Metro's "Kissing Bandit," forthcoming Frank Sinatra starrer. Film was completed two months ago but won't be ready for release for another three or four months because of the holdup in print delivery. Under the new system of releasing films simultaneously in 300-400 situations throughout the country, it's necessary to have more prints on hand before a picture can be sold. Right now, it's impossible to get delivery on Technicolor prints.

Prints on Metro's "Unfinished Dance" are already in the company's exchanges so that delivery won't be held up on that one. In addition, though, Metro has coming in color

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Ulric Bell Vice Fields

Ulric Bell, heretofore special assistant to 20th-Fox ad-publicity chief Charley Schlaifer, has been named 20th's eastern publicity manager, succeeding Jules Fields. Latter resigned Friday (5) after four years in the position.

Fields, who served in the field exploitation department of 20th before being promoted to New York, is expected to form his own publicity organization.

VYING WITH AT&T, WU ON NY-CHI TIE

Chicago, Sept. 9.

Paramount appears to have joined the race with the American Telephone & Telegraph Co. and Western Union to establish the first television link between the east and the midwest. Extent of Paramount's operations in that direction was indicated last week when information leaked out that the organization had already ordered equipment for relay towers between New York and Chicago.

Paramount's relay engineering operations and chartings have been and are being carried out under the close direction of Capt. Bill Eddy, managing director of WBKB, B & K's video station here. Eddy, who has three planes equipped with radar and field measuring instruments at his disposal, has been making weekly trips to N. Y. via different routes, laying out the primary route for the relay towers and also a secondary setup that could be used as an auxiliary link in the event of power or equipment failure.

Other Links

The N. Y.-Chicago series of relay towers would be the first of two links that Paramount has on its tele agenda. The other link would extend from Chicago to Hollywood, where Paramount has its other video outlet, KSTL. Eddy's planes have also been making survey trips west.

Paramount expects to have its east to midwest towers completed by the first of the year. When queried about details last week Eddy declined to say any more except that his three planes were equipped for measuring wavelengths.

Chicago advertising agencies have received intimations from WBKB that Paramount expects to bave a television network in operation between N. Y. and Chicago at least by next summer. The agencies have been advised that national advertisers who have contracts with WBKB when the network is announced will be treated as franchise holders and they will have priority on spots they desire over the bids of any new advertisers. Affiliates of the web will be informed that present WBKB clients have first call on network time. Agencies also understand that network commitments will control the time allotments on station as they affiliate with the Paramount link.

Schoenstadt's Chi Nabe Wins Day-Date With B&K; See Another Case Settled

Chicago, Sept. 9.

Piccadilly, southside lead house of the Schoenstadt chain, has obtained clearance on Paramount film released in Chicago. Under an out-of-court settlement of a suit, which was dismissed by Judge Philip Sullivan in federal court, the Piccadilly will play Paramount pix day-and-date with Balaban & Katz's Southtown. Operator of the Piccadilly had in anti-trust action asked for over $600,000 in damages and an order restraining B&K, Par and other major distributors from allegedly discriminating against that theatre on booking dates.

The other defendants in the suit had entered in similar settlement months ago. Clearance agreement as far as Paramount was concerned had been held up pending the return of John Balaban, of B & K, from Europe. Balaban got back this week.

Myles Seely, counsel for B & K and the major film distributors, denied in a brief filed here last week that defendant companies and the motion picture house chain had discriminated against the Deluxe, local nabe, on product. Suit, filed last month by northside small seater, claimed that majors and B&K had conspired, through the Chicago system, to monopolize pix and establish runs and admish prices. It is hinted that an out-of-court settlement may be reached before case is brought to trial this fall.

'Amber,' 'Castile,' Along With 'Tights' And 'Kissing,' Figured to Put 20th In Strong Cash Position Pronto

Hopes of 20th-Fox execs to pull the company out of its present short cash position are riding on "Forever Amber" and "Captain from Castile." Should the pair of top-budgeters live up to official expectations, it is hoped that the company will have to dig no further into that $25,000,000 bank credit arranged last week than the $5,000,000 already received.

"Amber" and "Castile" together have some $10,000,000 of Fox coin tied up in them. They are, in fact, part of a string of seven pix to be released by the company between October and January that represent a production investment of $24,000,000.

By coincidence, the lineup of heavy-budgeters has been in work at the studio during the period of boxoffice recession that started early last spring. By further and more unfortunate coincidence, 20th during that period has suffered a particular dearth of b.o. heavyweights.

The combination of tremendous outgo on "Amber," "Castile" and the other films and the abbreviated intake in film rentals and b.o. receipts makes it apparent why the company finds itself short of cash and in need of the new loan. Fox is not unique in any way, however, in arranging the bank credit, since every other major producing company has already obtained such a loan.

An upturn is seen, without a

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But What About the Pop?

San Francisco, Sept. 9.

When the Academy passes out the "Oscars" come next winter, let not the discoverer of the noiseless popcorn bag be dismissed without recognition. For film fans have Irving M. Levin, district manager of San Francisco Theatres, Inc., to thank for introducing a crackle-proof bag whereby patrons can munch away without fear of competing with the soundtrack, intentional or otherwise.

Popcorn sales are now soaring, says Levin, and goodwill galore has been garnered. Although the bags cost seven times as much as the standard ones, the theatre exec emphatically states they're worth it. Payees echo the same comment.

20th Joins WB In RCA Co-op on Tele

Hollywood, Sept. 9.

Spyros Skouras, 20th-Fox prexy, Frank M. Folsom, RCA exec veepee in charge of the Victor Division, have jointly announced a deal for research in large-screen television for use in the film industry. Project will center in Fox Movietone Newsreel Studios, N. Y.

A similar program of joint research is being carried on by Warners and RCA at Warners' Burbank studio.

Col. Levinson East

Col. Nathan Levinson, head of the sound and technical department at Warner Bros. studios, arrived in New York Monday (8) for consultation with RCA Victor engineers in connection with WB theatre television experiments. He left yesterday (Tuesday) for RCA's plant in Camden, N. J., and is also planning a trip later this week to Eastman-Kodak in Rochester.

Before leaving for the Coast, Levinson is expected to attend theatre television demonstrations at the convention of the National Assn. of Broadcasters in Atlantic City next week.

COLUMBIA TO DISTRIB BOGEAUS' 'LULU BELLE'

Hollywood, Sept. 9.

Benedict Bogeaus closed a deal with Columbia for the release of his forthcoming picture, "Lulu Belle," slated for October filming at General Service with Dorothy Lamour in the top role.

Bogeaus' releasing contract with United Artists calls for two pictures annually, with the right to make one outside deal. He has completed "Christmas Eve" and "A Miracle Can Happen" for UA this year.

Metro Plots Early Lensing Of 4 More Prize Novels

Hollywood, Sept. 9.

Following favorable previews of "Green Dolphin Street," Metro is rushing four more of its prize winning novels into production, hoping to complete them within the next year.

Othr prize stories are "Before the Sun Goes Down," by Elizabeth Metzger Howard; "Return to Night," by Mary Renault; "Raintree County," by Ross Lockridge, Jr., and "About Lyddy Thomas," by Marietta M. Wolff.

Execs Mark Time As Liberty-Par Amalgam Gets Treasury Stall

With Liberty's deal for amalgamation into Paramount still unapproved by Treasury Department tax execs, none of the four Liberty partners has as yet reported to Par for assignment. Three have been working at other studios and the fourth member of the quartet has been vacationing abroad.

Frank Capra and Sam Briskin are engaged at Metro on "State of the Union," while George Stevens is at RKO as exec producer and director of "I Remember Mama." William Wyler returned to New York yesterday (Tuesday) from a three-month motor trip through Europe.

Although the four-month delay in approval of the Paramount-Liberty deal by the Treasury is considered somewhat unusual, the Department would give no indication when queried this week that an okay was or was not coming. Lawyers handling the matter for Liberty said simply that the delay was normal.

Wyler declared yesterday upon his arrival aboard the Queen Mary that "we're waiting for the Treasury's approval. Until we get it the deal is immobilized. Frankly, it's a bore marking time. We don't know where we stand and can't make a move."

Regarding future plans, Wyler stated "Sister Carrie," based upon Theodore Dreiser's novel, is definitely on his schedule, although he might not do it for a year or two. He expressed great satisfaction with his three-month motor trip, in which he visited England, France, Germany, Switzerland and Italy. He said such a tour "would do a lot of good for a lot of people who think the world revolves around Hollywood—because it doesn't."

Wylers return to Hollywood the end of the week.

Mochrie's Schary Huddle

Robert Mochrie, RKO's veepee in charge of sales, planed to the Coast Monday (8) for one week of huddles with Dore Schary, company's studio chief. Mochrie will plan sales strategy for six pix which RKO will release within the next month.

Walter Branson, RKO's western division manager, pushed off last week for a three-week tour of his territory.

SPG and SOPEG Call on Other Unions In Move to Counteract N. Y. Layoffs

With all the majors taking measures to cut down the operating nut, an additional 75 white collarites fell under the economic scythe in New York home offices of five film companies this week. According to the prevailing opinion in both industry and labor circles, more layoffs are expected to be made in the coming period unless a sharp uprising occurs in the domestic and foreign revenue picture.

Moving to counteract the layoffs, Screen Publicists Guild and the Screen Office & Professional Employees Guild, both CIO affiliates, have issued a united front call to other employees unions in New York, including the International Alliance of Theatrical Stage Employees To date five IATSE locals, including projectionists film lab technicians, film editors, shippers and exchange workers, have responded favorably to the call. Initial conferences of both the CIO and American Federation of Labor groups will be scheduled within the next several days.

Ask MPIC Aid

Simultaneously, SPG and SOPEG have requested the Motion Picture Industry Committee, formed by the companies at the conclusion of the last negotiations with both unions, to convene immediately go over the entire situation. Under a clause of the union agreements, the industry committee, comprising top industrial relations consultants of all the companies, is being asked to adjudicate "a claim by the union that the companies have abused the right to layoffs for economic reasons."

Both unions also plan to continue demonstrations before the home offices and theatres owned by the majors which have discharged employees. In addition, the unions have allocated a "substantial" sum for newspaper advertising to bring their viewpoint before the public. (N. Y. Times, which ran one SPG-SOPEG ad two weeks ago, turned the second one down on the basis that it was "scare" copy.) Circulars will also be distributed in front of nabe theatres.

Meanwhile, Leon Roth, SPG prez, declared that upcoming negotiations

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Hardie Meakin Now Also Washington Rep For the RKO Studio

Washington, Sept. 9.

Hardie Meakin is now handling double chores for RKO in Washington. Meakin, who's managing director of the RKO Keith theatre and D.C. rep for all the RKO circuits, will henceforth officially act also as studio rep for the company in the capital. Latter post, incidentally, is one he's been doing unofficially, on and off, for the past 18 years while simultaneously running the RKO deluxer.

RKOer, however, was officially named to the post as result of the acquisition by Warner Bros. of the RKO Pathe newsreel. George Dorsey, Pathe newsreel rep stationed in D. C., had the role officially for the RKO Studio, but he's now handling it for Warners under the change in ownership.

Meakin is well know in showbiz since he served as chief barker for the Washington Variety Club in 1941 and has been on the club's board for the past five years. He's also frequently been a valuable all-industry contact in Washington while straightening snarls with Government officials.

His two sons were in the armed services during the war. One, an ex-Navy man, is now in pre-med at the Bullis School; the other came out a major. Meakin at one time was head of VARIETY's Washington Bureau for nine years.

KLINE SUIT DISMISSED BUT HE GETS $7,500

Los Angeles, Sept. 9.

Wally Kline's breach of contract suit against Romay Pictures was dismissed by Judge Charles Burnell in L. A. superior court, but Kline was granted a conditional award of $7,500 because he had been commissioned to write a script for the film, "Return of Rin-Tin-Tin."

Condition is that Kline renounce all rights to the script he wrote.

Russell Aide to Crown

Dan Russell, transferred by Samuel Goldwyn last week from the studio press department to the New York office, will serve as aide to foreign salesmanager Alfred Crown. Russell joined the Goldwyn staff a few months ago to do foreign publicity. His new duties will combine overseas selling with flack work, in a Goldwyn move to conserve expenses.

Crown, who has been in Europe for the past five weeks, is due back in New York next Monday (15).

Studio Payrolls Cut 30%, or 7,200

Hollywood, Sept. 9.

Gradual decline in studio employment during the past year resulted in a drop approximately of 7,200 from payrolls, according to industry sources. It's a 30% dip, brought on chiefly by withdrawal from abnormally high wartime employment, and secondarily by the British tax.

Studio employment normally runs 24,000 but is down now to about 16,800. Layoffs mostly are the craftsmen.

Film Pay Hits New High

Sacramento, Sept. 9.

Hourly workers in the film studios drew an average weekly wage of $109.67 during the month of July, a new high in the motion picture industry, according to the California Labor Statistics Bulletin.

Although the weekly paycheck was higher, there were less hourly workers on the payrolls. July average was 42.4 hours a week at $2.59 an hour. In July, 1946, the rate was 46.5 hours at $1.86 an hour.

Metro's 5 Regional Sales Meetings as Followup To Top Echelon Confab West

Metro division sales managers will hold two-day regional conclaves with their assistants, district and branch managers beginning tomorrow (Thursday), as a followup to the week's meet of company sales toppers and studio executives on the Coast. Regional meets will be held in the five division headquarters, including New York, Pittsburgh, Chicago, New Orleans and San Francisco.

Sales veepee William F. Rodgers presided at the Coast huddles, which were participated in by assistant sales chief Eddie Aaron; short sales manager, William B. Zoellner; production chief Louis B. Mayer and other studio executives, and the five division managers, including John P. Byrne, John J. Maloney, Burtus Bishop, Jr., Rudy Berger and George A. Hickey. Group outlined sales policies and merchandising techniques on eight top forthcoming pictures and also viewed all completed product at the studio. It was the first major sales meet held by Metro on the Coast within the last 15 years.

Conclusions reached at the Coast conclave will be passed on to the district and branch managers in the regional meets. Latter, in turn, will inform their local staffs of new developments in production and sales activities.

N. Y. Boothmen and Chain Ops Still Deadlocked

Still deadlocked after more than four months of negotiations, projectionists Local 306 and circuit heads of the RKO, Loew's, Warner and Paramount circuits have scheduled another meeting for tomorrow (Thursday) to iron out an agreement. Major bone of contention is the union's demand for a 34% wage increase and a 5% welfare fund.

Negotiations are being rushed to beat the Sept. 21 deadline set by Local 306 leaders after it agreed to postpone strike action originally set for Sept. 1. Such a walkout would tie up most of the Broadway firstruns including the Roxy and the Music Hall which are involved in the current talks.

Film Editors Elect

Hollywood, Sept. 9.

William Hornbeck, elected without opposition, was installed as president of Film Editors Local 776, IATSE, for one year.

Other new officers are Frank Gross, veepee; Robert Joseph, secretary; Harold McGhan, treasurer, and Roy Livingston, sergeant-at-arms.

UA's $25,000 W'kly Save on Overhead

Directive of United Artists board last week requiring management to slash expenses by 25% will save the company about $25,000 weekly, it is figured. UA has started an economy campaign—which cost some 30 employees their jobs—even before the board's order and no further firings in domestic departments will take place, it is understood. Additional savings to make up the 25% will be via the shaving of other expenditures.

Foreign department is about to go through the rigors of economy. Two translators in the press department have been given their notice and about 20 other employees are reported getting axed at the end of the week.

An aspect of the economy campaign that came to light this week is cancellation of the transfer of Ralph Cramblet from the Minneapolis exchange to district managership in Chicago. Latter spot has been open since Rud Lohrenz quit recently after buying an Illinois theatre. Plan now is to leave it unfilled to save coin, with the Chi branch manager reporting directly to the division manager, rather than through the district manager.

Company has also not replaced Ching Allen, district manager working out of St. Louis, who died recently. In New York there is no branch manager. Jack Ellis combining duties of branch and district manager.

Directors also discussed last week a plan for joint UA-British production in England, based on a report sent by Arthur W. Kelly, exec v.p., who has been overseas the past four weeks. Discussion was of the possibility of producing a series of nonquota pix for worldwide distribution, jointly financed by UA and "one of Britain's top industrialists," whose name was not revealed. No steps were taken by the UA board, with the deal far off and very much only talk as yet.

Agenda was not completed and directors will work on it at another session slated for Friday (12).

AA's Big Injun Chief Bally on 'Gold' Pays Off

Allied Artists is having encouraging results from its special exploitation for "Black Gold," now in release, and the company also plans a similar campaign for the King Bros.' "The Gangster" scheduled for November distribution. Firm veepee Harold Mirisch, who conceived the "Black Gold" promotion, arrived from the Coast this week to set up ideas for "Gangster."

For "Black Gold's" ballyhoo Allied Artists has been using for the past two months two troupes of Cheyenne Indians which have covered more than 100 towns in behalf of the film. In their nationwide tour, made in station-wagons and trailer-truck, the Indians set up their own tepee villages in the average small town. Schedule usually calls for a parade to the City Hall, where the mayor is inducted as a chief in the tribe plus radio, newspaper and other tieups. Units are booked up until the first of November and the redskin road companies, after hitting Michigan and Wisconsin, are expected to head south. Switch to warmer climes is prompted by the fact that life in an outdoor tepee becomes a bit chilly in Wisconsin's Novembers even though the occupant, may be a hardy Cheyenne.

Raft Standin Now Prod

Hollywood, Sept. 9.

George Raft's standin, Neil Collins, was upped to production executive in the indie company recently organized by Raft and Samuel Bischoff.

First chore for Collins in his new status will be on "Morocco," to be filmed in North Africa, starting late in October.

Public Dis-service

"America's Town Meeting of the Air" broadcast Tuesday night (2) over ABC was a disgrace. It not only failed to shed any light on the topic, "Is There Really a Communist Threat in Hollywood?", but it actually obscured the issue with a shocking assortment of irresponsible charges, reckless smearing of reputations, appeals to religious bigotry, personal abuse and what amounted to street-corner brawling.

It was not enough for George V. Denny Jr., the moderator, to be obviously embarrassed and exasperated at his inability to curb the excesses. He and the other Town Hall and network officials will do well to exercise greater discretion in the selection of topics and speakers henceforth. They cannot evade their responsibility for such abuses of democratic free speech. (As it happened, the N. Y. Herald Tribune, in its regular coverage of the broadcast the following morning, Sept. 3, seemed to indicate by its careful editing that it deplored the extremes of the controversy.)

Only one of the four participants in the discussion emerged from it with any sort of dignity. He was Emmet Lavery, president of the Screen Writers Guild, who except for two or three instances when he had been subjected to the most extreme provocation, avoided personalities and devoted himself to reason. But since the positive side offered no concrete facts or examples to support their charges, Lavery was handicapped in arguing the negative (for it is naturally difficult to prove something DOESN'T exist, except by refuting argument or evidence that it DOES).

There is little point in reporting in detail most of the things said on the broadcast. Lavery indicated to the satisfaction of an impartial listener that he is not a Communist or a party-liner himself (he explained that he is a devout Catholic), that he knows of Communists in Hollywood but believes they do not constitute a real threat, and that he knows what he was talking about. The other participant for the negative was actor Albert Dekker, who gave a bombastic "performance" of irrelevant generalities, wild statements and personal accusations. Taking the positive side were Mrs. Lela Rogers, mother of Ginger Rogers, and Jack B. Tenney, California State Senator, who has a dubious reputation for his Red investigations in Hollywood. Town Meeting officials used them on the broadcast after any more recognizable Hollywood names refused to participate.

At any rate, Mrs. Rogers and Tenney joined in smearing the names of various writers, actors and others—none of whom had any opportunity of defense or reply. Both used the most inflammatory appeals to mass prejudice (Tenney repeatedly resorted to religious bigotry in referring to Laverty's Catholic faith), used extravagant and unsupported generalities, indulged in name-calling, audience-baiting and various other rabble-rousing tactics.

A libel suit has already grown out of the episode (see separate story, Page 2). Town Meeting and the ABC network owe a pledge of a greater exercise of public responsibility in future. *Hobe.*

Unique Angle of Radio Delivery In Libel Suit vs. Mrs. Lela Rogers

Libel suit for $1,000,000 damages has been brought against Mrs. Lela Rogers by Emmet Lavery, the scenarist-playwright, and Martin Gosch, legit producer. The action, filed yesterday (Tues.) in Los Angeles Superior Court by attorney Max Fink, is based upon statements allegedly made by Mrs. Rogers on the "America's Town Meeting of the Air" broadcast Tuesday night (2) over the ABC network, originating in the Philharmonic Auditorium, Los Angeles.

Lavery, president of the Screen Writers Guild, participated in the broadcast, taking the negative in a discussion, "Is There Really a Communist Threat in Hollywood?" Mrs. Rogers, mother of actress Ginger Rogers, argued the positive side in a bitter four-sided wrangle involving name-calling and Red-smearing of various screen writers and actors, most of whom were not present. Others heard on the broadcast were Albert Dekker, actor, negative; Jack B. Tenney, California State Senator, positive, and George V. Denny, Jr., moderator. Lavery's and Gosch's suit claims that Mrs. Rogers referred, though not by name, to Lavery's forthcoming play, "The Gentleman from Athens," which Gosch has slated for production, as Communist propaganda. Tenney is not named in the suit, as he did not refer to the play.

According to Gosch, as a result of Mrs. Rogers' charge, $46,500 of promised backing for the production has been withdrawn. He added that at the time of the broadcast he had obtained $65,000 of a desired $75,000 financing, but that he could have done the play for $65,000 if necessary. However, he said, he must now raise enough additional coin to cover the defaulted $46,500, or else postpone production indefinitely. He has only the next couple of days to do it, as he was slated to post an Equity bond and make advance payments for set construction, costumes, etc., by yesterday, as well as pay advances on theatre contracts. The show is scheduled to go into rehearsal Sept. 29 for engagements beginning Oct. 23 in New Haven and Oct. 27 in Philadelphia, preliminary to the Broadway opening. Sam Wanamaker is signed to direct, Ralph Alswang has designed the settings and the title part is to be played by Anthony Quinn, son-in-law of Cecil B. DeMille.

Want Air Rebuttal Time

Meanwhile, Gosch and Lavery have requested the ABC to give them 15 minutes of network time to answer Mrs. Rogers' attack on the

(Continued on page 22)

Pennsy Sunday Pix Vote

Easton, Pa., Sept. 9.

Residents of Nazareth, near here, will vote Nov. 4 on Sunday pix. A petition to place the question on the ballot was presented by George C. Meeser, manager of a theatre in the town.

Nazareth is one of the few towns in this section without Sunday films.

Detroit's Mass Pool Revivals of 'Grapes,' 'Road' a Socko Payoff

Detroit, Sept. 9.

An experiment at mass exhibiting of reissued top films has proven so successful here that its sponsors call it the salvation of the independent neighborhood houses. Paul Broder (Broder Theatres) recently induced three other circuits to put houses in a pool with him to form a 10-house bloc for the mass showing at increased prices of "Grapes of Wrath" and "Tobacco Road." A 300% increase in normal business was reported, so Broder set up a display ad campaign and persuaded the houses to increase their prices.

The net result was a $6,000 film rental to 20th-Fox, on percentage, and such a heavy increase in business, Broder said, that many of the nabes had long lines of standees. Because of the success of the venture film companies which snubbed Broder originally are now anxious to "cooperate," Broder declared.

In the pool, in addition to Broder's own theatres, are two houses from each of the Krass, Krim and Midwest Circuits. All are 1,000-seaters or over.

BASSON SET TO OPPOSE 306'S GELBER IN DEC.

Joseph Basson, former prez of projectionists Local 306 and currently a Coast rep for the International Alliance of Theatrical Stage Employees, is reported ready to make a comeback try against Herman Gelber, Local 306's incumbent prexy, at the union's election in December. Top execs of the IATSE are giving tacit support to this move since they regard Basson as being closer to the international's overall policy.

Basson was defeated by Gelber for Local 306 leadership several years ago after a hot inter-union fight.

PRODUCT PLANS TOP 1946 LEVEL

U Says It's Pioneering for Entire Biz In Reducing 'Unreasonable' Clearances

Universal is determined to push its campaign to reduce unreasonable clearances and will sell away from first-run accounts, if necessary, company sales topper declared this week. U has already initiated its new policy in a few scattered spots, but so far hasn't encountered stiff exhibitor opposition to its clearance-slashing program.

"If a first-run exhibitor refuses agreement on a reasonable reduction in clearance, we'll go elsewhere, even if it means taking action against an old account," U exec said. "There's always a competitor to deal with.

"The situation in New York is perfectly satisfactory because the second-run circuits plays films almost immediately after the Broadway run is over," sales staffer added. "But in many other parts of the country there are clearances varying from 50 to 60 days, and that's far too long a period. We're carrying the ball for the industry—there must be steps taken to speed up liquidation of films."

Universal has taken the action, it was explained, to insure speedier return on production investments. Otherwise, it as well as other companies would be forced to either reduce production outlays or borrow cash to carry on. Added factor, it's said, is the feeling that speedier playoffs would mean better boxoffice performances for most pictures.

(Continued on page 18)

B'way Theatre Shuttered Anyway So UA Defies License Dept. on 'Outlaw'

United Artists is taking a "what-can-we-lose?" attitude in defying the City of New York by opening Howard Hughes' "The Outlaw" at its Broadway theatre tomorrow (11). House is shuttered anyway because of lack of product, which makes the chance of License Commissioner Ben Fielding slapping a padlock on it a worthwhile gamble.

The Jane Russell-starrer has never played New York because of a threat by Fielding to revoke the license of any house showing the film. It was slated to day-and-date at the Republic, Gotham and Rialto theatres on Broadway last Oct. 26, but owners of the houses backed down under Fielding's threats.

Broadway theatre has been unlighted for the past six weeks, after about four months of unprofitable operation by UA. Company has a year's lease on it from the Shuberts at about $5,000 a week. It was acquired last spring to open Charles Chaplin's "Monsieur Verdoux."

Being situated at 53d street and Broadway, somewhat off the Times Square beaten path, UA figures that only with an exceptionally heavy marquee attraction will it draw audiences. "Outlaw" has proved such freak b.o. in all its out-of-town dates, it's figured one of the few pix that could bring the Broadway to life. Which is another reason UA is anxious to get it in there. It has been announced to play on a 24-hour-a-day schedule.

UA and Harry Gold, Hughes' sales rep, are fully prepared to have Fielding make an attempt to revoke the Broadway's license and shutter the house. Standing by for such an eventuality is Hughes' counsel, the

(Continued on page 20)

'Duel' Into Memphis Censor's Bailiwick

Memphis censor Lloyd T. Binford, having put his usual roadblock in front of "Duel in the Sun," Selznick Releasing Organization is making a detour. It's opening the overgrown hoss opry in three towns around Memphis, one of them the home bailiwick of Memphis political boss and Binford's patron, Ed Crump.

Pic preems for an indefinite run Sunday (14) at the Crittenden theatre, West Memphis, and at the Von theatre, Hernando, Tenn. Next day it opens at the Holly theatre, Holly Springs, where Boss Crump makes his home.

U Sued on Clearance

Chicago, Sept. 9.

Seymour Simon, Chicago attorney, was retained last week by the Sprague theatre, Elkhorn, Wis., to represent it in negotiations with distributors regarding clearance. The Sprague is asking that 20th-Fox, RKO, Universal and Warner Bros. eliminate the seven protection days they now grant to the Standard Circuit's house in Lake Geneva, which is nine miles away, and in Delevan, 10 miles distant.

The Sprague wants to play them day-and-date with both Standard houses.

U's $33,000,000 For 18 Top-Budgeters

Hollywood, Sept. 9.

Universal-International will spend a total of $33,000,000 on a program of 18-high-budget productions during the remainder of the year, regardless of the British and the general trend of economy in the film industry. Leading the fall and winter parade of expensive pictures will be "Up in Central Park," starting Sept. 22 with Deanna Durbin, Dick Haymes and Vincent Price in top roles.

Two more films go into work Sept. 29, "Casbah" and "All My Sons," making a total of five before the lenses, with "Mortal Coils" and "The Naked City" as holdovers. Others slated to start before the end of the year are "Midnight Lace," "The Saxon Charm," "Are You With It?," "The Brain of Frankenstein," "Another Part of the Forest," "Tomahawk," "Traditionally Yours," "The Tin Flute," "Patent Applied For," "The Gay Goddess," "Three for the Money," "Winchester '73," "Purgatory Street" and three screenplays currently in preparation but untitled.

Burt Lancaster will co-star with Edward G. Robinson in "All My Sons," Irving Reis directing and Chester Erskine producing. Meanwhile Lancaster's own production, "Kiss the Blood Off My Hands," has been pushed back to a December start.

For Frederic Wakeman's novel, "Saxon Charm," U is negotiating with James Mason for the male lead. Claude Binyon is assigned to screenplay the book, which deals with a fictional stage producer.

ENTERPRISE HAS FIVE TOP-BUDGETERS SET

Hollywood. Sept. 9.

Taxing their studio facilities to the limit, Enterprise is set to film seven top-budgeters between now and next spring. Kickoff will be with radio comic Henry Morgan's initial film, "So This Is New York," which Enterprise is handling on a cooperative financing and profit-sharing deal with Stanley Kramer, head of Screen Plays. Dick Fleischer, borrowed from RKO on Dore Schary's permission, will direct, with shooting slated to being Sept. 29.

Starting Oct. 15, Charles Boyer starrer, "Eugene Aram," and Ginger Rogers vehicle, "Wild Calendar," are scheduled to roll on the same day. This will make three pix shooting simultaneously. Around first of the year, lensing will start on "Pursuit of Love" followed by a John Garfield starrer, as yet untitled. In early spring, greenlight will be given to "Tuesday To Bed" and Lewis Milestone's production of "Proud Destiny."

Studio is also working on several other properties. Last year, Enterprise's first, company turned out five pictures. United Artists will handle domestic production with Loew's International releasing abroad.

$100,000,000 60-DAY OUTLAY

Hollywood, Sept. 9.

Theme song of Hollywood's film producers for the next 60 days is "Who's Afraid of the Big, Bad Tax?" In that period more than $100,000,000 will be spent on production, topping the figure spent during a similar period last year when all looked well in foreign markets. With a few exceptions in the super-duper financial brackets, all the pictures slated for filming before the English Parliament drew its deadly tax are going right ahead. They number more than 100 for the 60-day period which actually started last week.

While Columbia tops the list in the number of pictures with 21, Metro leads them all financially with seven high-budgeters at an outlay of approximately $17,000,000. Universal-International's eight entries will cost around $12,000,000, but three or four additional films may go into work during the 60-day span. Lineup of other studios includes Screen Guild, nine; Republic, eight; RKO, seven; Paramount and United Artists, six; 20th-Fox, five; Warners and Allied Artists, four; Eagle Lion, three; Enterprise, two; Screen Plays, Albert J. Cohen, Edward Nassour, Merian C. Cooper, Benedict Bogeaus, Monte Shaff and several others, one apiece. Score by pictures:

Allied Artists—"Smart Woman,"

(Continued on page 18)

1st Palestine Feature Due to Open on B'way

"My Father's House," first feature-length film made in Palestine, will preem at the Ambassador, N. Y., Sept. 25. Produced by Herbert Kline and Meyer Levin, pic is based on a recently published novel by Levin of the same title and will have English dialog. Al Margolies is handling distribution in this country.

Film, which will include a group of actors recruited from Palestine's leading theatrical groups, was financed by the Jewish National Fund. Jewish organizations, trade unions, lodges and synagogues in the U. S. will be contacted for special screenings.

Yates Decides Rep's Best B.O. Bets Are Westerners in His New Trucolor And Back to Modest-Budgeted Pix

ditched his ideas of swinging Republic into the major company category via high-budget productions, it has been learned. He will concentrate Rep's activities on the westerns, lower-bracketed actioners and medium-cost comedies and musicals on which the company was built.

Rep topper is particularly enthusiastic about the potentialities for boosting b.o. take by use of Trucolor and will transfer to that field much of the stress he has been putting on lining up high-budget productions for the studio. Trucolor is the relatively low-cost tint process developed by Rep's Consolidated Film Labs. With exhib enthusiasm already indicated for hoss opry's released in Trucolor and several just-completed films, in Yates' estimation, looking particularly good, he feels the process has reached close to peak effectiveness.

Rep policy of adding class productions to its output in order to up the general standing of the company has proved considerably less successful than hoped for. Yates turned to the scheme during the lush war years, when there was less gamble involved in big budgets. With uncertainties as to the future both at home and abroad, Yates has come to the con-

(Continued on page 18)

Test Meal First

W.k. penchant of Charles Skouras, head of National Theatres, for playing a pic and then fixing the rental terms came in for comment at a high-echelon luncheon in Hollywood recently. Skouras was dining with Universal's Nate Blumberg and William Goetz. When the cantaloupe appeared on the table he found it unripe, and said to the waitress: "What else have you got? This melon is bad."

Whereupon Goetz cracked: "Nothing doing. You have to eat the whole meal before we adjust."

Yates Buys Out Goetz for 500G

Herbert J. Yates and Harry M. Goetz signed the papers last week by which Goetz bowed completely out of Republic. The Rep prexy bought up for his own personal account all of the stock of Goetz in Rep and its holding company, Associated Motion Picture Industries. Price is understood to have been something over $500,000.

Not included in the sale were the approximately equal holdings of Goetz's brother, Ben, board chairman and managing director of Metro's British production setup. Both brothers have been associated with Rep and its predecessors for over 30 years. They owned an interest in Erbograph, an early film processing outfit, which was later merged with Consolidated Film Labs, which mothered Republic. Ben was at one time exec v.p. and Harry v.p. of Consolidated.

Harry Goetz has been a burr in Yates' hair for almost a year. By voting his brother's holdings as well as his own, he became third largest stockholder and had been squawk-

(Continued on page 55)

Briefs From the Lots

Hollywood, Sept. 9.

Carl Hittleman draws producer responsibilities on "Code of the North" and "Law of the Mounties," Longridge streamliners for Screen Guild release.... **Pete Smith** added new series of shorts, titled "Just Suppose," to his Specialties on 1947-48 Metro program.... **Mike Frankovich** starts 1947-48 series of Republic cliffhangers Oct. 3 with "Dangers of the Canadian Mounted."

Jerome Chodorov screenplaying "Billion Dollar Baby" for production by **Samuel Goldwyn**.... **Wallace MacDonald** sent "The Wreck of the Hesperus" before the cameras at Columbia.... **Miklos Rozsa** assigned as musical director on "A Double Life" and "Mortal Coils" at U-I.... **Jack O'Connor** and **Larry Rio** signed to assist **LeRoy Prinz** in dance sequences of "April Showers" at Warners.... Republic is starting "Thunder in the Forest," lumberjack yarn, first of 16 low-budget action pictures to initiate its 1947-48 production program.

Edward Small borrowed Nancy Guild from 20th for femme lead in "Cagliostro," to be produced in Italy. Actress leaves for Rome next week, along with Akim Tamiroff, recently added to the cast.

Adele Mara and **Alan Mowbray** featured in the untitled **Al Pearce** starrer, to be produced by **Sidney Picker** and directed by **R. G. Springsteen** at Republic. . . . **H. C. Potter** scouting suburban locations for "Mr. Blandings Builds His Dream House," co-starring **Cary Grant** and **Myrna Loy**, starting Oct. 1 at RKO. . . . **Al Ward**, secretary to **Hal Wallis**, turned literary and handed in a western script, "Twister."

George "Gabby" Hayes at RKO for another film to follow "Return of the Bad Men." . . . **Felipe Turich**, S. A. thesp, for heavy role in "To the Victor" at Warners. . . . **Arthur Murray** checks in next week to play himself in "Jiggs and Maggie in Society" . . . **John Hoyt** left stage cast of "Biography" for film role in "Christopher Blake" at Warners..... **Gail Patrick** and **Marsha Hunt** reported for "End of the Rainbow" at Rep. . . . "Last of the Westerners," formerly "Outlaws of Ghost Town," will be filmed as "Bandits of Dark Canyon" at Republic. . . . "Man Eaters of Kumaon," which **Monte Shaff** will produce independently for U, will be filmed at General Service, starting in October.

William Bendix in "The Connecticut Yankee" at Paramount. . . . **Betty Hutton's** impending motherhood caused temporary shelving of "Sainted Sisters" at Paramount. . . . **Hal Wallis** optioned "Rendezvous 0100," based on the experience of **Mickey Knox,** former GI. . . . Pine-Thomas sent "Caged Fury" into production at Thousands Oaks, with **Richard Denning** and **Sheila Ryan** in top spots. . . . **John Ford** bringing in Argosy's "War Party" two weeks ahead of schedule. . . . **Lucille Bremer** borrowed from Metro to play the heavy in "Prelude to Night" for Producing Artists.

Glenda Farrell and **Frank Jenks**, teamed at Warners, will be paired again in "Mary Lou" at Columbia. . . . **William Lundigan** checked in

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Hedy's 'Ecstasy' In Again as Sam Cummins Regains Distrib Rights

Much publicized and ballyhooed 15-year-old Czech film, "Ecstasy," which stars Hedy Lamarr (nee Hedy Kiesler) is slated for reissue in the U. S. under a deal recently made with the picture's producer-writer-director Gustav Machaty by Eureka Productions, headed by Samuel Cummins. Latter held the original distributional contract with Elektafilm Studio on a five-year pact but lost it in 1941 to Michael M. Wyngate, Inc., which reportedly was headed by Max Weingarten, nephew of former Elektafilm head Josef Auerbach.

Few films, with the possible exception of Howard Hughes' "Outlaw," have been involved in more legal and censorial wrangling than "Ecstasy." Cummins waged a long battle in 1935 against the U. S. Customs before he succeeded in having the print admitted to the country. Machaty, now in Hollywood, regained exclusive rights to the picture last December following a decision by the Regional Bank of Commerce in Prague, Czechoslovakia, upholding certain of his claims against Elektafilm.

Famed as the picture where Hedy is seen bathing in the altogether, prints to "Ecstasy" mysteriously have vanished from time to time much to the chagrin of its various distributors. Back in 1935 Cummins' original Czech print unaccountably was destroyed by the Customs Dept. in whose custody it was being held pending a court decision on its admission. Later when Wyngate won the distributional rights via the

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M-G Plans 'Outstanding' Pix Despite Cost Cuts

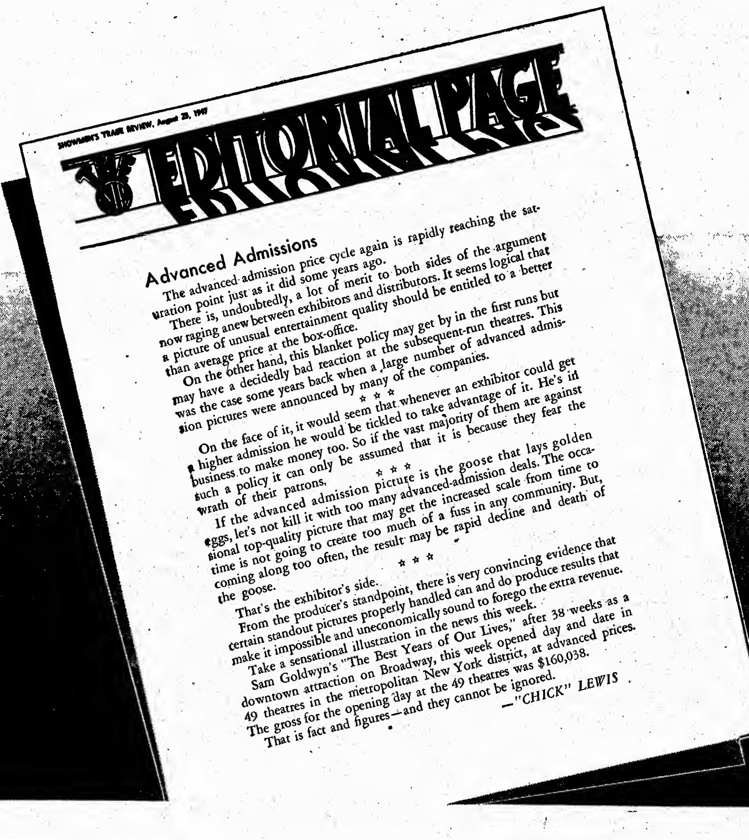
Hollywood, Sept. 9.

Metro will continue to make outstanding pictures regardless of cuts in production costs occasioned by the British film tax, Louis B. Mayer told a meeting of the company's sales executives. Congratulating the studio's producers on their voluntary efforts at trimming costs, the Culver City chief pointed out that the public is getting choosy and will not accept just anything in the way of a picture. He added: "Metro will make pictures to meet that situation."

William F. Rodgers, general sales manager declared: "Metro is getting the finest product it has had in years."

"If it's American...

I AM republishing the highlights of Chick Lewis' recent editorial in Showmen's Trade Review, because it so fairly represents both the exhibitor's problem and his opportunity.★Advanced admission prices do represent a real problem if they are going to be used indiscriminately. But if they are used where they are justified...when a truly fine picture comes along...they are not a problem to the exhibitor, but a chance to obtain the same results obtained by Mr. Sam C. Meyers, whose unsolicited letter below is typical of the experience of every exhibitor who has played "The Best Years of Our Lives" at advanced prices.★Today more than ever, in view of the British tax, we must attract more people to the motion picture theatres in America. This can only be



SHOWMEN'S TRADE REVIEW, August 23, 1947

EDITORIAL PAGE

Advanced Admissions

The advanced-admission price cycle again is rapidly reaching the saturation point just as it did some years ago.

There is, undoubtedly, a lot of merit to both sides of the argument now raging anew between exhibitors and distributors. It seems logical that a picture of unusual entertainment quality should be entitled to a better than average price at the box-office.

On the other hand, this blanket policy may get by in the first runs but may have a decidedly bad reaction at the subsequent-run theatres. This was the case some years back when a large number of advanced admission pictures were announced by many of the companies.

* * *

On the face of it, it would seem that whenever an exhibitor could get a higher admission he would be tickled to take advantage of it. He's in business to make money too. So if the vast majority of them are against such a policy it can only be assumed that it is because they fear the wrath of their patrons.

* * *

If the advanced admission picture is the goose that lays golden eggs, let's not kill it with too many advanced-admission deals. The occasional top-quality picture that may get the increased scale from time to time is not going to create too much of a fuss in any community. But, coming along too often, the result may be rapid decline and death of the goose.

* * *

That's the exhibitor's side.

From the producer's standpoint, there is very convincing evidence that certain standout pictures properly handled can and do produce results that make it impossible and uneconomically sound to forego the extra revenue.

Take a sensational illustration in the news this week.

Sam Goldwyn's "The Best Years of Our Lives," after 38 weeks as a downtown attraction on Broadway, this week opened day and date in 49 theatres in the metropolitan New York district, at advanced prices.

The gross for the opening day at the 49 theatres was $160,038.

That is fact and figures—and they cannot be ignored.

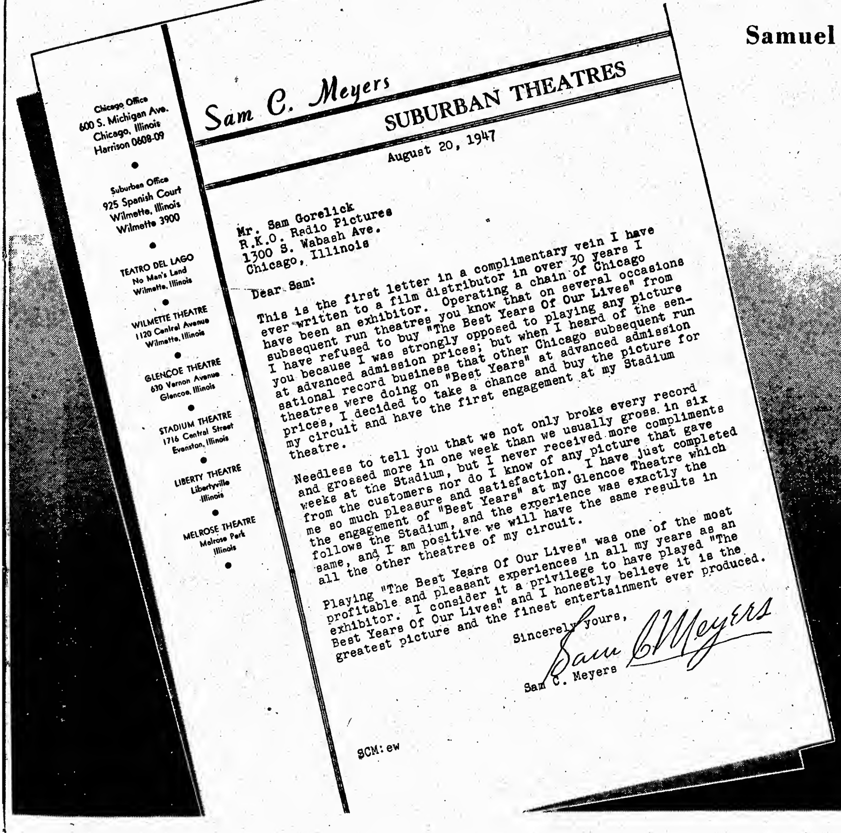
—"CHICK" LEWIS

it's unsurpassed!"

done by improving, not reducing, the calibre of American pictures. To do this, however, requires the cooperation of the exhibitors in charging an advanced admission price when the exceptional picture comes along.★ Last week ***Lord Beaverbrook*** appealed in his papers to the British film industry to seize upon the opportunity presented by the British tax and to build swiftly and surely so that it could prove the truth of the slogan, ***"If it's British, it's good."***★ That's fine...but let us here all work together so that we can continue to say truthfully...***"If it's American, it's unsurpassed."***

Samuel Goldwyn

Samuel Goldwyn



Sam C. Meyers
SUBURBAN THEATRES

Chicago Office
600 S. Michigan Ave.
Chicago, Illinois
Harrison 0608-09
●
Suburban Office
925 Spanish Court
Wilmette, Illinois
Wilmette 3900
●
TEATRO DEL LAGO
No Man's Land
Wilmette, Illinois
●
WILMETTE THEATRE
1120 Central Avenue
Wilmette, Illinois
●
GLENCOE THEATRE
630 Vernon Avenue
Glencoe, Illinois
●
STADIUM THEATRE
1716 Central Street
Evanston, Illinois
●
LIBERTY THEATRE
Libertyville
Illinois
●
MELROSE THEATRE
Melrose Park
Illinois
●

August 20, 1947

Mr. Sam Gorelick
R.K.O. Radio Pictures
1300 S. Wabash Ave.
Chicago, Illinois

Dear Sam:

This is the first letter in a complimentary vein I have ever written to a film distributor in over 30 years I have been an exhibitor. Operating a chain of Chicago subsequent run theatres you know that on several occasions I have refused to buy "The Best Years Of Our Lives" from you because I was strongly opposed to playing any picture at advanced admission prices; but when I heard of the sensational record business that other Chicago subsequent run theatres were doing on "Best Years" at advanced admission prices, I decided to take a chance and buy the picture for my circuit and have the first engagement at my Stadium theatre.

Needless to tell you that we not only broke every record and grossed more in one week than we usually gross in six weeks at the Stadium, but I never received more compliments from the customers nor do I know of any picture that gave me so much pleasure and satisfaction. I have just completed the engagement of "Best Years" at my Glencoe Theatre which follows the Stadium, and the experience was exactly the same, and I am positive we will have the same results in all the other theatres of my circuit.

Playing "The Best Years Of Our Lives" was one of the most profitable and pleasant experiences in all my years as an exhibitor. I consider it a privilege to have played "The Best Years Of Our Lives" and I honestly believe it is the greatest picture and the finest entertainment ever produced.

Sincerely yours,

Sam C Meyers

Sam C. Meyers

SCM:ew

Has H'wood Learned?

Continued from page 1

the luxury of the Savoy or Claridges have been frequently pointed out.

What did the American companies do when the British Film Producers Assn. published ads telling the public that we couldn't grow tobacco, but that we could make films? Nothing.

What did American executives do when a bombardment of ads screamed that British pictures are good pictures, and left cinema patrons to infer that the American films were not so good? Nothing.

And rarely have ads done their work so well. It was a short-sighted policy for a man like J. Arthur Rank, controlling 600 theatres and needing 80% American product for his screens, to countenance such a campaign. Particularly as he was at that moment seeking big expansion in America, and the mirage of the U. S. market had begun to materialize.

But there's little doubt that those ads have softened the blow of the virtual banishment of American pictures.

Hollywood Asleep

Hollywood boasts an abundance of commercial brain, but the bosses have been asleep where the British situation is concerned. They allowed a campaign to belittle American product without firing a shot, and they believed that a situation could continue where they took up to $80,000,000 a year out of this country and allowed British producers to collect a charitable couple of million.

What of the future here? Let us take the big J. Arthur Rank Organization first.

It is no secret that rising production costs have been a headache for some time. Orders had gone out that cuts must be made. With the hazardous U. S. market, a feature picture costing a million and a quarter dollars—quite an average cost—without any marquee names, was becoming too big a gamble. True it would be given a big London premiere, many critics might rave about it, and it would be booked on one of the big circuits. But if it wasn't what the public wanted they stayed away.

No longer can a Rank producer—with an exception here or there—say "I'm going to make this and that" and receive carte blanche to go ahead. That freedom is now curtailed by an assessment of the probable boxoffice return in this country.

But what of those pictures ready for the screen, those in the cutting room, and those on the studio floor. Can Rank recoup his costs if foreign markets retaliate with a tariff, or if, understandably, they are not sold with any enthusiasm?

In $1,000,000 Class

In the $1,000,000 class, and above, can be put Launder & Gilliat's "Captain Boycott" (normally a good bet for America), now being shown here; "Fame is the Spur," the Boulting Bros. film starring Michael Redgrave and "The October Man," the Eric Ambler production starring John Mills and Joan Greenwood. ["October Man" and "Captain Boycott" are reviewed in this issue.—Ed.]

At the moment of writing the following are being cut and edited:

"The End of the River" (Powell and Pressburger with Sabu).

"Blanche Fury" (Cineguild) starring Valeria Hobson and Stewart Granger.

"The White Unicorn" (John Corfield) with Margaret Lockwood, Ian Hunter, Dennis Price, Joan Greenwood.

"Vice Versa" (Peter Ustinov) starring Roger Livesey and Kay Walsh.

"The Woman in the Hall" (Ian Dalrymple): Ursula Jeans, Jean Simmons, Cecil Parker.

"Uncle Silas" (Two Cities): Jean Simmons, Katina Paxinou.

Less costly, but none the worse for that, now being cut are:

"Rescue" (Gainsborough): Phyllis Calvert, Margot Grahame, James Donald.

"It Always Rains on Sunday" (Ealing): Googie Withers, Jimmy Hanley, Jack Warner.

"When the Bough Breaks" (Gainsborough): Patricia Roc, Rosamund John.

Rank pictures, now in production, which must have an international market to show a profit, are:—

"Red Shoes" (Powell & Pressburger): Anton Walbrook, Marius Goring, Moira Shearer, Robert Helpmann.

"Hamlet"; Laurence Olivier.

"Oliver Twist" (Cineguild): Robert Newton, Alec Guiness.

"The Mark of Cain" (Two Cities): Eric Portman, Sally Gray.

"Saraband for Dead Lovers" Ealing): Stewart Granger, Francoise Rosay.

"Scott of the Antarctic" (Ealing): John Mills.

Less ambitious productions (only from the financial aspect) on the floor are:

"Against the Wind" (Ealing): Simone Signoret, Paul Dupuis, Robert Beatty.

"Miranda" (Gainsborough): Robert Newton, Greta Gynt, Griffith Jones.

"Snowbound" (Gainsborough): Robert Newton, Dennis Price, Stanley Holloway, Herbert Lom.

"One Night With You" (Two Cities): Patricia Roc, Nino Martini (remake of Italian picture).

"Esther Waters" (Ian Dalrymple): Dirk Bogarde, Kathleen Ryan.

That's not a bad crop of films from one organization. And the following are being readied for production under the Rank banner, although with many of them the scheduled budgets will undergo a pruning.

"The Passionate Friends" (Cineguild): H. G. Wells story, a probable starring vehicle for Ann Todd.

"Easy Money" (Gainsborough): Naunton Wayne, Basil Radford, Flora Robson.

"The Calendar" (Gainsborough): remake of Edgar Wallace yarn.

"Melba" (Gainsborough): Ambitious Technicolor biog of famous diva.

"London Belongs to Me" (Launder & Gilliat): Norman Collins' novel published in U.S.A. as "Dulcimer Street."

"The Blue Lagoon" (Launder & Gilliat): remake of De Vere Stackpoole story with Jean Simmons.

"Precious Blane" (Paul Soskin): Mary Webb novel starring David Farrer and Ann Todd. Robert Siodmak, on loan from Universal has come over to direct.

"Then and Now" (Arnold Pressburger): Somerset Maugham novel with George Sanders.

"Eureka Stockade" (Ealing): Harry Watt has gone to Australia to make this, but the new tax may cause activities to be transferred to home studios.

In addition to these pictures Rank will have a number of B's being made at the small Highbury Studios by John Croydon. Add to these the documentary "Modern Age" and the newsreels and J. Arthur Rank is not as badly off as some Americans imagine he ought to be.

Korda's Status

Now let's move over to Sir Alexander Korda who makes expensive pictures and hasn't his own circuit in which to show them. Korda has always planned for a world market. Nationalism in films is anathema to him, and so far he has made no announcement about limiting production for the home market. He believes that a way will be found soon out of the situation. Meanwhile he continues to shoot and plan.

For current exhibition there is "A Man About the House" with newcomer Kieron Moore, Margaret Johnston and Dulcie Gray. A good deal of it was shot in Italy, but is not a cheap picture owing to production difficulties. Korda was pioneering at Sound City, newly converted from wartime use as a factory.

Ready for the screen is "Mine Own Executioner," for which Burgess Meredith came across, and in the cutting room is the ambitious Technicolor Korda-directed Oscar Wilde play "An Ideal Husband," starring Paulette Goddard, Michael Wilding, Diana Wynyard, Glynis Johns, with a host of feature players including Sir Aubrey Smith and Constance Collier. Obviously made with U. S. screens in view Korda has the consolation of his deal with 20th Century-Fox. This should be one for Spyros Skouras to spread himself out on—if he is so minded.

So too with "Anna Karenina" now on the floor, being directed by Julien Duvivier and starring Vivien Leigh and Ralph Richardson. What a chance for an American company to show what they could do with a British picture! If, of course, the picture lives up to expectations. On the floor too is the Technicolor "Bonnie Prince Charlie," for which director Robert Stevenson and star David Niven came from Hollywood. That must surely be in the $2,000,000 class.

Carol Reed has begun production on "The Basement Room," a Graham Greene story, starring Ralph Richardson and Michele Morgan, while December is the date set for "The Winslow Boy," the Terence Rattigan play which Anthony Asquith will direct.

In the high-budget bracket can be placed "The Promotion of the Admiral" which Powell & Pressburger are due to make for Korda in January, 1948; "Cyrano de Bergerac," which Orson Welles will produce and play title role (Jan., 1948); the untitled fantasy starring Cary Grant, directed by Carol Reed (Feb., 1948); and "I Will Repay," the new Scarlet Pimpernel film with Rex Harrison (May, 1948).

Only picture Korda appears to have shelved for the time being is "Salome," for which he put Eileen Herlie under contract.

That's a mighty list of films from one British producer, and Korda doubtless has great faith in the future. Dalton hasn't scared him.

Within the Korda-British Lion orbit is Herbert Wilcox whose "Spring in Park Lane" with Anna Neagle and Michael Wilding to be shot at Metro's new Elstree Studios. Wilcox is heart and soul against the tax, but he is planning three pictures a year.

The Independents

For Associated British Pictures the Boulting Bros. have completed Graham Greene's "Brighton Rock," and their next picture is an adaptation of Warren Chetham Strode's successful play "The Guinea Pig," for Warners (British). Other A.B.P. film now on the floor is "My Brother Jonathan." This company, which is closely allied with Warners, and controls a circuit comparable with Rank's, in which Metro and Warner had pick of the dates, has a good deal to worry about. It has a small studio at Welwyn City and is now reconstructing—after war occupation—its former lot at Elstree. It has a working arrangement with British National, a studio capable of turning out eight moderately-budgeted pix a year. Films due from this studio are "Princess Fitz," "Weird Sisters," and "Death of a Rat," all of which ought to earn their cost in the home market.

Other British independents now making pictures are Excelsior Productions (Marcel Hellman) who is shooting "This Was a Woman," starring Sonia Dresdel, at Riverside, for 20th Century-Fox world release; Premier Productions (Maurice Ostrer) "Idol of Paris," at Metro's Elstree Studio, to be released by Warners; Edward Dryhurst Productions which has just finished "While I Live," with Sonia Dresdel, Carol Raye and Tom Walls, for 20th-Fox release; Alliance Studios, for which Paramount is releasing "Daughters of Darkness" (Anne Crawford), "Just William's Luck," "The Brass Monkey" (Carole Landis). For the Alliance thriller "No Orchids for Miss Blandish," Jack LaRue crossed the Atlantic.

U. S. Pix Made in England

American companies which have made or which plan pictures here are:

Paramount, now readying Hal Wallis' "So Evil My Love" with Ray Milland, Ann Todd, Geraldine Fitzgerald Metro, which has scheduled "The Secret Garden" with Margaret O'Brien, but whose plans are now most fluid. Columbia, shooting "The First Gentleman" with Jean Pierre Aumont and Cecil Parker. Twentieth-Fox is going ahead with John Galsworthy's "Escape" starring Rex Harrison, with William Perlberg producing and Joseph Mankiewicz directing.

None of the American-British pictures is modest but these of course should earn a good deal in the States.

If all goes well England should be able to turn out about 60 pictures in the next 12 months. And that will need careful planning. All sorts of societies and ignorant folk are clamoring for a substantial increase in production, but this is impossible without putting up studios. Certainly no producer is going to embark on a "Caesar and Cleopatra," but for the British industry to adopt a cheap picture policy is to commit suicide. But that doesn't mean that a lot of money couldn't be saved by proper planning.

MORRIS' U.S. CONFABS

L. F. Morris, London operating manager of Western Electric Co., Ltd., British subsid of Westrex Corp., has arrived in N.Y. for a series of confabs with Westrex officials on engineering subjects.

Morris plans visiting several plant which turn out picture equipment and also Bell Telephone Laboratories in the east. He will return to London Sept 26.

KARLOFF SCARES HECK OUT OF DANISH CENSOR

Copenhagen, Aug. 29.

Danish censor has adopted a stern attitude lately, with result some Hollywood films have been badly cut while other pictures have been completely banned. Among imports that have been subjected to heavy censorial scissoring have been Universal-International's "The Killers." Verboten in entirety are "The Daltons Ride Again" (U) and Warners' "Arsenic and Old Lace."

Ban on "Arsenic" drew the wrath of the press which failed to see any logic in this move inasmuch as the play here was a great success. Film censor, Mrs. Bodil Begtrup, reportedly forbade "Arsenic" because of the "Frankensteinish" appearance of Boris Karloff in the picture. Denmark, incidentally, is one of the few countries of the world where a Frankenstein film has never been shown. They've all been barred by the censor.

Vienna Bars In Middle On Raids

Vienna, Sept. 2.

The Old Vienna Bar, frequented mostly by Americans, has been raided by the police and closed. Huge quantities of rationed food were confiscated. This marks the beginning of a general attack against so-called "foodeasies." Kuenstler Klub, Schmauswaberl and one or two more have suffered the same fate, but others had been warned, and stored away their goods before police came.

Assn. of Bar Owners, presided over by Karl Zebek, held meeting and protested, some members going so far as to demand an organized protest strike. Fact is that on one side, the government permits free sale at black market prices, on such stuff as wine, so bars are obliged to buy at these prices, while on the other side, other prices are limited. Association furthermore asked permission to keep open longer. Closing time is now midnight.

Due to prevailing circumstances, many employees, artists and waiters do not go home, but sleep at place of their job. It's believed, though, that, with the coming fall and winter season, problem will solve itself. There will be no coal or electrical current, so the bars will have to close earlier, anyway.

Uruguayans Pay Off Mex Actor on Reported Slight

Montevideo, Aug. 26.

Jorge Negrete, Mexican film actor and singer, announced he will ask the STIC, Mexican pix union, to send a protest to both the Uruguayan government and film union against "acts of aggression" by a Montevideo audience during his personal appearance at the Artigas theatre here.

Negrete, who is making an extended tour of South America, was bombarded with overripe tomatoes and rotten eggs.

The public, apparently possessing a long memory, acted in retaliation against remarks attributed to Negrete while in Buenos Aires last year. The Mexican actor supposedly said he had no intention of ever going to Montevideo, since he never appeared in theatres with a seating capacity of less than 5,000.

Current London Shows

(*Figure shows weeks of run*)

London, Sept. 9.

"Annie Get Gun," Col'sm (14).
"Bless the Bride," Adelphia (20).
"Born Yesterday," Garrick (33).
"Chiltern Hundreds," Vaude. (2).
"Crime of Foley," Comedy (9).
"Deep Are Roots," Wyndhams (9).
"Dr. Angelus," Phoenix (6).
"Ever Since Paradise," News (14).
"Girls Quite," St. Martin's (3).
"Here There," Palladium (23).
"Jane," Aldwych (32).
"Life With Father," Savoy (14).
"Linden Tree," Duchess (4).
"Noose," Saville (12).
"Off the Record," Apollo (14).
"Oklahoma!" Drury Lane (19).
"Perchance to Dream," Hipp (125).
"Piccadilly Hayride," Wales (26).
"Present Laughter," Haym'kt (21).
"Separate Rooms," Strand (3).
"Sweetest Lowest," Ambass. (71).
"Together Again," Vic Palace (21).
"Trespass," Globe (8).
"Worms View," Whitehall (19).

Danes, Aussies Get Ideas For Slicing U.S. Coin

With the British 75% tax situation pretty much at a standstill pending the meeting of Eric Johnston with British officials in London in about six weeks, top level discussions are hinging around effect of the British action in encouraging other countries to follow suit with restrictions.

A principal point of huddles by top industry brass is the peculiar Australian regulation pending for 30% of coin to be "permanently invested" in that country. Discussion of the advisability of accepting the Aussie proposal occupied the prexies of most of the major companies at a meeting at the Motion Picture Assn. in New York Monday (8). Also at the session were Donald Nelson, president of the Society of Independent Motion Picture Producers, and James Mulvey, prez of Goldwyn Productions, representing indies. Joyce O'Hara, assistant to Johnston, represented him. Johnston is ill in a Washington hospital.

Determination of Denmark to slash export of film funds by 50% also took the attention of company toppers at the meeting Monday (8) and a session the previous week. They dispatched Fayette Allport, MPA's British rep, to Copenhagen to make a personal attempt at straightening out the situation.

Danish tax, per se, is not serious in that comparatively little coin is obtained from there. It's plenty serious, however, in that it's indicative of the manner in which practically the whole world is closing in on American receipts.

Aussie's 30% Freeze

Australian picture is odd in that the American industry and the Aussie government can't get together on what constitutes a "permanent investment." U. S. companies are pretty much resigned to accepting the 30% freeze—which would tie up a total of about $2,000,000 a year—if they could get a satisfactory interpretation of the "investment" angle.

Premier Joseph B. Chifley, in proposals and counter-proposals from the U. S. industry, has been too vague and too narrow in his interpretation to suit the MPA toppers. The only thing he originally allowed as clearly a "permanent investment" was picture production. That has been widened in the past week to include Australian securities, both government and private.

Further inquiries are now being made on the possibility of investing in such things as apartment houses and commercial businesses. It's thought likely that some widening of the interpretation in this respect might be made if satisfactory guarantees are made that the coin will actually stay in Australia. Chifley's principal fear is that the investments will be quickly reconverted into cash and exported from the country, camouflaged as income from sale of the securities, or building or whatever the investment was in.

American industry feels itself particularly fortunate in both the Australian and Danish situations in that it is the only one which is still negotiating with the governments on the cuts. Other industries had the restrictions flatly imposed with no chance to argue or compromise.

Companies are taking a comparatively mild attitude toward freezes, in contrast to the British 75% tax. As one exec pointed out: "At least with a freeze you know you have the prospect of getting your money back some day. And in the meantime you can carry it on your books as an asset. With a tax, you just kiss it goodbye."

Disney Due for Command Invite on Mex 'Song' Preem

Mexico City, Aug. 26.

Mrs. Beatriz Velasco de Aleman, wife of Mexican President Miguel Aleman, will invite Walt Disney to attend the Mexico City premiere of his "Song of the South" on Nov. 20.

Mexico's First Lady heads the city-wide nutrition campaign which will receive the proceeds of the benefit performance. She will also invite Luana Patten and Bobbie Driscoll, the picture's child stars.

RKO officials, who are sponsoring the performance, will charge 100 pesos ($20) a seat.

Daff Sees Far-East Sterling Areas Forced to Freeze Part of Pix Coin

Far East sterling areas may be forced to follow Britain's example and restrict the flow of film monies but officials in those countries will only do so as a last resort, Al Daff, Universal's ass't foreign sales manager, said this week. Daff, who's just returned from a 42-day flight around the world, stated that Far East government officials, particularly in areas of political unrest, considered the screen "an important safety valve."

"In India during these riotous times, mixed audiences of Hindus and Moslems are peacefully sitting side by side in film houses," Daff said. "Officials know that any interference with film entertainment will aggravate the political problems and spell more expense and trouble in the long run."

Business in the Far and Middle East is levelling out after peak postwar returns, according to Daff. He thumbnailed the take as follows: China, off considerably because of inflation; Hong Kong, down 30%; India, down 25%; Egypt, dipped 30% Philippines off 50%; Malaya off 30%; during the summer; Siam, no slackening of biz. The summer slump in the Middle East was harder than in any other year, Daff declared.

At the same time, there's been a quickening of theatre building. In Japan, still suffering from effects of U. S. air raids, five new theatres have been erected in Tokyo alone. They're playing American pix and some native product, Daff said. British films are just beginning to enter the country while Russian product has made no dent at all.

Cairo is also showing building activities. Four showcases are recently up or under way. They're J. Arthur Rank's Odeon; Gaffa Bros.' Capitol; The Ambassadors; and the Solomon Pasha, being built by Egyptian interests. Palestine, despite the unrest, is pushing theatre-erection plans and four new houses have opened their doors in Tel Aviv.

Division of India into two new nations is presenting a tough problem to U. S. film companies, according to Daff. Separate offices must be established in Moslem Pakistan and since there are few, if any, Moslems trained in film distribution, the companies must organize staffs with green help.

It's doubtful whether Hindu pix will be acceptable to Pakistan Moslems and this means, more than ever, that Yank films will do big in that country, Daff predicted. There's no Moslem film producing activities in India to slow business for American product.

In only one country, Daff said, did the American ban on film exports to Britain stall restrictions. That's Malaya where the ban put a stopper to quick government action threatened against Yank pix. Officials there are waiting to see what happens in England before making any moves.

UNION WRANGLE ALMOST NIXES MEX 'DUEL' PREEM

Mexico City, Sept. 9.

Union wrangle with Selznick Releasing Organization almost snafued the opening of "Duel In the Sun" at four downtown theatres in Mexico City, scheduled for next Friday (12). STIC, equivalent to the International Alliance of Theatre Stage Employees in the U. S., objected to the simultaneous screening on basis that it would virtually exclude Mexican films from Mexico City's limited number of big theatres. After successful negotiations, SRO was permitted to put up its lobby displays and to show its trailers.

Ballyhoo campaign preceding the openings has cost SRO approximately 75,000 pesos ($18,000) to date. This is SRO's first venture into Mexico. Formerly, United Artists handled its films in this area.

Vog's Four French Pix

Vog-International Film. Co., foreign film distribs, has acquired four French language pictures with the first of the quartet scheduled for October release.

Headed by "Adventures of Casanova," which is divided into two feature-length parts, "A Knight of Adventure" and "Mirage of Hell," films also include "La Route du Bagne" ("Road to the Galleys") and "Les Roquevillard."

Mex Strike Situation Heads for Sept. 18 Meet

Mexico City, Sept. 9.

Showdown on whether there will be a strike against the 15 distributors of Mexican pix and such foreign films as British, Argentinian, French and Spanish, is set for Sept. 18, when there will be a meeting at the Labor Ministry. Distributors' help, members of Local 1 of the National Cinematographic Industry Workers Union (STIC), demand pay hikes of 54%-74%, same as their mates who work for the eight U. S. distributors demanded.

Americans' help accepted a 20% boost and cancelled the strike they had announced. That promises to give the Americans labor peace until August, 1949. General expectation is that the help of the 15 distributors will regard settlement of the Americans' conflict as a precedent and take around 20% more pay.

Odets' 'Moon' No Copenhagen Draw

Copenhagen, Aug. 29.

One of the biggest flops in years in Copenhagen was Clifford Odets' "Rocket to the Moon," which was panned for its slowness by the critics and only played about a week to sparse houses at the big Ny Theatre. "Born Yesterday," which had been played for months, will go on the bill again, till Jajos Biro's "Patricia's Seven Houses" is ready for premiere.

"Clutterbuck," the British farce, is a tremendous success at the Alle Scenen, and the existentialist play by Sartre, "La Putaine Respectueuse," is playing to sellout houses at the small Alle theatre. At the Danish State Royal Theatre, "Porgy and Bess" is still the top draw.

The best of the summer revues, Fiffer's, had played to complete sellout houses all summer, but bad to leave for a tour of the provinces, because it could not find another theatre, when Swedish cinema star, George Rydeberg, moved into the Nygade theatre in the play, "Death Takes a Holiday." The theatre shortage in Copenhagen is almost as bad as the cinema shortage, especially since Frederiksberg theatre has been closed for months after a big fire.

DEL GIUDICE HONORED BY BRITISH DIRECTORS

London, Sept. 9.

Sir Laurence Olivier, Sir Ralph Richardson and 25 top British directors gave a banquet at Grosvenor House Sept. 5 to Filippo Del Giudice, ex-Two Cities chief, in celebration of the films they made with him between 1940 and 1947, and to welcome his new company, Pilgrim Pictures, Ltd., recently formed.

At the dinner, organized from Denham Studios and held privately without the press, Olivier presented the ex-Rank producer with a cigar cabinet bearing the signatures of virtually every top director or actor in British pictures—Olivier himself, Richardson, Noel Coward, Carol Reed, David Lean, Ronald Neame, Anthony Havelock-Allen, Maurice Elvey, Anthony Asquith, Harold French, Eric Ambler, Josef Somlo (producer now for Two Cities), Jill Craigie and many others. Peter Ustinov, playwright-director, acted as host. A second gift of a silver cigarette box was presented by 72 technicians and others on the Two Cities payroll.

Reason for the gift, apart from the esteem it implied, is that Del Giudice made 32 films in the 1940-47 period, including "In Which We Serve" and "Henry V," and that nearly all of them, after a tough battle, won over the industry to more artistic pictures and enlarged employment opportunities.

2 New Panama Stations

Washington, Sept. 9.

Two new broadcast stations are slated to go on the air soon in the Republic of Panama.

HOQ, whose slogan is "Radio Nacional" will operate with 400-watt power. The other, station HONZ, will be a 250-watter.

Soulful Music

Tokyo, Sept. 2

Priests of 53 Buddist temples in Toyama prefecture near here last week huddled and decided to organize an orch in an attempt to bring entertainment to rural fish-communities.

Concerts begin with a short service and sermon, after which the priest declares: "Now, dear friends, let us make merry with a few songs and music." Idea has been so well received that the clergy is toying with an idea of adding singers to the orch.

Egypt Film Biz In Nosedive

Washington, Sept. 9.

Flim biz has done a complete nosedive in Egypt, with attendance for the first half of 1947 40% under corresponding period of last year. Nile studios are in dire shape and cutting production by 40% under what was estimated at the beginning of the year, according to Government reports here.

Studios, cleaning up last year as the result of low production costs and the bull market for Moslem type pix with Arabic soundtracks, figured to grind out a minimum of 100 features this year. Instead, it is now estimated that they will not reach 60. U. S. distribs in that country claim that the fall-away in business was even worse in theatres specializing exclusively in Arabic pix than in those which also show foreign films, because the theatres showing the foreign films generally have a better heeled clientele. Reasons given for the dip in the Egyptian industry are:

(1) Disappointing boxoffice on pictures, which had figured to gross big; (2) decline in attendance due to worsening economic condition with a growing mass of unemployment in the larger cities due in part to the withdrawal of the British military force to the canal zone; and (3) tendency by the public to stay away from theatres since the May 6 bombing of a large one in Cairo.

RKO ADDS TWO HOUSES ON PARIS BOOKING DEAL

Paris, Sept. 9.

Extending the deal whereby the Gaumont Palace and the Rex have been booked by RKO for 11 pix, practically a solid year's run, RKO now has made a similar deal with the Marbeuf, exclusive Champs Elysees house, and the Cameo, near the Gaumont Palace, for the same pix, but to play in the original version with subtitles.

Not only will RKO, through its publicity exec Elias Lapinere, handle the theatres publicity for the showing of its own product, but prexy Jean Hellman of the Rex has asked him to take charge of the Rex publicity during the weeks the Rex has to play French quota pix.

What moral effect the original contract had on exhibs is shown by the fact that as soon as the trade paper Cinematographie Francaise carrying a picture of the inking of the pact reached North Africa, a lot of inquiries from there swamped the office. Also a visiting exhib from Pau, in southern France, where he owns four houses, and usually books RKO product on 45% rental, when told that he would now have to pay 50%, kicked and left the office. He was casually handed a copy of the trade sheet carrying the photo, read it soon after and within an hour had signed at 50%.

Coward's 'Valaine' Disappoints London

London, Sept. 9.

Noel Coward's "Point Valaine" had a disappointing preem at the Embassy theatre Friday (3) with the press lukewarm and generally discouraging. Show starring Mary Ellis, is unlikely to transfer to the West End after the normal three week run at the Embassy.

(Play had a brief run at the Barrymore, N. Y., following its opening Jan. 16, '35. Lynne Fontanne was featured.)

Broadcasting Corp. of Japan boosted radio listener's fee to 17.50 yen (35c.) per month. Previously, a fee of five yen (10c.) was imposed on owners of receiving sets.

75% Tax Also a Blow to Rank's Prod. Plans in Aussie, Canada, So. Africa

Britain's 75% ad valorem bite, aimed primarily to halt the drain of dollars to American companies, has also struck a crippling blow at its dominions' ambitious postwar production plans. The tax definitely applies even to dominion film imports and one of the important casualities is J. Arthur Rank, Britain's top filmmaker, who had far-reaching production plans for Australia, Canada and South Africa.

Since the British market was even more important than the U.S. for pix turned out in the dominions, the prohibitive tax has spelled ruin to any hopes of profitable returns for films made in the British commonwealth of nations, outside the United Kingdom itself (England, Scotland, Wales and north Ireland). As a result of the imposition of the tax, studios in the dominions have now almost completely shut down.

Rank has relayed a cease-shooting order to dominion studios following a determination that his own overseas pix, imported from other parts of the Empire, would be subjected to the tax. Two Canadian lots, Queensway in Toronto, and the second in Montreal, are now at a standstill with the exception of a few commercial shorts being ground out for American industrial companies. Four low-budgeters, okayed by Rank in partnership with Robert Savini, Astor Pictures head, and Bud Pollard have been shelved.

In Australia, the Rank-Norman B. Rydge production combo has been forced to nix home pic production. It's locally considered a great blow and the belief is that the decision, taken only after heavy deliberation, will set local pic-making back for the next 10 years at least.

"Mathew's Son," a joint venture in filmmaking with Universal and Rank dividing, will be completed in South Africa despite the tax, a top U exec said. However, the extensive production plans of Rank-U-Schlesinger Bros. combine in South Africa will mark time so long as the tax stands in its present shape.

QP Sets Back Plans

Smaller producers have also been hit hard. Quebec Productions, new Canadian outfit, has pushed back its plans on filming a second pic until next February, it's been learned. It's generally conceded in Canada that the tax will put the burgeoning production industry flat on its back. Quebec Productions, for instance, is one of the most important and ambitious of the new Canadian film companes.

QP was considered most promising because, unlike many other Canadian outfits, it makes bi-lingual product. It's first venture, "La Fortresse" (French language) and its English counterpart, "Whispering City," cost some $750,000 to make.

In Australia, Rank and Rydge had plans to hypo the home field via the Pagewood studios, combining Cinesound with the unit, thereby making C-P the most powerful production organization there. Rank came into the production setup through his 50% buy into Greater Union Theatres and allied interests, headed here by Norman Rydge.

As Aussie-made pix depend on the British market to recover production costs, the 75% tax kills any home venture immediately, it being unsound from an economic viewpoint to expend heavy coin on production overhead knowing full well that a major market such as the British is a closed shop.

It's regarded as certain that Ealing, under the Rank banner, too, will not stay in this zone to make pix after completion of "Eureka Stockade," now set to face the cameras under Harry Watt's direction. Whether the Watt unit will stay to make "Robbery Under Arms" is as yet unknown. Michael Balcon indicated that Ealing's ambitious Aussie plans would have to be curtailed somewhat following that British tax.

Ealing, via Balcon, had plans for a sharp upbeat in production here, bringing out top British stars to play in Aussie pix for added marquee. This plan is now dropped, it's understood.

Seems pretty positive that Columbia will bow out of the home field after announcing via Nick Pery that another pic would be made here this year. Pery was all set to go to London on production biz in connection with the new film.

Censors Overruled On Caracas Girl Show

Caracas, Sept. 2.

Censor board nixed the Susana Montes girl show, after a special showing for the board and press, board claiming show was not for the family trade. The newspapers played up the story and the federal district government overruled the censor board.

Show is hanging out the SRO sign early each night at the El Pinar. Miss Montes said her show played all the principal cities of South America without any censor interference.

U.S. Films' Wide Lead in Argentine

Washington, Sept. 9.

U. S. pix continue to hold their wide lead in the Argentine market, and of the 57 1945-46 releases selected as very good by Argentine critics, 39 came from Hollywood, U. S. Dept. of Commerce reported in a comprehensive study of the Argentine film situation. During the 1942-46 period virtually 80% of all foreign releases came from this country, the survey shows.

Last year, of the 447 imported features screened in the country, 310 came from the U. S., 51 from Mexico, 17 from the United Kingdom, 24 from France, 16 apiece from Russia and Spain, five from Germany (oldies revived); and one from Italy (also revived). Uruguay and Brazil also produced one apiece; and three came from Switzerland.

The study remarks on the big upswing in interest in British pix which have been boosted in Argentina by U. S. distributors. "British films," it says, "had practically disappeared from the scene by mid-1946, only three features being released during 1945 and the first half of 1946.

"Then several U. S. distributors began releasing a series of British films which were rated by Argentine critics as the best examples of consistently good releases ever presented by any country. British films rose in the short space of six months to a foremost position in the eyes of critics and public alike. Future success in distribution of British films is assured from the record of these few months, if only a measure of the quality thus far exhibited is maintained."

Number of Argentine theatres jumped by 159 from 1944 to Jan. 1, '47. There are now 1,770, contrasted with the former figure of 1,611. Seating capacity has been upped from 793,284 to 871,980.

VENEZUELA STRIKES VS. METRO, FOX DISTRIBS

Caracas, Sept. 2.

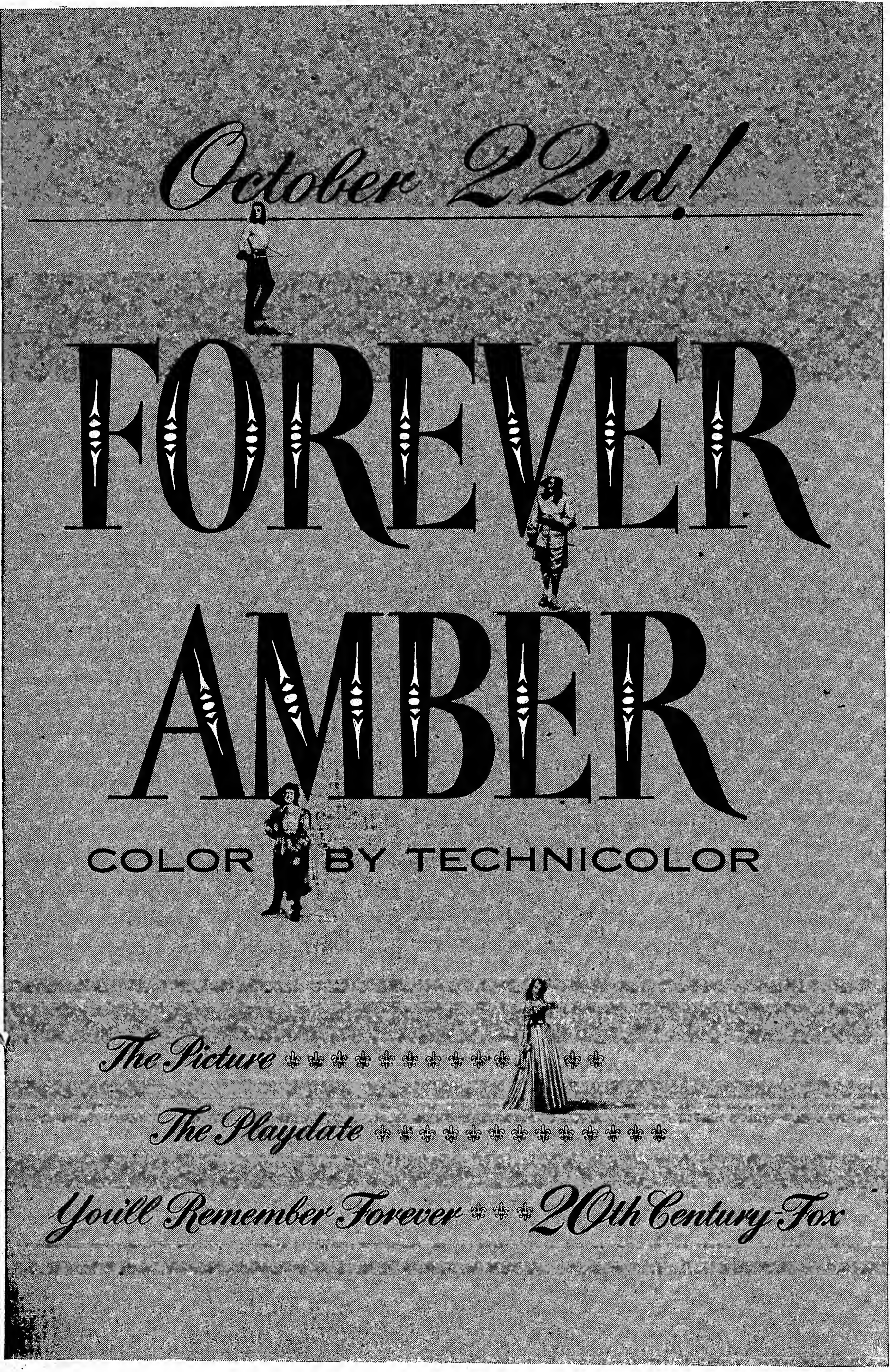
Two strikes were called this week against local firms distributing Metro and Fox films. Strike was called after several conferences between the workers, firms and representatives of the labor board failed to come to terms. In both cases, strikers are seeking heavy pay hikes, long vacations and seniority rights.

Theatre and film union announced that new contracts, granting wage increases and better working conditions had been signed with the Ayacucho, Hollywood, Rialto, Cines Unidos and San Juan film houses.

Wechsler Has 2 More

Lazae Wechsler, Swiss producer who made "The Last Chance", distributed by Metro in the U. S. last year, is expected in this country from Switzerland this fall with two films. One is being made with Metro financing and being directed by Fred Zinneman, M-G megger.

Metro film, not yet titled, is being made in English and French simultaneously. The other, in Swiss-German, is labeled "Madness Reigns." It was directed by Leopold Lindtberg, who also handled "Chance" and "Marie-Louise", which was distributed here by Mayer & Burstyn.



October 22nd!

FOREVER AMBER

COLOR BY TECHNICOLOR

The Picture

The Playdate

You'll Remember Forever *20th Century-Fox*

H.O.'s Not Hurting Chi; 'Tights' Plus O'Brien Tall 70G, 'My Man'-Russell 40G

Chicago, Sept. 9.

Despite lowest turnover of films in several months, the Loop is still chalking up solid grosses. Holdovers in most cases are hauling in top biz. Conventioners have been hypoing the boxoffice of many of these long-runs. Best gross of week is the Chicago with "Mother Wore Tights" and Virginia O'Brien heading stage lineup at hefty $70,000. Oriental has Harold Russell in his vaude debut, but the armless winner of the Academy award gets little help from "That's My Man" and surrounding stagebill. Looks only $40,000 this week. Other newcomer, "Cry Wolf," looks like a strong $24,000 at the Roosevelt.

Of the holdovers "Life With Father" with $1.25 top at the State-Lake continues at $40,000 for its third week. "Crossfire" at the Palace has a noble $27,000 in second frame. "Life of Walter Mitty" should garner a sock $25,000 at the Woods on its sixth week.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Welcome Stranger" (Par) (6th wk). Sturdy $17,000. Last week, fine $22,000.

Chicago (B&K) (3,900; 95)—"Mother Wore Tights" (20th) with Virginia O'Brien on stage. Hearty $70,000. Last week, "Trouble With Women" (Par) with Olga San Juan, Charioteers, Gil Lamb leading stageshow (2d wk), fine $53,000.

Garrick (B&K) (900; 95)—"Perils Pauline" (Par) (6 wk). Fading out at $10,000. Last week, profitable $12,000.

Grand (RKO) (1,500; 95)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Still strong at $18,000. Last week, brisk $22,000.

Oriental (Essaness) (3,400; 95)—"That's My Man" (Rep) with Harold Russell and Jackie Gleason in person. Below par $40,000. Last week, "Adventuress" (EL) and Henry Busse orch (2d wk), medium $40,000.

Palace (RKO) (2,500; 95)—"Crossfire" (RKO) (2d wk). Husky $27,000. Last week, huge $32,000.

Rialto (Indie) (1,700; 95)—"Outlaw" (UA) (11th wk). Dandy $12,800. Last week, crisp $13,500.

Roosevelt (B&K) (1,500; 95)—"Cry Wolf" (WB). Big $24,000. Last week, "Ghost Mrs. Muir" (20th), moderate $18,800.

State-Lake (B&K) (2,700; 1.25)—"Life With Father" (WB) (3d wk). Potent $40,000. Last week, smash $48,000.

United Artists (B&K) (1,700; 95)—"Down To Earth" (Col) (2d wk). Handsome $26,000. Last week, snappy $32,000.

Woods (Essaness) (1,073; 95)—"Life Walter Mitty" (RKO) (6th wk). Brisk $25,000. Last week, keen $32,000.

World (Indie) (587; 75)—"This Happy Breed" (EL) (3d wk). Tidy $3,800. Last week, tasty $4,000.

L'ville Outslugs Heat; 'Bachelor' 23G, 'Thin Man' 19G, 'Brute' 12G, Smash

Louisville, Sept. 9.

Main stem's three big seaters are going to town this week with powerful wicket fare, and the trio will pile up a sizeable figure. "Bachelor and Bobby-Soxer" at the Rialto, 'Song of Thin Man" at the State, and 'Brute Force" at the National are the winners. Standout is "Bachelor" with a sock session. Weather continues hot, but apparently is having little effect on biz.

Estimates for This Week

Brown (Fourth Ave.) (1,200; 40-60)—"Variety Girl" (Par) (m.o.). Too much competish from the Fourth Street houses, but ample $4,500 looms. Last week, 'Desert Fury" (Par) and "Thunderbolt" (Mono) (m.o.), mild $3,500.

Kentucky (Switow) (1,200; 30-40)—"Perils Pauline" (Par) and "That's My Man" (Rep). Sprightly $3,400. Last week, "Fiesta" (M-G) and "Cheyenne" (WB), $3,000.

Mary Anderson (People's) (1,100; 40-60)—"Marked Woman" (WB) (reissue). Medium $6,000. Last week, "Deep Valley" (WB), $6,500.

National (Standard) (2,400; 40-60)—"Brute Force" (U). Solid $12,000 to lift this big-seater out of summer doldrums. Last week, "Ivy" (U) (2d wk), $7,000.

Rialto (FA) (3,400; 40-60)—"Bachelor and Bobby-Soxer" (RKO). Biggest thing in town at extra-strong $23,000 or near. Last week, "Variety Girl" (Par), excellent $18,000.

Scoop (Louisville Theatres) (700; 40-60)—"Baker's Wife" (Indie). Mild $2,000. Last week, "Sis Hopkins" (Rep) (reissue), $2,300.

State (Loew's (3,300; 40-60)—"Song of Thin Man" (M-G) and "Sport of Kings" (Col). Big $19,000 or close. Last week, "Gone With Wind" (M-G) (reissue), $13,000.

Strand (FA) (1,400; 40-60)—"Happened Fifth Ave." (Mono) and "The Guilty" (Mono) (2d wk). Modest $5,000 after initial week's fine $7,000.

Broadway Grosses

Estimated Total Gross
This Week $745,000
(Based on 19 theatres)
Last Year $844,000
(Based on 18 theatres)

'Earth' Giant 26G, Frisco; 'Kiss' 24G

San Francisco, Sept. 9.

With vacations ended, big weekend crowds are boosting biz generally here this week despite plethora of holdovers. Brightest new entry is "Down to Earth," smash at the Orpheum. "Kiss of Death" is not far behind with sock session at the Warfield. "Bachelor and Bobby-Soxer," with new vaude, is still big in fourth frame at Golden Gate, while "Welcome Stranger" continues strong in eighth week at the small-seater St. Francis.

Estimates for This Week

Center Theatre (Lippert) (300; 90-$1.20)—"Duel" (SRO) (4th wk). Oke $5,000. Last week, good $5,500.

Clay (Roesner) (400; 65-85)—"Children of Paradise" (Indie) (6th wk). Colorless $1,600. Last week, $1,800.

Esquire (Blumenfeld) (1,000; 55-85)—"Burning Cross" (SG) (2d wk). Only $2,500 in 3 days; pulled. Last week, nice $11,000.

Fox (FWC) (4,651; 60-95)—"Mother Wore Tights" (20th) (2d wk). Down to thin $14,500. Last week, trim $27,000.

Golden Gate (RKO) (2,844; 65-$1).—"Bachelor and Bobby-Soxer" (RKO) (4th wk) plus vaude headed by Jack Marshall and "Hub-Bub Club" with Jack Gregson. Big $22,000. Last week, with vaude headed by Tommy Dix, sock $26,000.

Guild Theatre (Lippert) (400; 35-85)—"Gone With Wind" (M-G) (reissue) (5th wk). Nice $5,500. Last week, big $6,600.

Larkin (Roesner) (400; 65-85)—"Hamilton Woman" (UA) (reissue). Weak $1,500. Last week, "Pageant of Russia" (Indie) (2d wk), $1,600.

Orpheum (Blumenfeld) (2,448; 55-85)—"Down to Earth" (Col). Terrific $26,000. Last week, "Singapore" (U) (3d wk), oke $10,500.

Paramount (Par) (2,646; 60-85)—"Variety Girl" (Par) (2d wk). Dipped to $14,000. Last week, great $28,000.

St. Francis (Par) (1,400; 60-85)—"Welcome Stranger" (Par) (8th wk). Strong $12,500. Last week, smash $13,500.

Stagedoor (Ackerman) (350; 60-85)—"Blithe Spirit" (UA) (reissue). Nice $3,300. Last week, "Magic Bow" (U) (3d wk), $1,700 in 5 days.

United Artists (Blumenfeld) (1,207; 55-85)—"Hal Roach Carnival" (UA). Pallid $6,500. Last week, "Carnegie Hall" (UA) (4th wk), $8,500.

United Nations (FWC) (1,149; 60-85)—"Topper Takes Trip" (UA) and "Topper Returns" (UA) (reissues). Thin $3,000. Last week, "Marked Woman" (WB) (reissue) (2d wk) (m.o.), nice $4,200.

Warfield (FWC) (2,656; 60-85)—"Kiss of Death" (20th). Sock $24,000 or near. Last week, "Cynthia" (M-G), fair $13,300.

'Kissing' Nice $17,000 In Mpls.; 'Bachelor' 14G, 2d

Minneapolis, Sept. 9.

Newcomers are almost at a record low in numbers currently as holdovers and return dates almost entirely monopolize the scene. "I Wonder Who's Kissing Her Now," the sole important new entry, looks nice at Radio City. It's the eighth week for the record-breaking "Welcome Stranger." Other holdovers are the boff "Bachelor and Bobby-Soxer," "Variety Girl" and "Desert Fury," all in their second weeks. A recurrence of hot weather is not helping biz.

Estimates for This Week

Astor (Par) (900; 30-44)—"Hoppy's Holiday" (UA) and "Newshawks" (Mono). Neat $2,400 in 5 days. Last week, "Cover Big Town" (Par) and "Dick Tracy's Dilemma" (RKO), $2,500 in 5 days.

Century (Par) (1,600; 50-70)—"Variety Girl" (Par) (m.o.). Good $7,500. Last week, "Repeat Performance" (EL), $5,500.

Gopher (Par) (1,000; 44)—"That's My Man" (Rep). Mild $3,000. Last week, "Springtime in Sierras" (Rep) and "Robin Hood of Texas" (Rep), good $4,500.

Lyric (Par) (1,100; 50-70)—"Welcome Stranger" (Par) (8th wk). Still powerful, but clearance puts it into Uptown next week. Good

(Continued on page 24)

'Crossfire' $9,500, Omaha

Omaha, Sept. 9.

"Crossfire" is doing one of the bigger weeks currently at the Brandeis. "Trouble With Women" is good at the Orpheum. On moveover at Omaha, "Variety Girl" looks nice.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Crossfire" (RKO) and "Son of Rusty" (Col). Healthy $9,500 or over. Holds. Last week "Bachelor Bobby-Soxer," (RKO) (2d wk), strong $8,800.

Orpheum (Tristates) (3,000; 16-65)—"Trouble With Women" (Par) and "Vacation in Reno" (RKO). Fine $12,000. Last week, "Ghost Mrs. Muir" (20th) and "Danger Street" (Par), $11,800.

Omaha (Tristates) (2,000; 16-65)—"Variety Girl" (Par) (m.o.) and "Secret of Whistler" (Col). Nice $10,000. Last week, "Buck Privates Home" (U) and "7 Were Saved" (Par), $11,500.

Paramount (Tristates) (2,800; 16-65)—"Dishonored Lady" (UA). Fair $9,000. Last week, "Variety Girl" (Par), smash $14,000.

State (Goldberg) (865; 15-50)—"Cheyenne" (WB) and "Mutiny Elsinore" (FC). Very big $4,000. Last week, "Sioux City Sue" (Rep) and "Gas House Kids West" (EL), $2,800.

'Bachelor' Wow $20,000 in Indpls.

Indianapolis, Sept. 9.

It looks like film biz is on the way back here. Firstrun spots, fortified by line of strong attractions, are the hottest they've been in months. "Dick Tracy's Dilemma," helped by Henry Busse band and Wally Brown on the stage, is front runner at Circle but closely pressed by "Bachelor and Bobby-Socker," a straight film single at the Indiana. "Gone With Wind," at Loew's, is bidding for a holdover.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 48-74)—"Dick Tracy's Dilemma" (RKO) with Henry Busse orch, Wally Brown, Ish Kabibble, others, on stage. Hefty $22,000. Last week, "Brute Force" (U) and "Code of West" (RKO) (2d wk)), oke $8,000 at 40-60c. scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Bachelor and Bobby-Soxer" (RKO). Terrific $20,000, and holds likely. Last week, "Variety Girl" (Par), flush $18,500.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Variety Girl" (Par) (m.o.). Very good $6,000. Last week, "Alexander's Ragtime Band" (20th) and "Western Union" (20th) (reissues), about same.

Loew's (Loew's) (2,450; 40-60)—"Gone With Wind" (M-G) (reissue). Solid $16,000 and holdover is likely. Last wek, "Song of Thin Man" (M-G) and "Adventures Don Coyote" (UA), nice $12,000.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Dear Ruth" (Par) and "Philo Vance's Gamble" (EL) (m.o.) (2d wk). Neat $5,000 added to tall $9,000 last week.

'Slave' Great at $18,000 In Buff.; 'Desert' Ditto, 'Bachelor' Tall 12G, 2d

Buffalo, Sept. 9.

Big news here this session is showing being made by "Slave Girl," at Lafayette. "Desert Fury" is fairly good at the Buffalo, while "Bachelor and Bobby-Soxer" is big on its second week at the Century

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Desert Fury" (Par) and "Second Chance" (20th). Fine $18,000 or over. Last week, "Song of Thin Man" (M-G) and "Moss Rose" (20th), $14,000.

Great Lakes (Shea) (3,400; 40-70)—"Variety Girl" (Par) (2d wk). Trim $10,500. Last week, sock $21,000.

Hipp (Shea) (2,100; 40-75)—"Cynthia" (M-G) and "Great Waltz" (M-G) (reissue). Okay $9,000. Last week, "Who's Kissing Her Now" (20th) and "Crimson Key" (20th) (m.o.), $10,500.

Lafayette (Basil) (3,000; 40-70)—"Slave Girl" (U) and "Millerson Case" (Col). Big $18,000 or over. Last week, "Down to Earth" (Col) and "13th Hour" (Col) (2d wk), stout $12,500.

Teck (Shea) (1,400; 40-70)—"Gone With Wind" (M-G) (reissue) (4th wk). Down to $3,500. Last week, solid $7,000.

20th Century (20th Cent) (3,000; 40-70)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Strong $12,000 after terrific $23,000 opener.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Plenty H.O.'s, School Bells Hit B'way But 'Passage'-V. Lombardo Sock 65G; 'Black Gold'-Harvest Mooners Neat 35G

Dearth of new entries and return of kids to school Monday (8) hit Broadway's 19 firstrun filmeries this week. Strand and State, only two houses with newcomers, were the only two to show a gain over last week, when Labor Day boosted the overall Main St. gross to a fat $886,000.

Indicative of the faltering boxoffice is Radio City Music Hall, where "Bachelor and Bobby Soxer" was aiming for a seven-week record of $1,000,000. Film stumbled in its final frame, however, to a disappointing but still good $110,000, bringing the grand total to about $900,000. It's still a record and gives "Bachelor" the title of boxoffice champ of the year to date.

Outstanding among the Broadway first runs is "Dark Passage" at Strand, where teeoff frame with Victor Lombardo orch heading stageshow, looks headed for sock $65,000 and may go to $70,000. "Gone With Wind" topped the long list of holdovers, showing amazing strength with smash $50,000 in sight for second stanza. Figure is especially good for a reissue. "Walter Mitty" at the Astor also maintained its steady pace with fancy $50,000 looming for fourth week.

"Kiss of Death" with an almost unanimous press, continues strong at the Mayfair, indicating nifty $35,000 for third week. "Life with Father," equally well-lauded by critics, continues its fast tempo at the Warner with fine $44,000 shaping for fourth frame. "Mother Wore Tights," with Jack Haley and Ella Logan topping stage layout, dipped to $98,000 on its third lap at the Roxy, but still good after the smash $133,000 second week.

With several newcomers due next week, biz is expected to pick up considerably. Topping the list of new entries is "Down to Earth" at the Music Hall and "Romance of Rosy Ridge," plus Georgie Price, Luba Malina and Enric Madriguera orch on stage, at Capitol. Latter replace "Song of Thin Man" and Bill Robinson on stage, which was pulled after disappointing second week of $49,000.

Attracting considerable interest for the ensuing week is the trial run of "Outlaw" at the Broadway, with UA keeping fingers crossed in hopes that License Commissioner Ben Fielding won't shutter the house. Palace returns to its standard first run policy next Monday (15) after five weeks of playing oldies.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Walter Mitty" (RKO) (4th week). Maintaining steady pace with fancy $50,000 in sight for fourth week ending tomorrow (Thursday) night, only slightly off from third frame's $50,500. Continues indefinitely.

Capitol (Loew's) (4,820; 70-$1.50)—"Thin Man" (M-G) with Bill Robinson, Art Mooney orch headlining stageshow (2d week). Down to thin $49,000, after disappointing $54,000 opening week, and pulled. "Rosy Ridge" (M-G), with Georgie Price, Luba Malina, Enric Madriguera orch on stage, opens tomorrow (Thursday).

Criterion (Loew's) (1,700; 60-$1.25)—"Gone With Wind" (M-G) (reissue). (2d week). Showing amazing strength, smash $50,000 looming for second round ending Friday (12). Last week sock $53,000. Holds indef.

Fulton (City Inv) (785; 80-$1.80)—"Black Narcissus" (U) (4th week). Nice weekend biz will boost this to trim $15,000 or over. Last week, with Labor Day crowds to help, sturdy $18,500.

Globe (Brandt) (1,500; 70-$1.20)—"Roosevelt Story" (Indie) (3d week). Stalwart $25,000 in sight after hefty $32,000 for the preceding frame. Continues.

Gotham (Brandt) (900; 70-$1.40)—"Lady in Jam" (Indie) and "Lady from Cheyenne" (Indie) (reissues). Moderate $7,500 or less, after $7,800 last week for "Shark Woman" (Indie) and "Night Cargo" (Indie) (reissue). "Dark Journey" and "Dinner at Ritz" (both indie reissues) open Saturday (13).

Mayfair (Brandt) (1,736; 70-$1.50)—"Kiss of Death" (20th) (3d week). Nifty $35 000 second week ending last (Tuesday) night; teeoff frame smash $48,000. Continues indefinitely.

Palace (RKO) (1,700 ;50-$1)—Fifth week of summer repertory (revival of oldie hits) winds up Sunday (14) night, with "Spiral Staircase" (RKO) closing series. Current week should see okay $12,000, after good $13,500 previous session. House will be closed Monday (15) with "Long Night" (RKO) preeming following day. Boxoffice scale for return to first runs not yet set.

Paramount (Par) (3,664; 55-$1.50)—"Welcome Stranger" (Par) with Carmen Cavallaro orch, others on stage (6th week). Fifth frame ending last (Tuesday) night shaping to sturdy $76,000, outstanding considering length of run; preceding

with "Desert Fury" (Par) to follow.

Park Avenue (U) (583; $1.20-$2.40)—"Frieda" (U) (4th week). Perking along steadily with neat $7,500 in sight, after slightly better $8,000 last week. Remains.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Bachelor and Bobby-Soxer" (RKO) and stageshow (7th week). Big drop in final session to about $110,000, but still good after socko $134,000 for sixth frame. Gives film record seven-week gross of near $900,000. "Down to Earth" (Col) with stageshow comes in tomorrow (Thursday).

Rialto (Mayer) (594; 35-85)—"Last of Redmen" (Col) (2d week) Dropped to still profitable $8,500 after hefty $12,500 on opening round. Could stay but previous booking for "Arnelo Affair" (M-G) brings that in Friday (12).

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Crossfire" (RKO) (8th week). Seventh frame ending yesterday (Tuesday) held to outstanding $27,000, or near, after fine $30,000 for previous round.

Roxy (20th) (5,886; 80-$1.50)—"Mother Wore Tights" (20th) with Jack Haley, Ella Logan. Harmonicats topping stageshow (4th week). Third stanza wound up last (Tuesday) night with great $98,000 after smash $133,000 for previous frame. Stays two more weeks, with "Foxes of Harrow" (20th) and Milton Berle due in Sept. 24.

State (Loew's) (3,450; 43-$1.10)—"Black Gold" (Mono) with Ed Sullivan and Harvest Moon winners, plus others on stage. First stanza ends tonight (Wednesday) with nifty $35,000 in sight and entire program stays another round. Last week, "Hucksters" (M-G), with Max Baer and Maxie Rosenblum topping stage layout, solid $33,000.

Strand (WB) (2,756; 75-$1.50)—"Dark Passage" (WB) with Victor Lombardo orch heading stageshow. First week ends tomorrow (Thursday) night with sock $65,000 or over in sight. Holds. Last week, second and final frame of "Deep Valley" (WB) with Count Basie orch on stage, fine $59,000.

Victoria (City Inv) (720; 70-..1.20)—"Lured" (Col) (3d week). Second frame finished last (Tuesday) night with fat $17,000 or near, after solid $19,000 last week, Holds.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (4th week). Continues torrid tempo with excellent $44,000 looming for fourth frame, after robust $48,000 last week. Remains indef.

Winter Garden (UA) (1,312; 60-$1.20)—"Something in Wind" (U) (2d week). Second week ending tonight (Wednesday) looks about $14,000, okay but disappointing after stout $20,000 for opening frame. Continues one more round, with "Singapore" (U) opening Sept. 18.

Prov. Fine; Spivak Tilts 'Honeymoon' 12G, 'GWTW' 24G, 'Variety' Fast 19G

Providence, Sept. 9.

Biz is skyrocketing here with all houses carrying healthy to big bills. Of new pictures State's "Gone With Wind," and Strand's "Variety Girl," look tops. "Bachelor and Bobby-Soxer" at Albee is big in third week. "Lost Honeymoon" plus Charlie Spivaks band is fine in 3-day weekend date at reopened Metropolitan.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Stout $15,000. Second was great $18,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Marked Woman" (WB) and "Dust Be My Destiny". (WB) (reissues). Fairly strong $5,000. Last week, "Cry Wolf" (WB) and "Gas House Kids Go West" (EL) (2d run), same.

Fay's (Fay) (1,400; 44-65)—"Buck Privates Come Home" (U) and vaude on stage. Prime $7,000. Last week, "Son of Rusty" (Col) and vaude on stage, $6,500.

Majestic (Fay) (2,200; 44-65)—"Mother Wore Tights" (20th) (2d wk). Sturdy $12,000 after wow $17,000 first week.

Metropolitan (Snider) (3,100; 65-85)—"Lost Honeymoon" (EL) and Charlie Spivak orch on stage for three-day weekend run. Sturdy $12,000. Last week, house was dark.

State (Loew) (3,200; 44-65)—"Gone With Wind" (M-G) (reissue). Nifty $24,000. Last week, "Song of Thin Man" (M-G), strong $20,000.

Strand (Silverman) (2,200; 44-65)—"Variety Girl" (Par). Second week opened Monday (8). Last week was rousing $19,000. In ahead, "Dear Ruth" (Par) (4th wk), fancy $9,500

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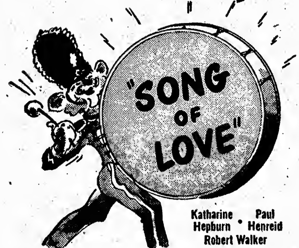

Katharine Hepburn • Paul Henreid
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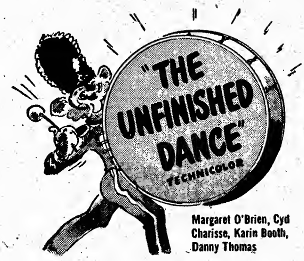
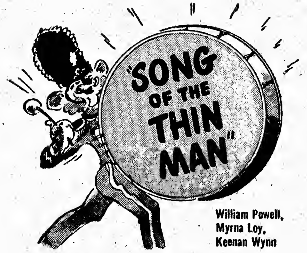


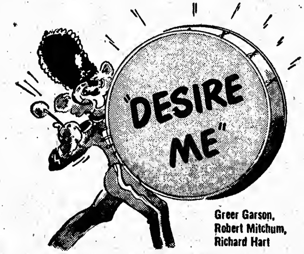
Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas

TEST ENGAGEMENTS BIG!


"SONG OF THE THIN MAN"

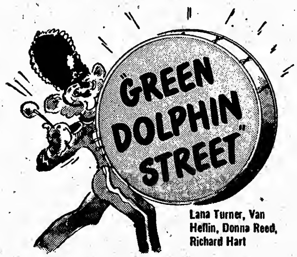
William Powell, Myrna Loy, Keenan Wynn

SONG OF THE BOX-OFFICE!



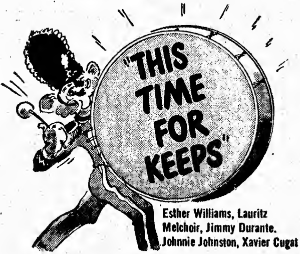
Greer Garson, Robert Mitchum, Richard Hart

GREER GARSON'S GREATEST!



Lana Turner, Van Heflin, Donna Reed, Richard Hart

ROAD-SHOW CALIBRE!

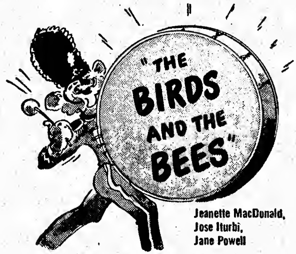


Esther Williams, Lauritz Melchoir, Jimmy Durante, Johnnie Johnston, Xavier Cugat

BIG TECHNICOLOR MUSICAL!

Spencer Tracy, Lana Turner, Zachary Scott

IT WILL MAKE HISTORY!


"THE BIRDS AND THE BEES"

Jeanette MacDonald, Jose Iturbi, Jane Powell

ROMANCE IN TECHNICOLOR!

June Allyson, Peter Lawford

HAPPY NEW YEAR!

Pitt Not Brisk; 'Fury' Potent $19,000, 'Ramrod' Thin 19G, 'Variety' Only 18G

Pittsburgh, Sept. 9.

Business is just cruising currently along following the holiday week, although "Desert Fury" looks like a fairly solid entry at the Penn, despite the crix brickbats. "Life With Father" is holding up well enough at Warner in third week to stay a fourth. Stanley is doing fair with "Variety Girl," which got a sock build-up through a big preem for Variety Club charities. There's not much in sight for "Ramrod" at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 40-70—"Brute Force" (U) (2d wk). No staying powers at around $7,000 and comes out tonight (Tues.) for "Wyoming" (Rep). First week's $16,000, was out of this world for this house.

Harris (Harris) (2,200; 40-70)—"Ramrod" (UA). Ordinary western doing ordinary biz or $10,000, if that. Last week, second of "Down To Earth" (Col), big $12,000.

Penn (Loew's-UA) (3,300; 40-70)—"Desert Fury" (Par). Potent $19,000. Last week, "Song of Thin Man" (M-G), off beam here at $14,500.

Ritz (Loew's) (800; 40-70)—"Song of Thin Man" (M-G) (m.o.). Around $3,000. Last week "Cynthia" (M-G) and "Great Waltz" (M-G) (reissue), (m.o.), nice $3,500.

Senator (Harris) (1,750; 40-70)—"Down To Earth" (Col) (m.o.). Still has something left after fortnight at Harris. Okay $4,000. Last week, "Corsican Brothers" (EL) and "Pago Pago" (EL) (reissues), same.

Stanley (WB) (3,800; 40-70)—"Variety Girl" (Par). Has a good build-up with midnight preem Labor Day eve for Variety Club's benefit. Interest in showmen's organization, which was founded here, figured to be of more help, however, than shown by $18,000, moderate. Last week, "Deep Valley" (WB), n.s.h. $15,000.

Warner (WB) (2,000; 50-90-$1.25)—"Life With Father" (WB) (3d wk). Holding up nicely at $20,000, enough to keep it for at least another stanza. Last week, fancy $28,500.

'Gunfighters' Oke $17,000 in Hot K.C.

Kansas City, Sept. 9.

Holdovers are surprisingly strong currently and will get some of the big money of the week. Biggest holdover is "Mother Wore Tights" in second week at Tower-Uptown-Fairway combo, after terrific opening session. May stay a third week. "Variety Girl" at the Paramount for a second week likewise is nice at $14,000 and may hold again. Newcomers are "Gunfighters," sturdy at the Midland, and 'Wyoming," at the Esquire. After weeks of high temperatures, weather hit an all-time September high with 109 degrees last week.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65) — "Wyoming" (Rep) and "Last Frontier Uprising" (Rep). Strong $6,500. Last week, "Brute Force" (U) (m.o.), trim $5,000.

Kimo (Dickinson) (550; 65)—"Live As I Please" (Indie). Slight $1,500. Last week, 'Alexander Nevsky" (Indie) split week with "Redhead" (Indie), $1,200.

Midland (Loew's) (3,500; 45-65)—"Gunfighters" (Col) and 'Corpse Came C.O.D." (Col). Okay $17,000. Last week, "Song of Thin Man" (M-G) and "Guilt Janet Ames" (Col), nice $15,000.

Orpheum (RKO) (1,900; 45-65)—"Bachelor and Bobby-Soxer" (RKO) (4th wk). Fortunate booking during the heat wave, good $10,000. Last week, fine $12,000.

Paramount (Par) (1,900; 45-65)—"Variety Girl" (Par) (2d wk). Sturdy $14,000, and probably will go a third week. Last week, smash $20,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Mother Wore Tights" (20th) (2d wk). Big $18,000. Last week, holiday trade helped thus to terrific $25,000, over hopes.

Seattle Loaded With H. O.'s; 'Ruth' $11,500, 5th

Seattle, Sept. 9.

Following the Labor Day holiday, the town currently is topheavy with holdovers. Best of these is "Dear Ruth," now in fifth week at Liberty but still great. "Mother Wore Tights" also is solid at the Fifth Ave. on first holdover session. "Other Love" is passably good at the Palomar, the sole new entrant.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Carnegie Hall" (UA) (4th wk). Fair $3,500 in 5 days after $5,400 last week.

Fifth Avenue (H-E) (2,349; 45-80)—"Mother Wore Tights" (20th) (2d

(Continued on page 24)

Key City Grosses

Estimated Total Gross
This Week $2,963,000
(Based on 20 cities, 206 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,222,000
(Based on 22 cities, 192 theatres)

Philly Solid But 'Valley' Fair 23G

Philadelphia, Sept. 9.

Biz continues good in Philly film houses, despite the fact that most of them are featuring holdovers. Grabbing top gross this session is "Life With Father," in its third week. Not far behind is "Bachelor Bobby-Soxer," in fourth round. Only major newcomer is "Deep Valley," which looks mild.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Crossfire" (RKO) (2d wk). Still plenty potent at $19,500. Last week, great $22,500.

Arcadia (Sablosky) (700; 50-94)—"Dear Ruth" (Par) (2d run). Great $8,000. Last week, "Romance Rosy Ridge" (M-G), $5,000 second run.

Boyd (WB) (2,350; 50-94)—"Life With Father' '(WB) (3d wk). Sock $30,000. Last week, great $36,000.

Earle (WB) (2,760; 50-94)—"Deep Valley" (WB). Fair $23,000. Last week, "Marked Woman" (WB) and "Dust Be My Destiny" (WB) (reissues), $24,000.

Fox (20th) (2,250; 50-94)—"Mother Wore Tights" (20th) (3d wk). Moderate $14,500. Last week, fair $18,500.

Goldman (Goldman) (1,000; 50-94)—"Won't Believe Me" (RKO) (2d wk). Oke $16,000. Last week, neat $21,000.

Karlton (Goldman) (1,000; 50-94)—"Desert Fury" (Par) (2d wk). Bang-up $18,000. Initial week was swell $22,000.

Keith's (Goldman) (1,300; 50-94)—"Who's Kissing Her Now" (20th) (2d run). Nice $7,500. Last week, "Michigan Kid" (U) and "They Were Sisters" (U), $4,500.

Mastbaum (WB) (4,360; 50-94)—"Welcome Stranger" (Par) (4th wk). Big $24,000. Last week, great $32,000.

Stanley (WB) (2,950; 50-94)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Nice $23,500. Last week, trim $32,500.

Stanton (WB) (1,475; 50-94)—"Gunfighters" (Col) (2d wk). Mild $10,000. Opener was sweet $17,000.

D.C. in Dumps Albeit 'Kiss'-Vaude Fine 24G; 'Hall' 19G, Below Hopes

Washington, Sept. 9.

Generally biz is dull here this week, with humid, rainy weekend taking its toll. Brightest spots are two holdovers, "Bachelor and Bobby-Soxer" at RKO Keith's, and "Gone With Wind" at Loew's Columbia, both doing better than the newcomers. "Carnegie Hall" at Warner's Earle is a disappointment, despite double plugs by music as well as drama crix. "Mother Wore Tights" is mild at the Palace.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Kiss of Death" (20th) plus vaude. Nice $24,000. Last week, "Song of Thin Man" (M-G) plus local talent stageshow, hot $35,000.

Columbia (Loew's) (1,263; 44-70)—"Gone With Wind" (M-G) (reissue) (m.o.) (2d wk). Fine $9,000 for fourth downtown week. Last week, $10,000.

Earle (WB) (2,154; 44-85)—"Carnegie Hall" (UA). Okay $19,000 but not up to hopes or favorable press. Last week, "Deep Valley" (WB), thin $15,000.

Hippodrome (Lust) (365; 44-85)—"This Happy Breed" (EL) (3d wk). Nice $2,500 after sock $3,500 for second week.

Keith's (RKO) (1,838; 44-80)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Nice $16,000 after last week's sturdy $18,000. Holds again.

Metropolitan (WB) (1,153; 44-74)—"Welcome Stranger" (Par) (2d run). Average $8,000. Last week, "Cry Wolf" (WB) (2d run), $6,500.

Palace (Loew's) (2,370; 44-74)—"Mother Wore Tights" (20th). Mild $19,000. Last week, "Variety Girl" (Par), $23,000 but over hopes.

Denver Lags; 'Crossfire' Okay 16G, 'Wind' 16½G

Denver, Sept. 9.

Biz is only fair to good in most spots this week, neither "Something In Wind" nor "Crossfire" measuring up to hopes. Best bet looks to be "Welcome Stranger" in second week at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Cry Wolf" (WB) and "Son of Rusty" (Col), after week at Denver, Webber. Fair $3,500. Last week, "Dishonored Lady" (UA) and "Road to Hollywood" (Indie) (m.o.), $2,500.

Denham (Cockrill) (1,750; 35-70)—"Welcome Stranger" (Par) (2d wk), Big $15,000. Last week, smash $22,000.

Denver (Fox) (2,525; 35-74)—"Something In Wind" (U) and "Pretender" (Rep), day-date with Webber. Mildish $14,000, or near. Last week, "Cry Wolf" (WB) and "Son of Rusty" (Col), same as Webber, sock $20,000.

Esquire (742; 35-74)—"Framed" (Col) and "Sport of Kings" (Col), day-date with Paramount. Fair $2,300. Last week, "Life With Father" (WB) (2d wk), $2,500.

Orpheum (RKO) (2,525; 35-74)—"Crossfire" (RKO) and "Yankee Fakir" (Rep). Okay $16,000 or close. Last week, "Bachelor and Bobby-Soxer" (RKO) (2d wk), fine $15,000.

Paramount (Fox) (2,200; 35-74)—"Framed" (Col) and "Sport of Kings" (Col), day-date with Esquire. Fair $8,000. Last week, "Life With Father" (WB) (2d wk), $8,000 at $1.25 top.

Rialto (Fox) (878; 35-74)—"Dillinger" (Mono) and "Mutiny Big House" (Mono). Modest $4,000. Last week, "Duel" (SRO), sixth week downtown, nice $4,500.

Tabor (Fox) (1,967; 35-74)—"Western Union" (20th) and "Roman Scandals" (FC) (reissues). Fair $7,000. Last week, "Corpse Came C.O.D." (Col) and "Newshounds" (Mono), $9,000.

Webber (Fox) (750; 35-74) — "Something In Wind" (U) and "The Pretender" (Rep), day-date with Denver. Okay $2,500. Last week, "Cry Wolf" (WB) and "Son of Rusty" (Col), good $3,000.

'Kiss'-Vaude Paces Hub At $32,000; 'Gunfighters' Only 33G in 2 Houses

Boston, Sept. 9.

GI's cashing bonds, back-to-school shopping and reasonably good weather are helping biz to a generally higher boxoffice level here this week though the new product has no unusual appeal. "Kiss of Death" plus stage show at RKO is leading the town with "Bachelor" in third week, at the Memorial, the next best. "Life With Father" is disappointing at Modern and Esquire on second week.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Kiss of Death" (20th) plus Rosenbloom and Baer, Merry Macs, Ben Beri, Nelson Sisters on stage. Great $32,000, huge for non-band show. Film will stay another round. Last week, "Crimson Key" (RKO) plus Louis Prima orch, others, on stage, $36,000.

Esquire (M-P) (700; $1.25) — "Life With Father" (WB) (2d wk). Off to $6,500 after nice $9,500 first.

Exeter (Indie) (1,200; 44-65)—"Magic Bow" (U) and "Blackout" (Indie) (2d wk). Nice $4,500 after big $6,000 first.

Fenway (M-P) (1,373; 40-80)—"Desert Fury" (Par) and "Kilroy Was Here" (Mono). Second week unusual here. Solid $5,500 after $7,500 first.

Kenmore (Indie) (700; 44-65)—"Fantasia" (RKO) (reissue) (7th wk). Nice $2,000 after about same last.

Memorial (RKO) (2,985; 40-80)—"Bachelor Bobby-Soxer" (RKO) (3d wk). Still wow at $24,000 after great $28,000 for second; can go another easily.

Metropolitan (M-P) (4,279; 40-80)—"Variety Girl" (Par) and "Jungle Flight" (Par) (2d wk). Good $19,000 after first week's nice $27,000.

Modern (M-P) (890; 75-$1.25)—"Life Father" (WB) (2d wk). Slipped to $12,000 after good $15,000 in first.

Old South (Siritski) (700; 40-80)—"Queen's Necklace" (Indie). Okay $3,500. Last week, subsequent-runs.

Orpheum (Loew) (3,030; 40-80)—"Gun Fighters" (Col) and "Corpse C.O.D." (Col). Standard $23,000. Last week, "Song Thin Man" (M-G) and "Last Redmen" (Col), $25,000.

Paramount (M-P) (1,790; 40-80)—"Desert Fury" (Par) and "Kilroy Was Here" (Mono) (2d wk). Solid $13,000 after $15,500 for first.

State (Loew) (3,583; 40-80)—"Gun Fighters" (Col) and "Corpse C.O.D." (Col). So-so $10,000. Last week, "Song Thin Man" (M-G) and "Last Redmen" (Col), $12,000.

Translux (Translux) (900; 30-74)—"Canyon Passage" (U) and "Black Angel" (U) (reissues). Customary $3,000. Last week, "Salty O'Rourke" (Par) and "One Body Too Many" (Col) (reissues), $3,500.

Cool Weather Fails to Boost L. A. But 'Thin Man' Fat $55,000, 3 Spots; 'Wind' 42½G, 6; 'Tights' 64G, 5 in 2d

Los Angeles, Sept. 9.

Firstruns here so far have failed to react strongly to the return of cool weather. Fact that there are few new bills will make the overall biz picture this session none too hefty. "Something in Wind" is rated only fair, $42,500 in six theatres.

"Song of Thin Man," however, finished its first stanza in three houses with a rugged $55,000 and started its second week last Monday (8).

"Mother Wore Tights" is commanding top coin even if in its second round, five situations, with hefty $64,000. "Wecome Stranger" is comparatively much stronger with big $41,000 for second session in two Paramount houses. Fourth week of "Bachelor and Bobby-Soxer" is neat $32,500 in two spots.

Second and final week of "Deep Valley" looks slow $29,500 in three houses while fourth frame of "Carnegie Hall" is okay $19,000 for four spots and holds a fifth. Gene Krupa band with "Wife Wanted" is nice $20,000, but far from startling at Million Dollar.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep) (2d wk). Over $2,000. Last week, neat $4,800.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Carnegie Hall" (UA) (4th wk). Good $4,000. Last week, over average $5,700.

Carthay Circle (FWC) (1,518; 50-$1)—"Mother Wore Tights" (20th) (2d wk). Handsome $8,500. Last week, great $12,300.

Chinese (Grauman-WC) (2,048; 50-$1)—"Mother Wore Tights" (20th) (2d wk). Solid $14,500. Last week, sock $21,400.

Culver (FWC) (1,145; 60-$1)—"Something in Wind" (U) and "Killer at Large" (EL). Near $5,000. Last week, "Wyoming" (Rep) and "Tresspasser" (Rep) (8 days), oke $5,800.

Downtown (WB) (1,800; 50-$1)—"Deep Valley" (WB) (2d wk). Down to $13,000. Last week, light $18,000.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Carnegie Hall" (UA) (4th wk). Neat $7,500. Last week, fine $10,100.

Egyptian (FWC) (1,538; 50-$1)—"Song of Thin Man" (M-G) and "Arnello Affair" (M-G) (2d wk). Into second frame Monday (8) after trim $15,000 first week. Last week, "Romance Rosy Ridge" (M-G) (2d wk), bare $2,900 in 3 days.

El Rey (FWC) (861; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep) (2d wk). Bettering $2,000. Last week, okay $4,600.

Esquire (Rosener) (685; $1.20)—"Years Between" (U). Robust $5,000. Last week, "This Happy Breed" (U) (14th wk), $1,900.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (4th wk). Smooth $7,000. Last week, nifty $7,800.

Guild (FWC) (968; 50-$1)—"Something in Wind" (U) and "Killer at Large" (EL). Fair $5,500. Last week, "Singapore" (U) and "Big Fix" (EL) (3d wk), $3,100.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Carnegie Hall" (UA) (4th wk). Oke $4,500. Last week, good $5,100.

Hollywood (WB) (2,756; 50-$1)—"Deep Valley" (WB) (2d wk). Only $9,000. Last week, slow $14,800.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Carnegie Hall" (UA) (4th wk). Pleasing $3,000 or near. Last week, good $3,400.

Iris (FWC) (828; 50-85)—"Something in Wind" (U). Fair $5,000. Last week, "Singapore" (U) (3d wk), only $2,700.

Laurel (Rosener) (890; 85)—"Storm in Teacup" (Indie) and "Beloved Vagabond" (Indie) (4th wk). Just $2,000. Last week, $2,200.

Loew State (Loew-WC) (2,404; 50-$1)—"Mother Wore Tights" (20th) and "Second Chance" (20th) (2d wk). Brisk $22,000. Last week, hefty $30,300.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Song Thin Man" (M-G) and "Arnello Affair" (M-G) (2d wk). Into second frame Monday (8) after good $25,300 first week. Last week, "Romance Rosy Ridge" (M-G) (2d wk), only $3,900 in 3 days.

Loyola (FWC) (1,248; 50-$1)—"Mother Wore Tights" (20th) (2d wk). Hefty $9,000. Last week, fancy $12,400.

Marcal (G&S) (900; 75-$1.20)—"Best Years" (RKO) (4th wk). Near $5,500. Last week, steady $6,100.

Orpheum (D'town-WC) (2,210; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep) (2d wk). Down to $8,500. Last week, neat $18,200.

Million Dollar (D'town) (2,122; 55-98)—"Wife Wanted" (Mono) with Gene Krupa orch on stage. Nice $20,000. Last week, "Kilroy Was Here" (Mono) with Miguelito Valdez orch and Three Blazers on stage, $19,000.

Pantages (Pan) (2,812; 50-$1)—"Bachelor and Bobby-Soxer" (RKO) (4th wk). Good $16,000. Last week, smart $19,500.

Paramount (F&M) (3,398; 50-$1)—"Welcome Stranger" (Par) (2d wk) and "Danger Street" (Par). Smooth $24,000. Last week, fancy $32,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Welcome Stranger" (Par) (2d wk). Stout $17,000. Last week, great $22,000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Bachelor and Bobby-Soxer" (RKO) (4th wk). Trim $16,500. Last week, big $18,700.

Ritz (FWC) (1,370; 50-$1)—"Something in Wind" (U). Mild $8,000. Last week, "Singapore" (U) (3d wk), nice $4,900.

Studio City (FWC) (880; 50-$1)—"Something in Wind" (U). Okay $5,000. Last week, "Singapore" (U) (3d wk), good $3,300.

United Artists (UA) (2,100; 50-$1)—"Something in Wind" (U) and "Killer at Large" (EL). Fair $14,000. Last week, "Singapore" (U) and "Big Fix" (EL) (3d wk), nice $10,300.

Uptown (FWC) (1,719; 50-$1)—"Mother Wore Tights" (20th) and "Second Choice" (20th) (2d wk). Solid $10,000. Last week, great $14,100.

Vogue (FWC) (885; 50-$1)—"Wyoming" (Rep) and "Trespasser" (Rep) (2d wk). Okay $3,000. Last week, good $5,800.

Wilshire (FWC) (2,296; 50-$1)—"Song Thin Man" (M-G) and "Arnello Affair" (M-G) (2d wk). Into second frame Monday (8) after nice $14,700 first week. Last week, "Romance Rosy Ridge" (M-G) (2d wk), only $2,300 in 3 days.

Wiltern (WB) (2,300; 50-$1)—"Deep Valley" (WB) (2d wk). Drab $7,500. Last week, slow $14,600.

'Desert' New Det. Ace; Great $30,000

Detroit, Sept. 9.

"Desert Fury," at the Broadway-Capitol, will carry off top honors here this week. Two holdovers, "Mother Wore Tights," at the Fox, and "Variety Girl," at the Michigan, are doing well in the second week. The opening of school is hurting business generally.

Estimates for This Week

Downtown (Balaban) (2,683; 70-95)—"Dillinger" (Mono) and "Mutiny Big House" (Mono) (reissues). Tall $14,000. Last week, "Duel" (SRO), solid $18,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Desert Fury" (Par) and "Cover Big Town" (Par) Smash $30,000. Last week, "Cry Wolf" (WB) and "That's My Man" (Rep) (m.o.), good $16,000.

Adams (Balaban) (1,740; 70-95)—"Gone With Wind" (M-G) (reissue) (4th wk). Stout $15,000. Last week, $19,000.

Cinema (Marten) (250; 60-90)—"Happy Breed" (U). Pleasing $3,000. Last week, "The Vow" (Indie) (2d wk), satisfactory $1,900.

Madison (UD) (1,866; 50-60)—"Ramrod" (UA) and "Buck Privates Home" (U). Grand $2,300 in 3 days. Last week, "Song Scheherazade" (U) and "Undercover Mazie" (M-G), $2,400 in 3 days.

Michigan (UD) (4,039; 70-95)—"Variety Girl" (Par) (2d wk). Still sock at $24,000. Last week, wow $36,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Mother Wore Tights" (20th) and "Bulldog Drummond Back" (Col) (2d wk). Swank $29,000 after big $42,000 opener.

Palms-State (UD) (2,976; 70-95)—"Crossfire" (RKO) and "Millie's Daughter" (Col) (3d wk). Strong $15,000. Last week, loud $21,000.

United Artists (UD) (1,951; 70-95)—"Welcome Stranger" (Par) (7th wk). Big $13,000. Last week, $16,000.

'Expectations' Neat 12G, St. Loo; 'GWTW' Hot 32G

St. Louis, Sept. 9.

One new film, "Great Expectations" is sandwiched in between a batch of manufacture and holdovers and reissues. Best of latter is "Gone With The Wind," smash at Loew's. "Variety Girl" and "Bachelor and Bobby-Soxer" are top holdovers.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) — "Bachelor and Bobby-Soxer" (RKO) (3d wk). Fine $11,000 after big $16,000 for second stanza.

Art (S'Renco) (115; 85) — "Know Where I'm Going" (Indie). Good $600. Last week, "Johnny Frenchman" (Indie) (3d wk), $500.

Fox (F&M) (5,000; 50-75)—"Variety Girl" (Par) and "Seven Keys

(Continued on page 24)

HUMPHREY BOGART and LAUREN BACALL

"THE BIG SLEEP" STARS WILL OPEN YOUR EYES AGAIN!

IN WARNER BROS.' **DARK PASSAGE**

From the spectacular SATURDAY EVENING POST *serial • with*

BRUCE BENNETT · AGNES MOOREHEAD · TOM D'ANDREA · DIRECTED BY DELMER DAVES · PRODUCED BY JERRY WALD

SCREEN PLAY BY DELMER DAVES • FROM THE NOVEL BY DAVID GOODIS • MUSIC BY FRANZ WAXMAN

Robin Hood of Texas
(SONGS)

Republic release of Sidney Picker production. Stars Gene Autry; features Lynne Roberts, Sterling Holloway, Adele Mara, Cass County Boys. Directed by Lesley Selander. Original screenplay, John K. Butler, Earle Snell; camera, William Bradford; editor, Harry Keller; songs, Gene Autry, Carson J. Robison, Sergio De Karlo, Kay Charles. Tradeshown N. Y., Sept. 5, '47. Running time, **71 MINS.**

Gene Autry	Gene Autry
Virginia	Lynne Roberts
Droopy	Sterling Holloway
Julie Reeves	Adele Mara
Duke Mantel	James Cardwell
Nick Castillo	John Kellogg
Lacey	Ray Walker
Jim Preston	Michael Branden
Ace Foley	Paul Bryar
Capt. Danforth	James Flavin
Mrs. O'Brien	Dorothy Vaughan
Mr. Hamby	Stanley Andrews
Sheriff	Alan Bridge
Themselves	Cass County Boys

This new Gene Autry musical western comes close to upsetting the premise that all oat operas are alike. Film is not overboard on instrumental music nor Autry's singing, and for the most part goes along in slickest Autry tradition. Director Lesley Selander keeps the story moving logically, concentrating on fast action rather than inane dialog. This is in the groove for Autry fans, his best since returning from the service.

Cowboy picture scripters many times have tried ringing in a gangster angle with usual cattle-rustling theme but generally with unhappy results. Here John K. Butler and Earle Snell make four bank robbers and their gunmoll dovetail into Autry's newly-opened dude ranch and the western atmosphere logically. After the initial bank stickup and Autry's gang being innocently involved, the whole action is in and about this Serenity (Texas) Rest ranch.

Yarn finally focuses on the search for missing $100,000 taken in the bank holdup, with Autry, per usual, riding headlong after two bandits who are making off with the coin in the last reel. This gives the warbling western star a chance to stage a fist fight with the pair as the wagon careens down the road. Topflight stuff for a western.

He's the Autry of old, singing better than ever. He's best with the sentimental ballad, "You're the Moment of a Lifetime" and "Goin' Back to Texas." Other rather lilting tune is "Merry-Go-Round-Up." Cass County Boys make with solid instrumental music and singing to background the musical sequences. Lynne Roberts provides the slight romantic touch in okay manner but Adele Mara, as femme foil for the gangsters, provides the more torrid love sequences as she goes on the make for Autry. Sterling Holloway, cast as the shoe clerk who's worried about his health, provides the comedy moments and o.k. Ray Walter makes a plausible western detective. *Wear.*

Along the Oregon Trail
(COLOR—SONGS)

Hollywood, Sept. 6.

Republic release of Melville Tucker production. Stars Monte Hale, Adrian Booth; features Clayton Moore, Roy Barcroft, Max Terhune, Will Wright, Foy Willing and Riders of Purple Sage. Directed by R. G. Springsteen. Screenplay, Earle Snell; added dialog, Royal K. Cole; camera (Trucolor), Alfred S. Keller; music, Mort Glickman; songs, Foy Willing; editor, Arthur Roberts. Reviewed Sept. 3, '47. Running time, **64 MINS.**

Monte Hale	Monte Hale
Sally Dunn	Adrian Booth
Gregg Thurston	Clayton Moore
Jake Stoner	Roy Barcroft
Max	Max Terhune
Jim Bridger	Will Wright
Tom	Wade Crosby
John Fremont	LeRoy Mason
Driver	Tom London
Kit Carson	Forrest Taylor

Foy Willing and Riders of Purple Sage

"Along the Oregon Trail" carries formula plot along at action pace to satisfy moppet western fans. Lensed in Trucolor, film uses the stock yarn of the heavy who plots to hew an empire out of the early west but there are enough chases and gunplay to keep it moving.

Monte Hale is an okay hero in the action, portraying protege of Kit Carson who's called upon to guide party of Fremont's men opening up a trail to Oregon. He also tries his hand at two traditional songs, "Pretty Little Pink" and "Sweet Betsy from Pike." Foy Willing and the Riders of the Purple Sage combine on "Oregon" and "Along the Wagon Trail."

Clayton Moore heads up the villainy as the ambitious empire-builder. Chief henchman for the dirty work is Roy Barcroft. Pair steal rifles to arm Indians for uprising but Hale gets in his licks before any serious damage is done. Adrian Booth, femme star, shows up well among the action. Max Terhune tries for comedy and others are okay.

R. G. Springsteen directed the Melville Tucker production and Alfred S. Keller lensed. *Brog.*

Tawny Pipit

"Tawny Pipit" (Universal-Prestige release of J. Arthur Rank production) which has its U. S. preem shortly in the Little Carnegie (N. Y.), was reviewed by VARIETY from London in the May 31, '44, issue. While singling out the pic's title as worthy of an Oscar for being a "worst," reviewer still considered the film's b.o. chances as good both in Britain and the U. S.

"Despite this handicap (that of title), 'Tawny Pipit' has everything it takes to make a boxoffice hit," VARIETY then said. "The tawny pipit is a rare bird, and this film is frankly a glorification of ornithology. With such a theme, a picture could hardly be expected to have much appeal, but it actually has."

Plot has a swiftness of tempo and many gripping incidents, it continued. Under the film's spell, there's nothing unbelievable in the entire country rallying to protect the family of pipits, discovered by a wounded airman, reviewer opines. And winding up, he admits: "Sounds goofy, but if given another title it may do in the U. S." [It's not being retitled.]

Captain Boycott
(BRITISH-MADE)

London, Aug. 27.

General Film Distributors release of Individual Sidney Gilliat-Frank Launder production. Stars Stewart Granger, Kathleen Ryan; features Alastair Sim, Mervyn Johns, Noel Purcell, Cecil Parker, Niall McGinnis. Directed by Frank Launder. Screenplay by Frank Launder, Wolfgang Wilhelm, from novel by Philip Rooney; additional dialog, Paul Vincent Carroll, Patrick Campbell; music, William Alwyn; camera, Wilkie Cooper, Oswald Morris. At Odeon, London, Aug. 26, '47. Running time, **93 MINS.**

Hugh Davin	Stewart Granger
Anne Killian	Kathleen Ryan
Captain Boycott	Cecil Parker
Watty Connell	Mervyn Johns
Father McKeogh	Alastair Sim
Daniel McGinty	Noel Purcell
Mark Killian	Niall McGinnis
Lieut. Col. Strickland	Maurice Denham
Mrs. Davin	Maureen Delaney
Sean Kerin	Eddie Byrne
Martin Egan	Liam Redmond
Michael Fagan	Liam Gaffney
Mrs. Fagan	Bernadette O'Farrell
Sergeant Demsey	Edward Lexy
Robert Hogan	Harry Webster
Times Correspondent	Ian Fleming
American Reporter	Reginald Purdell

This story of troubled Ireland in 1880 is off from the beaten track. From Philip Rooney's historical romance Frank Launder and Sidney Gilliat have fashioned a first-rate film, although some of the changes from the novel appear unnecessary.

Part of the picture was shot in Ireland, and the locations and native extras were chosen with a care and judgment reflected in the quality of the film. In addition to the marquee pull of Stewart Granger and the growing prestige and popularity of Kathleen Ryan, the production should earn plenty of word-of-mouth publicity. Business on it should be good, and there should certainly be a market in the U. S. for a film dealing with the troubles caused by the British in the bad old Imperialist days.

Story centres round Captain Boycott, whose surname was coined into the English language. Land agent to the Earl of Erne's Mayo estates, it's his duty to exact rents for the absentee British landlord. His slogan is "pay the rent or be evicted," and he is unmoved by pity, threats, or violence. In the end he is beaten by a strategem devised by Parnell, who advises a form of moral banishment.

But before his defeat, Boycott stirs up a newspaper agitation and obtains military protection for his volunteer farm workers. But it is a pyrrhic victory. He is bankrupt unless he can find ready money and to do this he evicts Hugh Davin, buys his steeplechaser for $20, and rides him in the big race on which he bets himself heavily to win. Just as he nears the winning post the enraged villagers invade the course and it's curtains for Boycott. As he rides away from Ireland, ruined and ashamed, the local priest tells his people they no longer have need of violence. "If anyone offends against the community you can ostracise him, you can isolate him, you can boycott him."

Since scant attention has been paid to history it is a pity that a little more tension was not engendered between the estranged lovers. Granger has compensatory scenes, but Miss Ryan has been sadly neglected.

Picture should give Granger a much-needed fillip and please his multitude of fans. Cecil Parker makes Captain Boycott a most credible and understandable figure, and Ireland's leading comic, Noel Purcell, misses nothing as a fire-eating schoolmaster agitator. Good actor as Alastair Sim is, he is still a Scot, and his humor is not that of the Irish parish priest. *Cane.*

The Silver Darlings
(BRITISH-MADE)

London, Sept. 4.

Pathe Pictures release of Holyrood Film-Karl Grune production. Stars Clifford Evans; features Helen Shingler. Directed by Clarence Elder. Screenplay by Clarence Eder, from novel by Neil Gunn; camera, Francis Carver, Paddy Vinten. At Studio One, London, Sept. 3, '47. Running time, **93 MINS.**

Roddy	Clifford Evans
Catrine	Helen Shingler
Angus	Carl Bernard
Hendry	Norman Shelley
Mrs. Hendry	Jean Shepherd
Don	Simon Lack
Tormad	Norman Williams
Tormad's Mother	Phyllis Morris
Finn	Murdo Morrison
Finn (child)	Christopher Capon
Bo'sun	Stanley Jay
Lieutenant	Harry Fine
Una	Josephine Stuart
Una (child)	Carole Lesley
Kirsty	Iris Vandeleur
Skipper Bremner	Jack Faint

Much conscientious labor has gone to the making of this film, and it's evident in every foot of it. What was needed was a dash of inspiration and a little imagination to make this work of a couple of years more acceptable to general audiences. As a documentary it is too sketchy and as fiction it is too conventional and packed with cliches.

Story is set a century ago in the Hebrides. Tormad, a crofter dispossessed of his holding, makes a precarious living herring fishing. His wife hates the sea and sees her foreboding come true when her husband is shanghaled into the Navy. She decides to move to another part of the country and make her home with an aunt. Here she meets Roddy, skipper of a fishing boat. From now on the love story is punctuated by the newly setup herring industry, an outbreak of cholera, the determination of the woman's son to be a fisherman, a storm or two, all ending in the final lovers' clinch.

Ingredients for an exciting picture are present, but somewhere along the line it became lost in the desire to show the rugged scenery and grandeur of the Scottish coast. Only faintly implied is the courage and tenacity of the crofters, a people of mountains and glens who tried to win a livelihood from a sea that held terror and catastrophe for them.

Clifford Evans gives a nice performance as the hero and Helen Shingler, a comparative newcomer, has her moments as wife and lover.

In spite of need for British pictures, "Silver Darlings" (nickname for herrings) will find the going hard here and is not likely to win any market in U. S. *Cane.*

Miniature Reviews

"Robin Hood of Texas" (Songs) (Rep). Topflight Gene Autry musical western; solid for spots that go for his pictures.

"Along the Oregon Trail" (Color-Songs) (Rep). Sagebrush tinter okay for Saturday matinee trade.

"Captain Boycott" (British) (GFD). Exciting historical yarn Stewart Granger. OK b.o. anywhere.

"The Silver Darlings" (British) (Pathe). Romantic drama of Scottish fishermen limited in appeal.

"The October Man" (British) (GFD). Smooth Eric Ambler meller; hefty grosser internationally.

The October Man
(BRITISH-MADE)

London, Aug. 29.

General Film Distributors release of Two Cities Film-F. Del Giudice production. Stars John Mills; Joan Greenwood; features Edward Chapman. Directed by Roy Baker. Screenplay by co-producer Eric Ambler. Music, William Alwyn; camera, Erwin Hillier, Russell Thomson. At Studio One, London, Aug. 28, '47. Running time, **95 MINS.**

Jim Ackland	John Mills
Jenny Carden	Joan Greenwood
Mr. Peachey	Edward Chapman
Molly	Kay Walsh
Mrs. Vinton	Joyce Carey
Miss Selby	Catherine Lacey
Godby	Frederick Piper
Dr. Martin	Felix Aylmer
Joyce Carden	Adrianne Allen
Harry	Patrick Holt
Mr. Pope	George Benson
Miss Parsons	Ann Wilton
Wilcox	Jack Melford
Miss Heap	Esme Beringer
Troth	John Boxer

Author of many thrillers, Eric Ambler makes his debut as producer of his own script, and a fine beginning it is. With John Mills in top form and a grand all-round cast, this pic is due for hefty grosses here and should be well received in America.

Unlike the usual Ambler story, this is not a whodunit or spy story. It's a study of the conflict in the mind of a mentally sick man, not absolutely certain that he hasn't committed murder.

John Mills plays Jim Ackland, an industrial chemist who suffers from a brain injury following an accident in which the child of a friend is killed. He blames himself for the child's death, and develops suicidal tendencies. Released from hospital, he is warned of a possible relapse unless he takes things easy. He returns to work and lives in a suburban hotel inhabited by a small cross-section of the community—retired business men, fussy old women, young people struggling for a job—some well meaning and some viciously stupid.

Molly, a fashion model, is being ruthlessly pursued by Peachey, a retired wolf. He is anxious to pay her hotel bill, but in a tight corner she borrows a check from Jim, who has only met her once. The following day Molly is found murdered and Jim is suspected. From then on it is the police versus Jim until, finally escaping arrest, he tracks down the murderer.

This bare outline, which omits the somewhat superimposed love affair between Jim and Jenny Carden (Joan Greenwood), can't do justice to the development and treatment of the yarn, nor to the unusual angles. The dialog is taut and adult, and the direction by Roy Baker, onetime assistant to Hitchcock, is imaginative. Only defect is the tempo. For a suspense pic it sometimes lacks pace.

As a man haunted by fear and a prey to nerves, Mills gives a splendid performance. He makes use of every opportunity provided him in a fine part. Co-starr Miss Greenwood is less fortunate. She seems to have been an afterthought in Ambler's mind and is too sparingly used. Photographed better than in previous productions, she still has a certain stiffness about her acting and in her speech.

All the minor characters are exceptionally well played, and special praise is due to Catherine Lacey, Joyce Carey and Edward Chapman.

Title, which can have little selling value until the book is published, has an astrological reference. Presumably people born in October have among other qualities, a love of life, and so find it difficult to commit suicide. And Mills is an October man. *Cane.*

Sudan Dispute

This is J. Arthur Rank's attempt at the March of Time technique for a two-reel short. Trouble is that it is too documentary and too much dull travelog. Also, the very, very British narrator won't particularly enhance its chances in the world market. Universal releases "This Modern Age" series, as it's called, in America.

Perhaps the subject-matter, the people, lives and customs of Sudanese, even though there's an attempt to bring up the dispute angle, are not best suited for the screen. Producer becomes absorbed in showing minute detail of the educational system and medical lineup. Also how much has been done by the British, not only in both of these factors, but also in modernizing farming equipment.

To make a two-reel documentary with editorial overtones sufficiently interesting is an art that few producers have achieved. This particular subject does not fit that category. *Wear.*

Foreign Film Reviews

(Unlikely for Anglo-U. S. Market)

"Maria" (SWEDISH). Sandrew Bauman Film release of Anders Sandrew production. Stars Maj-Britt Nilsson, George Fant; features Elof Ahrle, Stig Jaerrel, Georg Skarstedt, Ake Claesson, Agneta Prytz, Nils Hallberg. Directed by Goesta Folke. Screenplay, Sven Bjoerkman, based upon novel by Gustav Sandgren; music, Hakon von Eichwald; camera, Goeran Strindberg. At Royal, Stockholm. Running time, **88 MINS.**

Fine scripting and especially brilliant lensing give this film excellent prospects in Scandinavia, and it should do well abroad. Yarn, based upon a best-seller, deals with a young girl from the country who comes to Stockholm seeking to become a picture star—and succeeds. Performance of Maj-Britt Nilsson in the title role is one of the top femme thesping portrayals of the year.

"Krigsmans Erinran" ("Soldiers Reminder") **(SWEDISH).** Svensk Filmindustri production and release. Features Elof Ahrle, Birgit Tengroth, Gunnar Bjoernstarnd, Harriet Philipsson, Ivar Kage, Bengt Eklund, Sven-Eric Carlsson. Directed by Hampe Faustman. Screenplay, Herbert Grevenius, based on his own play; camera, Gunnar Fischer. At Skandia, Stockholm. Running time, **80 MINS.**

Last year's most successful Swedish play has emerged as a film of dubious quality. Elof Jahrle as Jocke, a soldier in 1940, contributes a brilliant performance, but his fine work can't save the picture. Camerawork is okay. Young, promising Harriet Philipsson is deserving of better roles. Pic's chances overseas are nil. It's strictly for the Scandinavian market.

"Tosen Fran Stormytorpet" (The Girl from the Marshcroft) **(SWEDISH)** Kungsfilm release and production. Stars Alf Kjellin, Margareta Fahlen; features Ingrid Borthen, Ceve Hjelm, Oscar Ljung, Carl Stroem, Goesta Cederlund, Erik Berglund, Sten Lindgren, Sven d'ailly, Lil Hermelin, Anna Lenninalm. Directed by Gustav Edgren. Screenplay, Oscar Rydquist and Edgren based on novel by Selma Lagerlof; camera, Martin Bodin. At Palladium, Stockholm, Aug. 18. Running time, **106 MINS.**

Based on the late Selma Lagerlof's noted novel, "Tosen Fran Stormytorpet" is a good film that's headed for long runs in Scandinavia. Story originally hit the screen some 30 years ago as a silent and scripters found it necessary to expand the yarn somewhat to conform with the needs of modern filmmaking. Thesping, led by Alf Kjellin, is generally good. Lensing of Martin Bodin is especially worthy of mention. Film has a good chance in the world film market.

Vidor Stays at Col

Hollywood, Sept. 9.

Charles Vidor will continue to work for Columbia under his old contract as director.

Proposed deal whereby Vidor would produce pictures independently for Columbia release has been called off.

Volk Bros. Sued On %, Countersue Distribs in Turn

Minneapolis, Sept. 9.

Sidney and William Volk, among the territory's most successful and prominent independent circuit owners, whose holdings include four Minneapolis and suburban de luxe theatres and who have announced plans for another new theatre here, figure in five suits filed in Federal court. They're defendants in four and plaintiffs in the other.

Paramount, Metro, RKO and Warner Bros. have filed four separate suits against the brothers for alleged fraudulent returns on percentage pictures. They allege that many of the Volks' statements disclosed "substantially less" in gross admissions than in fact had been received. A court order is sought for permission to examine the Volks' books—a request that had been refused prior to the suits. Plaintiffs ask that loss and damages be ascertained and awarded to them. They claim the amount is more than $3,000.

On their part, the Volks are suing eight major distributors, charging the latter have joined together in a price-fixing arrangement on minimum admission prices, their suit being prompted by the distributors' demands on them which led to the four suits against the Volks.

The Volks ask the court to declare as illegal all of the past minimum admission contracts between them and the distributors, which are Paramount, M-G, RKO, Warners, 20th-Fox, Columbia, Universal and United Artists, including contracts on which four of the companies are suing to recover additional percentages.

A court order is requested by the Volks to restrain the distributor-defendants from auditing the plaintiffs' books to determine if there are any unpaid percentage share or other balances due on pictures as a basis for their recovery and the recovery of damages, if any, resulting from failure to make accurate percentage statements and returns to the distributors. It is claimed that under the Minnesota state law any illegal clause, such as that fixing the minimum admission to be charged by the exhibitors on pictures, invalidates the entire contract.

Anderson Circuit (Ill.) Settles 6 of 8 Suits for %; Van Nomikos' Pending

Chicago, Sept. 9.

Anderson circuit, Morris, Ill., last week announced that it made out-of-court settlements with six of the eight major distributing companies, which were suing the chain for alleged non-reporting of receipts on percentage pics. Only companies that have not made settlements are Paramount and Columbia, both of whom are negotiating with Anderson at present.

Par's suit against the Van Nomikos theatre chain here has been postponed again until Sept. 30. It's the only one pending filed against the circuit for alleged non-reporting of receipts on percentage pictures. All other major film distributors have made out-of-court settlements. Hearing was last set for Sept. 15.

4 Ad Film Companies Deny Restraint Charges

Washington, Sept. 9.

Preliminary hearings of four advertising film companies, charged with using unfair methods to restrain trade and create a monopoly, were postponed yesterday (8) by the Federal Trade Commission until Friday (12). Delay was at the request of lawyers for the companies who asked time to ready separate pretrial stipulations. Case will go to a formal FTC trial about Oct. 1. Defendant companies are Ray-Bell Films, Inc., of St. Paul; Alexander Films, of Colorado Springs, Colo.; United Film Ad Service, Kansas City; and Motion Picture Advertising Co., New Orleans.

They are charged with making "long term" contracts giving them "exclusive privilege" of exhibiting advertising films on the screens of certain theatres, thus preventing other firms from obtaining screens.

ATA, MPTOA Reps to Huddle ASCAP On a Compromise of 300% Seat Tax

Important overtures have developed this week to compromise the 300% boost in seat taxes for theatres which the American Society of Composers, Authors & Publishers planned to push through Oct. 1. As a result of action taken by the American Theatres Assn., reps of theatre groups will meet Friday (12) with ASCAP to talk adjustment of conflicting claims. If theatre officials can win a substantial whittling of the announced hike in rates they'll recommend acceptance by the industry.

Huddles will bring together Si Fabian, Ted Gamble and Robert Coyne of ATA; Fred Wehrenberg and Herman Levy of the Motion Picture Theatre Owners of America; Fred Schwartz, prexy of the Metropolitan Theatre Owners of New York; Herman Greenberg and other officials of ASCAP. Harry Brandt, head of the Independent Theatre Owners Assn, Jack Kirsch, prexy of National Allied, and Bob Poole, prez of the Pacific Coast Conference of Independent Theatre Owners, have also been invited. Move for a confab was initiated by ATA's Coyne.

Meanwhile, a knockdown battle is still in the wings, with exhibs swearing defiance to any attempt to put the boost into effect. War chest collections have been started in a flock of local theatre groups and several large circuit operators have pledged as much as $25,000, if necessary, to wage a legal contest.

Number of exhib leaders figure, however, that settlement of the dispute via a moderate boost in charges may be the best thing for the industry. They reason that there's a fair enough chance of winning a dissolution of ASCAP as an alleged monopoly by legal action. But once done, exhibs' troubles wouldn't be over.

ASCAP's Function

It's pointed out that dissolution of ASCAP under the present copyright laws would compel exhibs to treat with a thousand or more songsmiths separately on different pictures played.

An alternative which exhib legalites have been considering is to pressure Congress into amending the copyright laws. Argument is that these laws, passed in 1909, do not meet present conditions and were not adopted with sound-on-film devices in mind. Exhibs could ask for an amendment which would prevent ASCAP from levying on theatre men after exacting fees from producers.

Passage of amended laws, it's felt by many exhibs, won't serve the purpose because ASCAP would almost certainly boost rates on producers if they can't levy a charge on theatres. That hike would be reflected in added rentals and there'd be no real saving for exhibs.

SAG'S SPECIAL RATES FOR CHEAP INDIE PIX

Hollywood, Sept. 9.

A membership vote of 2,104 to 135 endorsed the Screen Actors Guild's special rates for low-budgeted independent productions. Concessions granted indies cover overtime work on westerns with $45,000 maximum budget and features having a top of $90,000. Day players, working at $55 daily, will draw straight time for the 9th and 10th hours put in, time and one-half for hours after 10-a-day.

Weekly players, working at minimum of $155, will be paid straight time for first six hours over 48, time and one-half afterwards.

Briefs From Lots

Continued from page 7

at Republic for co-starring in "End of the Rainbow." . . . Warners' "Christopher Blake" troupe, headed by **Peter Godfrey**, shooting on location in the L. A. Union Station. . . . **Joe De Rita** started his summer shorts program at Columbia with "Wedlock Deadlock," produced by **Hugh McCollum,** with **Edward Bernds** directing. . . . "The Flapper Age" at 20th will be released as "The Flaming Age" . . . **Dona Reed** shifted from Metro to Par for femme lead in "The Long Grey Line" . . . **Jose Ferrer** officially signed for the Dauphin role in the **Ingrid Bergman** starrer, "Joan of Lorraine" . . . **Howard Da Silva** has featured role in "The Sealed Verdict" at Paramount.

Memorial Services For Sam Gross, C. E. Peppiatt

Philadelphia, Sept. 9.

Memorial services for Sam Gross and C. E. Peppiatt, 20th Century-Fox officials who were killed in a plane crash, will be held Sept. 22 at the Broadwood Hotel by the Motion Picture Associates.

Plaques will be given members of their families. In charge of arrangements are Albert J. Cohen, chairman; Lester Wurtele, chairman ex-officio; William J. Doyle, and Charles Beilan.

Distribs' 'Ambush' Tactics Scored By Ind. Indies

Indianapolis, Sept. 9.

Reports of "exhibitors being ambushed into picture contracts which they never would agree to sign except on compulsion" are the subject of scathing comment by the Associated Theatre Owners of Indiana.

"These instances have been repeated often enough that we are ready to believe it is a planned strategem," the Hoosier indies declare. "For your own protection don't get out on a limb by advertising a picture on which you have no contract approval or confirmation and do not leave such a date unprotected," it warns.

The way the gimmick works, according to ATOI, "the decoy used is a hold date on an outstanding picture. Deals for a number of other features are negotiated at the same time the contract is made on the hit picture. Now, pending approval of the deals, a hold date is set on the decoy picture.

"But for some reason or other the distributor's representative cannot seem to make up his mind whether or not to accept the license application of the exhibitor. Time goes by and the date in question is just a few days off.

"Perhaps the exhibitor already is running his trailer, his programs are distributed and he may have spent considerable money in additional advertising. At this point the distributor decides the deals are not acceptable and an ultimatum is issued to the exhibitor dictating at what revised terms he must sign up for the pictures, or what additional pictures he must contract for if he is to get delivery of the feature whose playdate is right on top of him. Of course, all along he thought he had a deal that would be accepted in due time.

"Faced with this dilemma," ATOI reports, "the exhibitor usually feels he has no alternative except to agree to the new demands. He has reached for the bait and the trap has been sprung."

STUDIOS LOWER GATES ON TOURIST DELUGE

Hollywood, Sept. 9.

Film studios are hanging the "Keep Out" sign on their gates to stop the deluge of tourists and convention delegates who have been costing plenty in impeded production. New policy was announced by Y. Frank Freeman, chairman of the board of directors of AMPP. Move is part of the wave of economy that has been sweeping the lots since the closing of the British film market.

Working press and other legitimate visitors will be permitted to enter the studios as usual, but sightseers, particularly those on bus tours, are tabu.

$1,500 Theatre Haul

Minneapolis, Sept. 9.

Safecrackers tugged and hauled a heavy safe from the boxoffice into the foyer of the Paradise, local indie nabe, and, after cracking it, escaped with the $1,500 receipts.

Marks showed that the heavy strongbox had been hauled at least 25 feet from the boxoffice into the foyer where they could work on it at leisure.

Product Plans

Continued from page 7

"The Tenderfoot," "Follow Me Quietly" and "The Red Light."

Columbia—"Coroner Creek," "Whirlwind Raiders," "Mary Lou," "The Wreck of the Hesperus," "Let's Fall in Love," "Return of October," "Prince of Stallions," "Blondie's Night Out," "Adventures of Silverado," "Woman From Tangiers," "Port Said," "Brick Bradford," "Return of the Whistler," "West of Sonora," "Durango Kid," "Gallant Blade," "Best Man Wins," "Song of Idaho," "Woman Order," "Black Eagle" and "Boston Blackie's Greatest Danger."

Eagle Lion—"Clementine," "Corkscrew Alley," and at least one more.

Enterprise—"Wild Calendar" and "Eugene Aram."

Metro — "State of the Union," "Joan of Lorraine," "Big City," "Hills of Home," "B. F.'s Daughter," "Wanted" and "Easter Parade."

Paramount — "The Long Gray Line," "Caged Fury," "The Sealed Verdict," "A Foreign Affair," "Hazard" and "A Connecticut Yankee."

Republic—"End of the Rainbow," "California Firebrand," "In Old Los Angeles," "Dangers of the Canadian Mounted" and four untitled, including an Al Pearce comedy.

RKO — "The Boy With Green Hair," "Mr. Blanding Builds His Dream House," "The Harder They Fall," "Great Man's Whiskers," "Mystery in Mexico," "The Road to Carmichael's" and a Tim Holt western.

Screen Guild — "Code of the North,' "Cellblock," "Law of the Mounties" and six in preparation but still untitled.

Twentieth-Fox — "Call Northside 777," "The Flaming Age," "Deep Water," "The Ballad of Furnace Creek" and "The Street With No Name."

United Artists, through its indie producers—"Queen of Hearts," "Only the Valiant," "Outpost in Morocco," "Pitfall," "Texas, Heaven and Brooklyn" and the story of the Marx Bros.

Universal-International — "Letter From An Unknown Woman," "Up in Central Park," "Casbah," "Another Part of the Forest," "All My Sons," "The Brain of Frankenstein," "Are You With It?", and one untitled, with "Midnight Lace," "Tomahawk" and two more as possibilities.

Warners—"Winter Meeting," "Don Juan," "Johnny Belinda" and "To the Victor."

Singles and their productions include "The Secret of Dr. Parazoides," Edward Nassour; "So This Is New York," Screen Plays; "Lulu Belle," Benedict Bogeaus; "Mr. Joseph Young of Africa," Merian C. Cooper; "Man Eaters of Kumaon," Monte Shaff, and an untitled indie by Albert J. Cohen.

U Clearances

Continued from page 7

Second and subsequent runs would be able to cash in on advertising and exploitation built up during the opening engagements.

As part of its revamped selling policy, Universal is seeking guarantees of longer runs, staffer disclosed. Company is asking for more reasonable control figures on first-run bookings to insure that a picture will hold over while it's still grossing a sizeable sum. Heretofore, U was hampered by control figures which were "unrealistic and absurdly high" in many situations, it's said.

Mass., Maine Exhibs Squawk on Clearance

Boston, Sept. 9.

Eisner Theatres, Inc., operating the Cameo theatre in Uxbridge, Mass., and Marshall G. Carlton, who runs the Yarmouth, Yarmouth, Me., filed clearance complaints with the film arbitration board here this week, both against the Big Five major distributors. Eisner seeks reduction or elimination of 14-day clearance on Stadium, Park and Bijou theatres in Woonsocket over the Cameo. The circuit also wants relief on other clearances.

Carlton seeks similar clearance in connection with theatres in Freeport and Brunswick plus adjustments in 30 and 60 day clearances enjoyed by Portland houses. Meantime Loew's has filed an appeal with the N. Y. film arbitration board in connection with a recent award to the Narragansett Community theatre, Wakefield, R. I.

Inside Stuff—Pictures

Pointing up the steps being taken by picture producers to cut costs and improve films as the world market shrinks, the Wall Street Journal last Friday (5) frontpaged this new problem of the film industry in one of its lead stories. Story cited the various steps being taken to meet this new problem, recently accentuated by Great Britain's new 75% tax, including rehearsal of casts, use of cheaper sets and more careful editing of scripts instead having to trim the finished film.

This cites that pre-rehearsing was credited by 20th-Fox with bringing in "Daisy Kenyon" ahead of schedule but that some producers question its value. W. S. J. states that cost cutting hasn't been reflected yet in salary cuts, most studios feeling this isn't necessary if efficiency is improved. It states, however, that one vet talent and casting director of a major studio contends salaries must be cut.

Ten major book promotions, most set at one time in the history of 20th-Fox, have been lined up for nationwide exploitation backing for current and forthcoming 20th films. List of bestsellers, most of which have been acquired during the last three years, points up 20th's emphasis on converting top literary properties into pictures.

List includes "Mother Wore Tights," "Foxes of Harrow," "Forever Amber," "Captain From Castile," "Gentleman's Agreement," "Green Grass of Wyoming," "Snake Pit," "Daisy Kenyon" and "Nightmare Alley." Special reduced price edition of "Amber," slated to sell at $1.49, will be issued by Macmillan in October, simultaneous with the mass roadshow release of the film.

Screen Actors Guild is notifying all franchised agents not to sign clients for acting deals with producers who did not ink a Guild contract prior to the Taft-Hartley deadline on closed shop agreements Aug. 22. Notice will cover only a few indie producers who expect to go into production in the near future.

Before these indies can use SAG members, Guild clearance must be given. Along with notice to the agents, SAG is also sending a list of producer signatories to its one-year pact.

Universal's deal for the screen rights to the Broadway legit smash, "Harvey," called for $200,000 down and the balance of the total $1,000,000 price tag over a period of five years. Under terms of the deal between U and Brock Pemberton, producer, and Mary Coyle Chase, author, the pic can't be released until 1950.

Rep Back to Actioners

Continued from page 7

clusion that the reasonably-budgeted, sure moneymakers are a better bet.

Disappointers

None of the upped-budgeters or prestige-type films has proved particularly profitable to Rep either in a financial way or in adding much stature to the company, although some did manage to break into important first-run houses. Pix with which Yates was trying to build up Rep prestige included Ben Hecht's experimental low-budgeted "Specter of the Rose," plus a number of much higher cost films, including Frank Borzage's "I've Always Loved You," "Gallant Man" and "That's My Man"; the Nelson Eddy-Ilona Massey starrer, "Northwest Outpost" and such Vera Hruba Ralston starrers as "The Plainsman and the Lady" and 'Wyoming."

Two prestige specials made by the Charles K. Feldman group for Republic release, with part Rep financing, are almost ready for distribution. One is the John Steinbeck story, "The Red Pony," produced by Feldman and Lewis Milestone in Technicolor and starring Myrna Loy and Robert Mitchum. The other is Shakespeare's "Macbeth," produced by Orson Welles as an experimental low-budgeter.

Nine "deluxe" productions are on the schedule for the 1947-48 season. Despite Yates' reported disappointment at the turn his efforts have taken at upping Rep's class, he will go ahead with those "deluxers" which represent coin already invested in the property itself and in its development. Budgets will be held in tight rein.

Borzage's Exit

A reflection of Yates' change of heart is seen in current negotiations to terminate Borzage's contract. With his three entries having produced minimal financial gain for Rep, he's expected to leave the lot shortly. Yates recently got into a row with his producers by putting a ceiling on their budgets.

One of the difficulties Rep runs into with the heavy-budget productions is that its sales department is not geared to handle them efficiently. Having been built on another type product, it has difficulty in getting rental terms commensurate with the cost of the pix. That's not to deprecate, however, distribution chief James R. Grainger's sales force, which is particularly efficient in its own metier. Its task has been made doubly tough by the fact that none of the big-budgeters has had any outstanding b.o. pull.

Change of policy on which Yates is embarking regarding the prestige product may be partly attributed, too, to criticism from Rep stockholders. Long burning feud with major shareholder Harry Goetz, which came to an end last week with Yates' purchase of Goetz's stock, arose partially over this subject. Goetz squawked that net during the war years wasn't commensurate with the profits of other companies, which he attributed in part to Yates' choice of product.

In the Trucolor department, over which Yates is so enthusiastic, he has scheduled 12 westerns (six with Roy Rogers and six with Monte Hale), "Bill and Coo," a feature-length novelty produced by Ken Murray, and four cartoons by Bob Clampett.

Sept. 22 Meet to Decide Future of N. J. Federation

Question whether the Federation of New Jersey Theatres, an alliance of indie houses and affiliate chains in the state, will continue as a permanent organization will be decided at a general meeting called by chairman George Gold for Trenton Sept. 22. Group was formed in the spring to fight a threatened sales tax bill and there's considerable sentiment to keep the outfit operating as a state-wide mouthpiece for all theatres.

Federation of over 400 Jersey houses includes New Jersey Allied, indie circuits, Warner Bros., RKO and Walter Reade chains. Meet will also discuss the threatened boost in seat taxes by the American Society of Composers, Authors & Publishers and growing practice of advanced prices on pix.

'Ecstacy'

Continued from page 7

courts its victory was a hollow one since it was conceded that Cummins owned the available prints and others could not be obtained due to the war.

However, according to Cummins, he was a good fellow and permitted Wyngate use of the prints but not the picture's score which he added to the film and was owned by his subsid. Foreign & Domestic Music Corp. Wyngate, incidentally, was slapped with an $18,000 judgment last spring for unauthorized use of the music. For his current distributional plans Cummins has secured another print, a German version, which he claims to be "complete and unexpurgated." New York State censor body, Motion Picture Division of the State Board of Education, now has the film before it for its official okay.

With "Ecstasy's" ownership clarified, Cummins declared last week, his firm, representing Machaty, will attempt to recover moneys earned by the picture for other individuals and companies who claimed to have held rights to the picture as well as any stray prints that may be in existence. Attorney for Machaty is Coast legalite Herbert T. Silverberg. Producer, incidentally, shortly leaves for Prague where he's slated to make a film at the Barensdorf studio.

"Where liberty dwells . . . there is my country"

Before cities grew out of our land and atomic power challenged us, the cradle of our nation was the forest.

At the forks of the mighty Ohio, where today stands a colossus of steel whose furnaces bring forth bone and sinew for a continent, a lonely outpost once guarded the frontier. It was called Fort Pitt and around it stretched a vast wilderness where men came, facing untold dangers, to weave the pattern of an unborn flag . . . often at the price of their own lives.

These are the UNCONQUERED who back through time and to the end of time are the living fortress of America's freedom.

Gary Cooper
Paulette Goddard
in
Cecil B. DeMille's
UNCONQUERED
Color by
TECHNICOLOR
with
Howard Da Silva · Boris Karloff
Cecil Kellaway · Ward Bond
Produced and Directed by
Cecil B. DeMille
Screenplay by Charles Bennett, Fredric M. Frank and Jesse
Lasky Jr. · Based on the Novel by Neil H. Swanson

Inspired by these valiant people, Cecil B. De Mille has made his first production in three years. Its dramatic grandeur depicts the fierce defense of Fort Pitt by men and women of almost super-human courage in one of the most heroic battles of all time.

It is a story that sweeps through exciting days of history to moments of tenderness. Countless thrills, thousands of players mass a wealth of entertainment into one gigantic Technicolor production.

Because the picture is so great, we confidently predict that the screen event of 1947 will be

Paramount's
Premiere at Loew's Penn Theatre,
Pittsburgh, Pennsylvania - Friday, October Third
of

CECIL B. DE MILLE'S
UNCONQUERED
The Great American Adventure

N. Y.'s Mayor Certainly Cutting All Red Tape to Encourage Film Prod.

Major film producers wishing to lens pictures in New York henceforth will need no city permit for daylight shooting, if no "heavy" electrical equipment is used. That's the first specific result of Mayor O'Dwyer's attempt to streamline license regulations in his attempt to attract a greater share of major film production to N. Y.

Decision to abandon the regulation requiring a daylight shooting permit was reached at a meeting of film industry representatives Monday (8) with Judge Edward C. Maguire, the mayor's motion picture coordinator. Huddles were also held at the meet on the possibility of eliminating the so-called "street fare" permit, which requires producers to obtain the approval of the Police Dept., Dept. of Water Supply, Gas and Electricity, the borough president and the Building Dept. Idea is to work out a single permit that will be issued by one individual, possibly the police traffic division.

In a further step to eliminate much of the redtape that has scared producers away from N. Y. to date, Maguire plans to issue a simple set of rules governing the lensing of pictures in the city. Rules will also contain the names of city department representatives for the various permits necessary. City administration does not intend to seek commitments from the majors to lens more films in N. Y. but will do everything possible to make it easier for those filmmakers who desire to work here, according to Maguire.

Attending Monday's meet were William D. Kelly, of Metro, with Eddie Dowden, of Loew's; Gilbert Kurland, Universal; Doug Travers and Harold Lewis, RKO-Pathe; Hal Hode, Columbia; Thomas Murtha, N. Y. state representative of the International Alliance of Theatrical Stage Employees, and Sol Scoppa, business agent of the N. Y. studio mechanics local.

PIX STOCKS ALSO DOWN IN GEN'L WALL ST. DIP

Picture company stocks were carried down to their previous 1947 lows, or close to them, as the whole stock market sold off to new low levels for year in Monday's (8) session on N.Y. Stock Exchange. The only film company issue to resist the sell-off was Republic common which climbed fractionally to $4.87½. With the whole market staging a rally yesterday (Tues.), picture shares also lifted fractionally or closed up firm.

In Monday's sell-off, Paramount at $21 and Universal at $15.62½ both equalled their lows for the year. Latter was off $1.25 on day. U preferred also equalled its 1947 low. Loew's sagged 75c. but still was about $1 above the year's low price. RKO barely held above its low level while 20th-Fox dipped 50c. where near the year's bottom.

B'way 'Outlaw'

Continued from page 7

law firm of Poletti, Diamond, Rabin, Friedin & Mackay (partner Charles Poletti is former lieutenant-governor of New York) and O'Brien, Driscoll, Raftery & Lawler, UA's counsel.

Legalites are certain that the License Commissioner has gone beyond his authority and will fight him. They tried last April, but N. Y. supreme court Justice Bernard Shientag dismissed Hughes' complaint against Fielding and Police Commissioner Arthur W. Wallander. Court held that decision on the picture's right to be shown could only be handed down after it had been opened and prosecution instituted.

Fielding was turned down by the New York Board of Regents in an effort to have revoked the film's license, indicating its approval by State censors. In the forefront of opposition to "The Outlaw" and tacitly backing Fielding have been powerful church groups.

Much of the squawk regarding "The Outlaw" hinged around the advertising. In New York papers this week it has been held strictly to type, with no pictures, and very circumspect wording. Fielding will have nothing to point a finger at in this regard.

Denver Newsreel Clicks

Denver, Sept. 9.

A local newsreel, featuring news of Denver and Colorado, is being used in eight film theatres here. A company, headed by Harry Huffman, city manager of Fox theatres, and Gordon Gross and Harlan Mendenhall, cameramen, make the reels up from shots taken of selected local events, with schedules two weeks in advance.

Room is left for spot news in each issue.

Kanins Strong For N. Y. Locales

Garson and Michael Kanin's indie production unit, which wound up shooting in New York last Friday (5) on "A Double Life," hopes to be back in January for lensing of its second pic under its Universal-International pact. Kanins are so impressed with the documentary quality gained by New York shooting, they want to work in Manhattan despite the fact the story will be circa 1880 or 1890.

Harry Horner, w.k. Broadway scenic designer, who is serving in the same capacity for the Kanin film unit, is remaining east to scout possible locations for the next picture. He figures he can beat the antique angle to the script by carefully choosing representative houses of 50-60 years ago and shooting narrowly to block out stuff that doesn't fit in. Story, which Garson Kanin will write, is only an idea as yet.

Michael Kanin, who's producer of "Double Life"; Ronald Colman, who stars in it opposite Signe Hasso; George Cukor, the director, and the crew returned to Hollywood over the weekend. Colman plays a legit actor and many scenes were shot along Broadway and in other parts of Manhattan. Garson Kanin and his wife, Ruth Gordon, wrote the story.

N. Y. OK for Filming

Hollywood, Sept. 9.

Frank Satenstein, Marathon Pictures prexy, is strongly in favor of New York as a film location. Weather, he said, is no longer a factor, and it doesn't rain any harder on the roof of a studio in New York than it does on the roof of a studio in Hollywood.

Producer left for the east to film "Close Up" in Manhattan.

GEVAERT'S NEW COLOR

Belgian's Opposition to the Russians' Agfa Tint Process

Paris, Sept. 2.

Gevaert, the Beligian film manufacturer, has a new color process for 35m pictures which may be first offered to the Brussels government but which Continental film producers are eyeing interestedly. It comes on the heels of the Agfa color, controlled by the Russians in Berlin, which is highly touted and which was given its debut in "Le Mariage de Ramuntcho" ("Marriage of Ramuntcho"), currently doing OK business despite the heat, at the Rex and Gaumont Palace, in Paris.

Incidentally, a sidelight on the vagaries of the Russians, with whom the French must do business in order to get the Agfa color, has to do with their vodka-drinking proclivities. The French emissaries must be equipped to cope alcoholically and fraternally with the Russkys, whose vodka consumption is prodigious. "Otherwise," as one French film man said, "you hurt their feelings, they forget they have been your pals all through the day and half the night, and suddenly turn on you, telling a couple of Russian soldiers to 'throw him out' for being an ingrate. It's literally happened that, after a week of powwows, comes Sunday dinner they forget who you are and why you came." (Agfa's counterpart in the U. S. is the Ansco color process; both originally German).

N. Y. Bar Ass'n Lectures On Literary Copyrights

Course on literary property and copyright law will be conducted this fall by the Practicing Law Institute and the Bar Assn. of New York City. Series of 12 lectures, intended primarily for lawyers but open to others qualified in the field, will be given Thursday evenings, starting Oct. 6, in the Bar Assn. Bldg., New York.

Course will cover books, magazines, periodicals, dramatic-musical and musical works, films, radio, television, commercial prints and advertising, with special emphasis on copyright registration and renewal, protection of ideas, contractual relations with authors, and strategy and procedure in preparing and trying copyright cases.

Participants in the program will include Sam B. Warner, U. S. Register of Copyrights; U. S. District Court Judge Vincent L. Leibell, and Walter J. Derenberg, trademark counsel to the U. S. Patent Office. The lecturer's panel includes Bruce Bromley, of Cravath, Swain & Moore; Robert J. Burton, head of the legal department of Broadcast Music; Isaac Watlington Digges, counsel to the Assn. of National Advertisers; Arthur E. Farmer, of Stern & Reubens; Sidney Fleisher, counsel of the Authors League of America; Joseph A. McDonald, general attorney and v.p. of the American Broadcasting Co.; James S. Polk, Paramount attorney; Edward A. Sargoy, of Sargoy & Stein, and Charles S. Rosenschein, counsel in copyright litigation and chairman of the subcommittee on education of the Bar Assn. committee on copyright.

Labor 'Peace'

Continued from page 3

expected that the unions represented at last Sunday's Chicago huddle will attend the new meeting since all have an interest in reaching an early settlement of long Hollywood labor fight.

Earlier, Congressional investigators moved out of town after five weeks of turbulent and sometimes fistic sessions with reams of data on studio working conditions but no concrete answer to the current strike.

Testimony in the closing sessions charged Walsh and the IATSE with playing on the side of the producers, to the detriment with CSU workers. This was denied, not only by Walsh but by Roy M. Brewer, International representative of IATSE. Charging that the investigation was used as a smear campaign by enemies of IATSE, Brewer declared:

'Promise Broken'

"We were hopeful that the Subcommittee would make a thorough investigation of the causes of the recurrent Hollywood jurisdictional strikes. We expected that the hearings would be conducted on the plane of authenticated facts. Our hopes were futile. The promise was broken.

"Those who would understand Hollywood's complicated labor problems must recognize that there are at work in this conflict two separate and distinct forces, joined for the purpose of destroying the dominant position which the IATSE holds in the motion picture industry. These forces are (1) the Carpenters Union and the burning ambition of Big Bill Hutcheson to dominate studio labor; and (2) the subversive drive to bring all Hollywood labor under the influence of the Communist Party and those who follow the Communist line, which drive centers around the Conference of Studio Unions and Herbert K. Sorrell."

Sorrell Names Bioff

Sorrell, who denied any near or remote connection with the Communist Party, was recalled before the committee to clarify a statement he had made at an earlier session to the effect that he had been offered a bribe of $56,000 to remove himself from the Hollywood labor scene. Irving McCann, counsel for the committee, explained that he had been asked to clear up this statement lest to create an impression that the offer of bribery had been made by a producer.

Sorrell answered: "It was Willie Bioff."

Pat Casey, for years labor contact for the producers, laid the blame for studio labor troubles on the A. F. L. executive committee and the "three wise men" who issued the directive that complicated the situation.

Actors' Showdown on 'Isms'

Continued from page 1

in time, submitted to next week's council meeting.

In arguing yesterday for a pledge clarifying each councillor's position on totalitarian groups, Nugent asserted that the overwhelming majority of the members are moderate liberals. He asserted that "Equity should be run by the middle group, not be either extreme—but it needs both extremes to act as a goad to keep the middle from becoming complacent." He also declared that an oath such as he proposed would not invade anyone's civil rights, as this is a union, not civil matter. Equity, he claimed, has the right to adopt any rules for members or officers that it chooses, even if such rules should be unreasonable.

Nugent also had suggested the formation of a special committee to screen any resolutions offered to the council, with the idea of preventing the association from becoming involved in political matters or any activity not directly related to union affairs. His proposal for a oath by councillors and officers was adopted at last week's council meeting, but, in order to have it decided by a larger council attendance, he subsequently withdrew it and wrote to every council member, urging them to attend yesterday's session, when the measure would be taken up.

Referring to the resolution which would require all councillors, officers and employees to take a non-communist, non-Fascist oath, the letter said in part:

"This resolution does *not* compromise our stand in criticism of the Taft-Hartley Bill. It simply *implements* an old rule, (that no officer may be totalitarian, in politics). It brings the whispers into the open. Let us stand and be counted, as American Constitutionalists, or as Stalinists, or as Francoites. Please attend this meeting and support the new Militant Middle!

"Personally, I am sick of the Right and the Left—in Equity, in Hollywood, in the United States and in the world. I believe (perhaps naively—but I have Jesus Christ and Moses, and Confucius, Buddha, Franklin Roosevelt, Woodrow Wilson, Teddy Roosevelt and Willkie on my side) that the *majority* of men are decent liberals or decent conservatives. If you are a radical Stalinist, or a radical reactionary, come anyhow—and vote against us."

Nugent's Letter to Loeb

Loeb's opposition to the proposal that Equity councillors, officers and employees should be forced to take a non-Communist, non-Fascist oath was so strenuous that he and Nugent engaged in a lengthy argument about it during last week's session. So Nugent wrote another letter, an open letter addressed to Loeb, which he read at yesterday's (Tues.) meeting. In it, he sought to explain his reasons for the proposal and his answer to Loeb's arguments.

The letter said, in part: "I hope, frankly, that the resolution which Kennedy and I proposed will carry. I also hope that you will see that this is not a personal attack on you, and I think you must see that since I voted for you and supported you two years ago when you were under attack, and I proposed and carried through the compromise which kept you on the Council when you were defeated at the general election two years ago. If you will consult Sam Jaffe he will tell you that there was an 'open 'deal' between is at a Council meeting, when a deadlock had arisen with Matt Briggs leading one side and Sam leading the other, I was the Henry Clay of the moment who suggested the one-year compromise with a chance for you to run again at the end of one year, and you did run again, and you were reelected for five years. I am not your personal enemy nor Sam's nor the enemy of any member of the Equity Council.

In re: Frank Fay

"Last Tuesday I said some rather harsh things about Frank Fay, but I was speaking of Mr. Fay as a Council member, not as an actor or a man. He is a damn good actor, an old friend of my father's, and a fairly pleasant acquaintance of mine, but I don't like the way he behaves in Council, and I don't like the political policies for which he stands. The same thing goes for you or anybody else who has been suspected of being Communistic, and as I explained to you personally the other day, when I say 'Communist,' I mean a worker for Stalin. If you or Frank Fay or I owe allegiance to any other government or to the mechanisms set up by any other government, and if any one of us is unwilling to stand up and state what he believes in and what he stands for, in writing, then he should get off the Council. I did not invent the rule which says no councillor or officer may be a Communist or a Fascist. Equity made that rule several years ago.

"I believe that there is a place in any labor union (if the union chooses to accept them) for *openly avowed* Communists, and logically, I suppose, even for openly avowed Fascists. I *do not* believe that there is any place in any labor union or organization or *in the United States of America* for anyone who refuses to say what he is and what he believes in. If you tell me that such an open stand exposes people to persecution in various forms, I agree with you. It does, but only mildly in this country,—and there are plenty of liberal organizations, such as the Civil Liberties Union, to step in and try to correct or mitigate such injustices.

"I accuse no one. I ask every Councillor to vote for or against the Kennedy-Nugent Resolution, and I ask the membership to sustain the action of the Council or to disclaim it if they so choose, but those of us who consider ourselves liberals or conservatives, but not totalitarians, will fight with ever nerve and muscle to carry through our policy, and we will carry it not only to a general meeting but to a referendum if necessary."

With the passage of the Taft-Hartley legislation recently, the question of union participation in "political" matters has become much more involved, since most Equity and AFRA members agree that the T-H law directly concerns their unions and the conditions under which they operate. However, how far the organizations should go in opposing the T-H law is admittedly a matter of degree and interpretation. Similarly, there were two distinct points of view on whether Equity should become involved in the controversy over racial segregation at the National Theatre, Washington. In that case, the council voted to take positive action against the discrimination and, in the new contract with the League of N. Y. Theatres, it was outlawed, effective next May.

26 RKO SCRIPTERS MASTERMINDING 18 PIX

Hollywood, Sept. 9.

Writing mill at RKO is the busiest in nearly a year, with 26 scripters at work on 18 story properties.

Scribes are DeWitt Bodeen, Martin Rackin, Harold Medford, Norman Panama, Melvin Frank, Eric Hodgins, Ben Barzman, Alfred Levitt, Ernest Pascal, Lionel Houser, Art Cohn, Waldo Salt, David Hertz, Gerald Grayson Adams, Charles Schnee, John Paxton, Frank Fenton, Edith Sommer, Mel Dinelli, Samuel Fuller, Norman Houston, Frederick Lonsdale, Herman J. Mankiewicz, Edward Gelsey, Robert Pirosh and Leonardo Bercovici.

SPG - SOPEG

Continued from page 6

with the majors for cost-of-living increases under their contract's wage reopening clause would not be affected at all by the recent wave of pinkslips. SPG is demanding a flat 30% across-the-board increase while SOPEG is asking for 30% or $10, whichever is greater. These negotiations will formally begin Sept. 27 although SOPEG is holding a preliminary session with the majors today (Wednesday).

Breakdown of last week's layoffs lists 24 persons sliced from Paramount's accounting and contract departments, 15 persons from Loew's contract sales devision, six from Republic, and 36 miscellaneous employees from UA and UA International. All of these were SOPEG members. In addition, Republic, Universal and UA International laid off two publicists apiece, all SPG members. On Monday (8), Republic laid off five SOPEG clerical employees and three publicists, members of the SPG. Case of nine publicists layed off at 20th-Fox last month is currently being submitted for arbitration. At the same time, another union row is brewing at 20th where a bookkeeper in the field exploitation department, earning $175 a week, was laid off with t[illegible] b later reopened at a big salary cut.

'GREEN' FOR THE BOX OFFICE!

THE INDUSTRY'S TRADE CLUES TO A THRILL HIT!

"Delightful tale of crime and humor . . . perfectly turned to hold audience attention!" *--Motion Picture Herald*

"Will keep payees guessing . . . Inspector Cockrill played superbly by Alastair Sim!" *—Daily Variety*

"Well-made thriller . . . high degree of suspense!" *—Exhibitor*

"Enthralling thriller . . . builds to suspenseful, ingenious climax!" *—Showmen's Trade Review*

"Refreshingly made . . . excellent all-around acting, clever dialogue, adroit direction!" *—Motion Picture Daily*

"Will keep audiences excited and guessing up to last minute!" *—Independent*

NEW YORK NEWSPAPER CLUES TO A THRILL HIT!

"A humdinger of a baffler . . . humorous, intriguing, startling!" *—Times*

"Loaded with suspense . . . make a note to see it!" *—Daily News*

"Well worth seeing. Amusing and gripping drama!" *—Herald Tribune*

"More humor and excitement than most!" *—Sun*

"Corking good thriller. Suspenseful . . . slick . . . deftly devised. Sim is terrific!" *—Post*

"A tonic for the audience. Inspector Cockrill enchanting!" *—PM*

GREEN FOR DANGER

Just completed ...big World Premiere engagement... New York's Winter Garden!

J. ARTHUR RANK *presents*
SALLY GRAY · TREVOR HOWARD · ROSAMUND JOHN
in **"GREEN FOR DANGER"**
and presenting **ALASTAIR SIM** *as* *Inspector Cockrill*
with **LEO GENN** · MEGS JENKINS · JUDY CAMPBELL · MOORE MARRIOTT
Directed by SIDNEY GILLIAT · *Produced by* FRANK LAUNDER *and* SIDNEY GILLIAT
AN EAGLE LION FILMS RELEASE

Despite Lifting of Price Ceilings Canadian Theatres Not Tilting B.O.

Toronto, Sept. 9.

Because it's the general opinion of Canadian exhibitors to leave well enough alone for the time being, there is no immediate intention to raise admission prices in this country, despite fact that the ceiling on film admissions was removed in January by the Wartime Prices and Trade Board, equivalent here of the OPA and still functioning.

Survey of the various chains, including Famous Players Canadian, Odeon, Loew's and the independent associations, reveals a concerted decision to merely make what all spokesmen term an "adjustment," this amounting to pennies and never more than a nickel. For instance, where the admission, plus tax, made for an odd-cents' tariff during the war years—such as 42c. for a matinee — this has been hiked to a straight 45c., which includes tax.

In the major cities across Canada, there has been no change in the wartime price situation, apart from that 3c.-5c. hike, and nothing at all like the big price jumps in the U. S. However, in most small towns where the admission was less than 25c., the tariff has been hiked to that figure.

The Toronto schedule for first runs illustrates the general price scale in the larger Canadian situations. Morning prices have been hiked from 30c. to 35c. and this prevails until 1 'o'clock; the matinee price of 42c. is now 45c. up till 6 o'clock; and 60c. thereafter, the latter the wartime price.

Postwar business, on number of admissions, is only slightly less in Canada than in the boom years of the war, exhibitors claim, as witness annual reports of the big chains, notably Famous Players Canadian; but this is not to be taken that the action of exhibitors in not raising prices is entirely altruistic—at the present time, they believe they daren't raise admissions.

Where an attempted tilt has been announced, particularly in the small towns where the two-bit tariff is top, the theatre has usually been picketed or boycotted. Though the placard-carriers in such instances are usually high school students they have parental support in that type of a campaign, with maw or paw being the person who hands the kids the movie money.

Mrs. Rogers

Continued from page 6

play. If the time is given, Lavery will probably read several significant passages from the "Gentleman from Athens" script and deliver a personal answer to Mrs. Rogers' statements. Lavery asserted on the "Town Meeting" broadcast that "Gentleman from Athens" is not only not Communist propaganda, but that its theme is one of faith in the democratic process. The author's previous play. "The Magnificent Yankee," dealt with the career of Justice Oliver Wendell Holmes. Lavery's only other play was "The First Legion," a miracle drama about the Jesuits.

If and when the case comes to trial, Jaffe intends to try to have the recording of the "Town Meeting" broadcast played in court. He explains that as the alleged libel was by spoken rather than printed word, the actual delivery of the speaker should be heard to get the full value on the emotions of the huge listening public. As far as known, this would be the first time the reproduction of an actual spoken libel has been heard in court. However, records of telephone conversations have occasionally been admitted as evidence in court trials.

Plenty of L. A. Newspaper Space

Hollywood, Sept. 9.

Though radio seldom gets any but unfavorable space in the local newspapers, due to the ostrich-like policy of the publishers association, the event of ABC's "Town Meeting" here last week, in which the locally very touchy subject, "Is There Really a Threat of Communism in Hollywood" was debated, made for a banner day in space for the ether.

Local sheets had a reportorial-editorial field day with the controversial issue, liberals and conservatives taking desired slants and with the coverage accorded running the gamut from varying interpretation to virtual distortion—in reams of space.

Hopalong Quiz Kid

William Boyd, star and producer of the "Hopalong Cassidy" westerns, for the umpteenth time last week asked United Artists for permission to switch from the hoss opry series to production of regular features. News of the request brought a Boyd a one-sheet poster and a letter from his eastern p. a., Bernie Kamber. Letter asked merely: "What do you want second billing?"

Poster accompanying it was from the Park theatre, Narrowsburg, N. Y. At the top, in heavy block type, was "Hopalong Cassidy in "The Unexpected Guest." Under it, squeezed in small letters, was "Dana Andrews in 'Boomerang.'"

Pix Should Propagandize Only One Thing—Love—In Opinion of George Sidney

Following the wave of psychiatric pictures there appears to be a cycle of "psycho-cruelty" films in the offing, according to Metro's youngest director, George Sidney, son of M-G studio exec, Louis K. Sidney. The director left for Chicago yesterday (Tuesday) after a brief stay in New York catching new plays. "These pictures," he said, "are made to shock you." Opining that they stem from a "postwar emotional release," Sidney termed them an oblique form of the gangster picture of a decade ago and which "are not entertainment per se."

Use of films as a "propaganda and message" medium also was rapped by Sidney who felt that the screen should be left clear of such ax-grinding. "There's only one propaganda," Sidney emphasized, "love." "It's the greatest force in the world," he said, pointing out that when pictures have used it as theme they've registered strong boxoffice pull.

Touching on production Sidney observed that before the war most companies had the impression that they must make one picture a week—52 a year. Then they discovered that quality pictures would run five or six weeks and the trend became "fewer and better" pictures. Now with the falling boxoffice and infrequent extended runs it's become necessary to increase filmmaking. Metro has already hiked its production schedules and Sidney felt that other studios as well would embark upon more shooting. While the industry is in a partial slump at the moment, the director declared that other fields of endeavor are experiencing similar postwar reactions. The recession is "nothing to be alarmed about," he said, and quoted Nick Schenck's famous line, "There's nothing wrong with the business that a good picture can't cure."

Describing the motion picture as a great teaching medium, Sidney expressed the view that greater use of the film in classrooms would unify our educational system thus doing away with regional interpretations of history and the arts in general. Exchange of documentaries among the countries of the world would also do much to broaden our global outlook, he maintained.

Sidney, who makes periodic visits to Gotham to gander new legit productions, was accompanied by his wife, Metro voice coach Lillian Burns. Couple trekked to New Haven Friday night (5) to catch "Allegro." On their way to the Coast they'll visit Mrs. Sidney's family in Chicago for a few days. The Metro director, who has no studio assignment at the moment, expects to return to New York next January when the legit season reaches the midyear post.

TELEFILM PREPS COLOR FEATURES IN 16M

Hollywood, Sept. 9.

Telefilm, Inc., hitherto concentrating on commercial, educational and documentary films, announced a production schedule of 16m feature films in color and a worldwide distribution program.

Joseph A. Thomas, prexy, also announced the appointment of Ira H. Simmons to handle arrangements, in domestic and foreign fields.

CINCY VARIETY TENT FETES COL. FRUDENFELD

Cincinnati, Sept. 9.

A gold life membership certificate to Cincinnati Tent No. 3, Variety Clubs of America, and luggage were given to Col. Arthur Frudenfeld, retiring supervisor of RKO theatres in Cincy and Dayton, O., at a testimonial dinner here last week at the Netherland Plaza. About 200 exhibis, exhibitors and others in the picture business attended. Affair served to introduce Emil Groth, Frudenfeld's successor, on from Boston. Frudenfeld held the Cincy post for the last 14 years and has 45-year record of theatres management in the west and midwest. He and his wife are moving to Glendale, Calif.

Bergman-Moss' Realty

Maurice Bergman, Universal's eastern ad-pub head, and Charles Moss, managing director of the Criterion on Broadway, are now co-landlords of a tenement house at 102d street and Second avenue, N.Y., which they recently acquired.

In time they may raze the tenement with the idea of putting up a theatre in its place.

20th's Position

Continued from page 5

doubt, in both the cash-on-hand and profit situation starting with Sept. 1. After five months of lean pickings, company is smashing through with two excellent grossers, "I Wonder Who's Kissing Her Now" and "Mother Wore Tights." In addition there's "Kiss of Death," just starting into release, and the big-seven lineup that tees off with "Foxes of Harrow" and "Gentleman's Agreement" next month.

"Amber" opens a flock of dates around Oct. 20 and "Castile" is being held for Christmas. If all this product clicks, as hoped for, it's evident that Fox won't need much of that $25,000,000 loan money. As a matter of fact, expectations are so high on "Amber" that original distribution plans have been switched in order to use the picture to help bolster the company's cash position.

Original plan on "Amber" was to premiere it area-by-area. First was to be on the Pacific coast, where Fox controls many theatres and could assure it a strong getaway. Then it would have been brought east, followed by the midwest. Present plans have been changed to get hundred of dates in top theatres right across the country.

Under the original method, playoff and income would have been slower, since many of the prints would have been in secondary grossing houses. Under the new plan, they'll all be working in the deluxe theatres across the country, scooping off the cream as quickly as possible.

Cheap Loan

Although it is hoped that no further coin will have to be borrowed than the $5,000,000 which the company got when it signed the papers last week, the $25,000,000 was arranged to insure plenty of working capital in the light of exigencies that may arise out of the muddled foreign situation and otherwise. The extra $20,000,000 is costing only a one-fourth of 1% commission fee, or about $50,000 a year.

Terms of the credit provide that any or all of the loan may be taken within the next three years and is to be paid back in the following five years. Borrowings will bear interest at the rate of 1½% until September, 1949; 1¾% until September, 1950 (when borrowing must cease), and 2% during the five-year repayment period.

Banks providing the credit, executed as of Sept. 4, are headed by Chase National, which has long had a heavy interest in Fox stock. Others are Bankers Trust, Manufacturers Trust, Chemical Bank & Trust and Commercial National Bank & Trust, all of New York, and Bank of America, Los Angeles.

Approval of the loan must yet be given by the prior preferred stockholders. Their majority consent is necessary to permit borrowing in excess of $5,000,000, as per terms of Fox's certificate of incorporation. Prior preferred stockholders of record Sept. 15 will receive the proxy statements, which they will be asked to return by Oct. 24. As of Sept. 3, there were 89,388 shares outstanding. No difficulty is anticipated in gaining approval.

Upped Prices

Continued from page 3

VARIETY have attacked the practice as "poison to the industry." Fabian circuit, for instance, is now weighing a policy move which would ban all advanced admissions in its houses. The chain played Samuel Goldwyn's "Best Years" in some of its subsequent runs but refused to book into its top theatres.

Another large circuit operator declared that he had refused to book David O. Selznick's "Duel in the Sun" and would maintain that stand against subsequent releases playing on the same policy. It's been learned that several biggies in affiliate circuits are opposing the policy set by the distribution branch of their companies.

With exhibs plenty peeved, theatre group opposition may become unanimous. National Allied has already plunked against the hikes. Roadshow question has been set for gabbing at the Washington merger convention of the American Theatres Assn. and the Motion Picture Theatre Owners of America, it's been learned. Stand by the ATA-MPTOA group would align it with Allied in the first solid front on trade practices.

One local theatre group, unaffiliated with any of the national units, is currently considering an appeal via ads placed in all trade papers. It would also ask exhibs to sign petitions protesting the boosts and taking the pledge against booking pix falling in this bracket.

Exhibs' Reasons

Exhibs' arguments against the practice is summed up as follows:

1. Patron resentment against paying higher prices outlasts the picture and hurts the theatres, particularly small town and nabe flickeries.

2. Tax relief is being endangered since exhibs find themselves hampered in arguing that the flickers are the poor man's form of entertainment.

3. Definite loss of patronage because of upped prices with competitors cashing in on customer discontent.

4. Dangerous interruption of the filmgoing habit. Where a patron has budgeted himself on weekly expenditures for films, he and his family can only go once at advanced scales instead of the usual twice-weekly attendance.

Distribs, on their part, point to uncertain foreign prospects as making the move necessary. Without increased returns domestically, sales heads assert, studios will have to drop top-budgeted product. If the pic is strong enough, it's said, the public is willing to pay more. They note that "Best Years" and "Duel" have each grossed over $6,000,000 with neither pic more than half milked at the present time.

Rocky Mountain Indies Oppose Upped Scale Pix

Denver, Sept. 9.

Allied Rocky Mountain Independent Theatres does not approve the advanced admission scale being insisted on by various distributors, according to its current bulletin. Bulletin reads in part:

"What Selznick and Goldwyn started has now become a landslide. Warners, Fox, Paramount, United Artists and Metro are all coming up with increased admission specials. The public doesn't want high prices and the recent firstrun Denver engagement of Warner's 'Life With Father' has proved it. For Intermountain tried to pull it out after the first week, but the Fox homeoffice insisted that it be held. Why? Well, Fox has a couple of increased admission pictures of their own coming up, and they want holdovers on the Warner circuit. Increased admission pictures are a mistake for the exhibitor and an insult to the patron. If you keep on buying them, you'll keep on getting more and more of them."

UI STORY SCOUT PROWLS N. Y. FOR MATERIAL

Hollywood, Sept. 9.

Universal-International is sending Lillie Messinger, story scout, to New York next month to prowl authors, publishers and stage producers in quest of forthcoming film material.

During the last six months U-I has bought "Harvey," "Another Part of the Forest," "All My Sons," "Are You With It?", "The Saxon Charm," "Midnight Lace," "Gus the Great," "Aftermath," "Treachery," "Mortal Coils" and "Letter From An Unknown Woman."

ATA-MPTOA D.C. Confab to Debate Exhib vs. Distrib

Highlighting the current exhibitor preoccupation with advanced price policies of distribs, the joint Washington convention of the American Theatres Assn. and the Motion Picture Theatre Owners of America will include a lengthy full-dress forum on the subject. Idea is to appoint some prominent industry figure as moderator and then invite two or more major company sales toppers to speak for the distribs and several important circuit operators to present exhibs' side of the question.

Understood that invitations have already been sent by ATA-MPTOA to Andy Smith, Jr., 20th-Fox distribution chief, and Ben Kalmenson, who holds the same spot for Warner Bros. They or other top distribution execs would be asked to present distribs' reasons for boosted scales on big pix.

Forum would be open to all exhibs. Aim, however, is to avoid the usual one-sided harangues by exhibs burning over new and old distrib wrinkles. Each side would give their views with the idea, if possible, of reaching some agreement on the practice.

MPTOA-ATA confab which primarily plans ratification of a merger of the two groups is set for Sept. 19-20. Some 400 to 600 exhibs are expected to attend. ASCAP seat tax, general trade practices, public relations problems and Government taxation are also on the agenda.

Big Ones

Continued from page 3

return of $6,000,000-$7,000,000 on the basis of present grosses.

Brace of M-G's top takes currently compare favorably with the company's two highest last year, "Green Years," with rentals totalling $4,750,000 and "Adventure," with $4,500,000. Paramount biggies feel the same way. Their prime example is "Welcome Stranger" which in its dozen test runs has consistently gone ahead of "Going My Way," another Bing Crosby vehicle which heretofore has held the record high for Par as a b.o. smash. Comparison is all the more striking since Par slotted "Stranger" in the same houses that preemed "Way." Consequently, they're predicting a $7,000,000-$8,000,000 ultimate U. S. take on "Stranger" which would be an all-time high for the company.

Universal's sales execs are reporting similar results. While the company has no ready comparison in view of its recent switch to big pix from low-budgeters, "Egg and I" has gone so far ahead of any previous film that there's the same sentiment on the value of heavy-budgeters. "Egg" has already taken in over $3,500,000 in rentals with less than half the playdates completed. Previous record holder for the company was Walter Wanger's "Canyon Passage" (released in '46), which racked up a total of $3,000,000 or thereabouts.

Relative Figures

Back in '41, outstanding business-getters in top releases ran between $2,000,000 and $3,000,000 with anything over the latter figure deemed exceptional. In the five years following Pearl Harbor, gross returns on top releases ran between $3,000,000 and $4,000,000 and beyond with $5,000,000 pix not so rare. While the flock of runners-up (medium budgeters) are veering towards pre-1941 biz, the big grossers are staying right up with war days making the differential all the sharper.

One important reason for the staying power of big pix is that now exhibitors as well as the public are shopping for films, sales execs say. Where an exhib during lush war days played anything on the knowledge that it would still do business, he's currently looking for the heavy grossers.

"We dealt with many exhibitors who didn't want the big pictures during the war," one exec said. He'd rather have the bread-and-butter films then because he paid a lot less in rentals and he still did terrific business. Consequently, many times, he made more money on little films than on the big where rentals were much higher. Now, he can't pull in the customers with small pictures so he's willing to pay for the big boxoffice draws."

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•

"FASCINATING ...GOOD SEEING AND HEARING."
—*Herald Tribune*

•

"NOT LIKELY TO BE SURPASSED FOR YEARS."
—*World-Telegram*

•

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Bergman Stresses 'Idea' Pix to Schine Managers; Other Exchange Briefs

Syracuse, N. Y., Sept. 9.

More "idea" pictures will be the film diet for the coming year according to Maurice Bergman, director of advertising and publicity for Universal Pictures. Bergman, speaking to 54 theatre men attending the central and western New York regional meeting of Schine Theatres, Thursday (4), at Hotel Syracuse, outlined the realignment necessary in the film industry due to the British tax on American films.

"This will not only be economic," he said, referring to a cutdown of a quarter of a billion dollar movie sets, "but there will be a different type of picture offered."

"There will be more idea pictures," he continued, "which will appeal by the story, or the people in it, rather than by ornateness or embellishment in the film."

Through more informative selling of pictures the industry hopes to draw a larger audience to make up for loss of profit margin from England. And with offering of these "idea" pictures the movie producers will try to get more fans from the older groups in this country.

Louis Schine of Gloversville, owner of the five-state Schine organization, opened the meeting in the morning. Gus Lampe, in charge of theatre operations in this region, presided. Managers were told that coming shows include several adapted from best-sellers—"Captain from Castile," "Foxes of Harrow," "Gentleman's Agreement" and 'Forever Amber."

Representatives from the home office attending included E. D. Leishman, Seymour Morris, Maurice Glockner, William Kraemer, Louis Goldstein and Bernard Diamond. Myron Gross of the Buffalo office also was present.

Division managers present were Harry Unterfort, Syracuse, Central New York; Joseph Schwartzwalder, Auburn, Northern New York, and C. C. Young, Geneva, Western New York.

E. R. Vadeboncoeur, of WSYR, was the after-dinner speaker. This was the first of a series of regional meetings for the Schine theatres.

RKO's Groth to Ohio

Boston.

Long-expected shifting of Emil Groth, New England division manager of RKO, to division manager of Ohio, this week upped Benjamin Domingo, formerly house manager of RKO Boston, to handle four New England theatres.

Groth takes over the 17 Ohio RKO houses in Cincinnati, Dayton, Cleveland and Columbus, Domingo assuming charge of two houses in Boston and one each in Lowell and Providence. Domingo began with RKO in 1928 as an office boy at the Keith Memorial. Will continue as house manager of the Boston with offices in that house as well as in the Memorial, other spot he will handle.

Beiersdorf's E L Division

Eagle Lion last week continued realigning the erstwhile PRC exchanges under the EL banner. Herman Beiersdorf, formerly an EL special sales rep, tagged for district manager of southwestern sector. He came to EL after many years with the 20th-Fox organization.

At the same time, three branch managers were named to work under Beiersdorf. They are Clair Hilgers, Dallas; Claude York, Oklahoma City, and George Pabst, New Orleans.

White-Shafer Lease 4 Houses

Cincinnati.

Maurice White and Nicholas G. Shafer, operators of some 24 houses in this area, have acquired the Monte Vista and Ridge theatres, Pleasant Ridge, O.; Emery theatre, Reading, O., and the Strand, Lockland, O. Houses were secured on a lease from the Montgomery Amus. Co., the Pela Theatres Co., and Mont Ridge, Inc., headed by Mrs. Lily M. Shard and Ralph Kinsler.

Krugman Named Dist. Sales Mgr.

Sol Krugman has been appointed district sales manager of Selznick Releasing Organization for Philadelphia, Washington and Pittsburgh areas. He replaces E. J. Fontaine, who was promoted to eastern division manager.

Richard McCool to Seattle

Seattle.

Richard McCool, of Uniontown, Pa., where he was with the George Manus circuit, has been named manager of the Palomar, of the Sterling chain.

Rivoli, ex-burley house, dark for the summer, has reopened on a grind pix policy, subsequent runs, at 15-25c scale. Henry Oppenheimer, manager of Florence and Circle, will also take on the Rivoli. All are operated by Sterling Theatres.

Stan Goodman, manager of Sterling Theatre's Beacon Ave. theatre, given added chore of managing Madison theatre.

RKO's $500,000 Iowa House

St. Louis.

Floyd Kraft has lighted his new Aloha, a 300-seater, at Clifton, Ill.

The Rex, a 250-seater, Carlisle, Ark., has been sold by Elbert Clausen to Henry Pickens, who also owns and operates the Lyle, a 350-seater there.

A. E. Crowder, Jr., has purchased the Pike, a 350-seater, Hot Springs, Ark., from Kay White.

The Star, a 250-seater, Anthon, Ia., has been purchased by Walter D. Masmussen, Council Bluffs, Ia., from Tom Sandberg, who opened the house in Feb., 1946.

William Laughlin has sold the Royale, a 250-seater, Lohrville, Ia., to W. O. Brush, Des Moines, Ia.

RKO has earmarked $502,000 for the construction of a new 1,000-seater in Marshalltown, Ia., to replace the 700-seat Capitol recently destroyed by fire.

Norman Merkel, formerly with Warner Bros. West Coast studios, has purchased the Fox, a 200-seater, in Nora Springs, Ia., from Rolla Cloughs.

The Family, a 285-seater, Kirksville, Mo., has been sold by Everett Elsea to W. E. Korsmeyer.

Roland Foster, Bloomfield, Ky., is seeking OHE approval for a 428-seater he intends building in the town. It will be the first film house in Bloomfield.

El Paso House Planned

Houston.

Jim McKinney has sold his interest in the Navaway theatre, Houston, to Mrs. B. C. Gibson, widow of his former partner.

M. L. Moulden has purchased the Alba (Texas) theatre, formerly owned and operated by J. H. Seagler.

The Majestic theatre, Amherst, Texas, owned and operated by W. T. Ash, has been purchased by O. M. Crosby, Jr.

New 250-seat Eddy theatre will be opened at Eddy, Texas, within the next several weeks by Frank and Mrs. Coleman.

Alonzo Hudson and Glenn Stauts are constructing a new $9,500 theatre at Marshall, Texas, for Negro patronage.

C. C. Dues, El Paso theatre operator, announces plans for the construction of a $100,000 house in suburban Ascarate. Actual construction awaits permit and approval from Washington. Dues says that when the house is completed he will sell it to Bull & Hendon, circuit operators of Big Springs, Tex.

The Waggoner circuit has opened the new Elk theare at Grand Saline, Texas. Ben and Ruth Dyer have been named to manage the house.

LaRoque Sells Upstate House

Albany.

Jerry LaRoque, who operated the Fairyland in Warrensburg for 30 years, sold his house to Phil Baroudi, of the Northwood in North Creek—Adirondack Mountain town 210 miles away. LaRoque disposed of the business, and equipment, Baroudi buying the building from its owner. A 400-seater, it's the only film house in Warrensburg.

Aircraft Worker-Exhib

Fort Worth.

L. C. Dennis has sold the Pix theatre to W. A. Hanna, an employee of the local Consolidated Vultee aircraft plant. Hanna will hold his job at the plant as well as operate the house. This is his first experience in theatre operation. Dennis will continue to own and operate the Rio and Dennis theatres at Gainesville.

Richey Buys Texas House

Mount Vernon, Texas.

T. L. Richey has purchased the local Joy theatre, formerly owned and operated by T. M. Hasty.

Bill Straub Moved to Norwich

Glens Falls, N. Y.

William Straub, former manager of Empire, Schine Theatres here, transferred to Colonial, Norwich, N. Y., as manager. John Havens, assistant manager of Rialto, another Schine house, becomes Empire manager.

Eagle Lion's Appointments

Ralph L. McCoy named Eagle Lion district manager for the southeastern sector, comprising the Atlanta, Charlotte and Memphis exchanges. McCoy formerly Warner Bros. district manager for the same territory.

EL also tapped Grover Parsons to head the Atlanta exchange; Harold Keeter, Charlotte, and Leonard Shea, Memphis.

Two K.C. Changes

Kansas City.

Shift in managers brings Edward Crouch back to the helm of the Southtown theatre for Herman Elmer. James Chapman, who has handled the house for the past several weeks, resigned recently. He'll probably go to the Coast. Crouch had been manager at the Southtown before Chapman's advent, but moved over to the Fiesta theatre, also owned by Elmer for the last couple of months. Crouch will continue the policy of first-run English and foreign language films in the Southtown.

Feld's EL Division

William Feld appointed district manager for Eagle Lion for territory including St. Louis, Omaha and Des Moines. Serving under Feld will be William Sherman, exchange manager in St. Louis; Sol Reiff, Omaha branch manager, and F. J. Lee, Des Moines.

Picture Grosses

MINNEAPOLIS

(Continued from page 13)

$6,000 this session after virile $6,500 previous week.

Pix (Corwin) (300; 50-70)—"Spellbound" (UA) and "39 Steps" (Indie) split with "Walk in Sun" (20th) and "Thunderbirds" (20th) (reissues). Okay $2,200. Last week, "Thief of Bagdad" (FC) (reissue) (2d wk), good $1,800.

Radio City (Par) (4,400; 50-70)—"Who's Kissing Her" (20th). Fine $18,000. Last week, "Variety Girl" (Par), $16,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Still going very strong at $14,000. Last week, terrific $20,000.

RKO-Pan (RKO) (1,600; 50-70)—"Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues). Big $10,000. Last week, "Slave Girl" (U) $8,500.

State (Par) (2,300; 50-70)—"Desert Fury" (Par). Good $9,000 after strong $12,000 opener.

Uptown (Par) (1,000; 50-55)—"Happened on Fifth Ave." (Mono). First nabe showing. Good $4,500. Last week, "Cheyenne" (WB), $4,000.

World (Mann) (350; 50-99)—"Doctor Takes Wife" (Col) (2d run) Mild $2,000. Last week, "Possessed" (WB) (3d wk), $2,800.

'DESERT' TORRID 14G, CINCY; 'WIND' BIG 16G

Cincinnati, Sept. 9.

Every downtown house is in winning stride this week and total biz is matching that of Labor Day week. This in face of five holdovers and only one new bill. "Desert Fury," the newcomer, is a click, yet trailing the sensational showing of "Gone With Wind." "Bachelor and Bobby-Soxer" in second week at the flagship Albee is topping holdovers with big session.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Hefty $16,000 on heels of sock $28,000 teeoff.

Capitol (RKO) (2,000; 90-$1.25)—"Life With Father" (WB) (3d wk). Okay $12,000 for finale. Last week, good $16,000.

Grand (RKO) (1,400; 50-75)—"Gone With Wind" (M-G) (reissue). Sensational $16,000 for this house warranting indef stay. Last week, "Down to Earth" (Col) (m.o.), all right $8,500.

Keiths (CI) (1,542; 50-75)—"Slave Girl" (U) (2d wk). Plump $8,500 after big $12,500 first.

Lyric (RKO) (1,400; 50-75)—"Down to Earth" (Col). Second moveover for third downtown sesh. Okay $5,000. Last week, "Riff-Raff" (RKO) and "Likely Story" (RKO), $4,500.

Palace (RKO) (2,600; 50-75)—"Desert Fury" (Par). Swell $14,000. Last week, "Variety Girl" (Par), strong $21,000.

Shubert (RKO) (2,100; 50-75)—"Variety Girl" (Par) (m.o.). Solid $9,000. Last week, "Fantasia" (RKO) (reissue) (m.o.), so-so $4,000.

ST. LOUIS

(Continued from page 15)

Baldpate" (RKO) (2d wk). Okay $15,000 after sock $24,000 first session.

Loew's (Loew) (3,172; 50-75)—"Gone With Wind" (M-G) (reissue). Wow $32,000. Last week, "Song of Thin Man" (M-G) and "Sport of Kings" (Col), $21,000.

Missouri (F&M) (3,500; 50-75)—"Marked Woman" (WB) and "Dust Be My Destiny" (WB) (reissues). Fine $11,000. Last week, "Northwest Outpost" (Rep) and "Hit Parade, 1947" (Rep), $10,000.

Orpheum (Loew) (2,000; 50-75)—"Song of Thin Man" (M-G) and "Sport of Kings" (Col) (m.o.) Trim $11,000. Last week, "Romance Rosy Ridge" (M-G) and "Blind Spot" (Col) (m.o.), $12,500.

St. Louis (F&M) (4,000; 50-75)—"Great Expectations" (U). Neat $12,000. Last week, "Perils Pauline" (Par) and "3 on Ticket" (PRC) (5th wk), $6,000.

SEATTLE

(Continued from page 15)

wk). Solid $10,500. Last week, great $13,700.

Liberty (J&vH) (1,650; 45-80)—"Dear Ruth" (Par) (5th wk). Great $11,500 after last week's big $13,000.

Music Box (H-E) (850; 45-80)—"Won't Believe Me" (RKO) and "Vacation Days" (Mono) (m.o.). Mild $3,000 in 5 days. Last week, "Kissing Her" (20th) (3d wk), $6,800 in 10 days.

Music Hall (H-E) (2,200; 45-80)—"Woman on Beach" (RKO) and "Born to Kill" (RKO) (2d wk). Fair $6,000. Last week, "Won't Believe Me" (RKO) and "Vacation Days" (Mono), $6,300.

Orpheum (H-E) (2,600; 45-80)—"Cry Wolf" (WB) (2d wk). Okay $7,000 in 6 days. Last week, nice $13,400.

Palomar (Sterling) (1,350; 45-80)—"Other Love" (UA) and "Hit Parade 1947" (Rep). Good $7,000. Last week, "Calendar Girl" (Rep) and "Apache Rode" (Rep), $6,800.

Paramount (H-E) (3,039; 45-80)—"Variety Girl" (Par) (2d wk). Rousing $11,000 after magnificent $21,000 last week.

Roosevelt (Sterling) (800; 45-80)—"Bel-Ami" (UA) (2d wk). Oke $3,500. Last week, $4,200.

F'n'FF
See page 46

©WDP

New York Theatres

ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present Clarence Day's
LIFE WITH FATHER
starring WILLIAM POWELL + IRENE DUNNE
with ELIZABETH TAYLOR EDMUND GWENN ZASU PITTS
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Continuous at the Air-conditioned WARNER THEATRE • BWAY 51st
OPENS 10:30 A.M.
LATE MIDNIGHT FILM • TELEPHONE CIRCLE 7 5545

Humphrey BOGART • Lauren BACALL
in Warner Bros. New Hit
"DARK PASSAGE"
With
Bruce Bennett, Agnes Moorhead, Tom D'Andrea
Directed by Delmer Daves
Produced by Jerry Wald
In Person VICTOR LOMBARDO
and His Orchestra
With Borrah Minevitch's Harmonica Rascals
Starring JOHNNY PULEO
BROADWAY AT 47TH STREET Air-Conditioned
WARNERS' STRAND

VAN JOHNSON
in M-G-M's
"ROMANCE OF ROSY RIDGE"
IN PERSON
Enric Madriguera
Luba Malina
Georgie Price
John & Rene Arnaut
CAPITOL
B'way & 51st St.
Doors Open 10 A.M.

RADIO CITY MUSIC HALL
Rockefeller Center
Rita HAYWORTH • Larry PARKS
"DOWN TO EARTH"
A Columbia Picture • IN TECHNICOLOR
SPECTACULAR STAGE PRESENTATION

BETTY GRABLE • DAN DAILEY
'MOTHER WORE TIGHTS'
A 20th Century-Fox Picture in Technicolor
PLUS ON STAGE
Jack HALEY • Ella LOGAN
Extra! JERRY MURAD'S HARMONICATS
ROXY 7th Ave & 50th St.

SAMUEL GOLDWYN presents
DANNY KAYE • VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
COOL ASTOR BROADWAY & 45th Street

DORE SCHARY presents
ROBERT YOUNG • ROBERT MITCHUM • ROBERT RYAN
"Crossfire"
SCIENTIFICALLY AIR CONDITIONED
DOORS OPEN 9:30 A.M.
RIVOLI BWAY & 49th ST.
POPULAR PRICES CONTINUOUS PERFORMANCES

BING CROSBY
JOAN CAULFIELD
BARRY FITZGERALD
in "Welcome Stranger"
A Paramount Picture
In Person! CARMEN CAVALLERO And His Orchestra
BOB ALLEN AND LESLIE LONG
RAUL & EVA REYES
NIP NELSON
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

LOEW'S STATE B'WAY & 45
ON SCREEN
1st N. Y. Showing!
'BLACK GOLD'
in Cinecolor
Anthony Quinn
IN PERSON
ED SULLIVAN
Harvest Moon Dance Winners
MONICA LEWIS
Extra!
Paul WINCHELL

FLY
"the Los Angeles"
United's Luxury Flight over new, direct route
It's Tops! Leave New York 1 p.m. (E.D.S.T.) Arrive Los Angeles 8:10 p.m. (P.S.T.) Magnificent DC-6 Mainliner 300!
Airlines Terminal, 80 E. 42nd St. or Pennsylvania Hotel or 1 Wall St.
Call Murray Hill 2-7300
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UNITED AIR LINES
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NBC AWAITS 'BE GOOD' SHOWDOWN

What to Look for at NAB

Atlantic City, Sept. 9.

The more than 3,500 station men, talent, advertisers, sponsors and their spouses expected at this year's NAB Convention at Atlantic City, Sept. 15-18, will find little time for walking the boards or picking up a belated suntan, judging by the jampacked, three-day agenda NAB has laid down for its 25th annual meet.

NAB emphasizes that while no special clinics are devoted to FM and tele, both will get plenty of attention in general panel discussions and keynote addresses. All general sessions will be held in the main arena at Convention Hall, with clinics and special interest panels assigned private rooms in the same building.

For those with special interests, here's what to look for:

Keynote Addresses: Tuesday, main arena, 10:05 a.m., NAB Prexy Justin Miller; 1:20 p.m., Admiral W. H. P. Blandy, U. S. N.; 1:30 p.m., Rep. Clarence Lea, author of the Lea Act.

Wednesday, ballroom, 12:30 p.m., luncheon, FCC Chairman Charles R. Denny, Jr.

Program Clinics and Discussions: Monday, Room B, 9:30 a.m., resuming 2 p.m., panels on objectives and obligations of the program manager; effective public interest programming; farm service programs; disk jockey stints; care and selection of time for local originations and spot announcements.

Monday, grand ballroom (west), 12:30 p.m., joint broadcasting advertising-program clinic luncheon.

Advertising and Sales: Monday, Room A, 9:30 a.m., resumes 2 p.m., case histories come to life; talent charges; time brokerage; sales practices; selling television, etc.

Monday, grand ballroom (west), 12:30 p.m., joint broadcasting advertising-program clinic luncheon.

Wednesday, main arena, 3 p.m., All-American radio team panel on "Sales Foundation of the American System of Broadcasting."

Station Management: Tuesday, main arena, NAB Small Markets Committee panel, "Radio Management Tomorrow—Problems of Service and Survival."

Wednesday, main arena, 10 a.m., BMB panel "Facts for Management," Hugh Terry, KLZ; NAB research director Kenneth Baker "Radio's Balance Sheet."

Employer-Employee Relations: Monday, room 21, 2 p.m., clinic restricted to station managers and owners.

Wednesday, main arena, 2:30 p.m., NAB Director Employer-Employee Relations Richard Doherty, "Building Sound Employee Relations."

Music: Tuesday, main arena, 2 p.m., BMI Publishers and Their Hits, Carl Haverlin presiding.

Thursday, main arena, 2:30 p.m., membership session on music.

Code: Thursday, main arena, 10 a.m., floor discussion, Justin Miller presiding. Code discussions also due in Monday program and advertising clinics skedded above.

International Radio: Tuesday, main arena, 11 a.m., Goar Mestre, v.p., Inter-American Broadcasters Assn.; 11:30 a.m., main arena, Joseph Sedgwick, general counsel Canadian Broadcasters Assn.

Women's Programs: Tuesday, main arena, 2:30 p.m., Association of Women Broadcasters, Dorothy Lewis, presiding; Mary Margaret McBride; Robert R. Wason, NAM; Ruth Crane, acting prez, AWB.

Resolutions: Thursday, main arena, 2:30 p.m.

Nets, Writers Face Impasse on Rights, With Strike Threat Again Looming

Negotiations between the Radio Writers Guild and the four networks hit a serious impasse Monday (8) when the National Executive Committee of the RWG met with the four networks representatives and officially rejected the webs' counter-proposals. The latter proposals, submitted to the RWG on Sept. 3, in effect rejected the principle of ownership of radio and subsidiary rights by freelance writers to what they created.

Upshot is that for the first time since last April the threat looms again of a major strike. A strike vote was taken in April but in subsequent negotiations with the networks the area for agreement widened.

However, when the webs refused to hold still for the writers retaining ownership of their scripts—the major bone of contention in the drawn-out negotiations—the National Executive Committee was summoned to New York for a series of conferences over the past weekend. Sam Moore, RWG prexy, came on from the Coast, along with Pauline Hopkins and Paul Franklin, while Chicago rushed in Rod Holmgren and Lou Schofield. They met

(Continued on page 38)

SAMISH PROWLS H'WOOD FOR 'MYSTERY' REPLACE

Hollywood, Sept. 9.

Adrian Samish is around for two weeks to audition shows to find a replacement for "Mystery of the Week," which goes off the Procter & Gamble payroll in November. Client is partial to five-a-week situation comedy piece. He'll also scout other shows for Dancer-Sample-Fitzgerald, for whom he heads up the radio and television department.

To supervise the agency's daytime shows in New York, Samish hired Lester Vale away from Young & Rubicam. He has been producing "Aldrich Family."

Beer OK, Sez Golenpaul

Fort Wayne, Sept. 9.

"Information, Please" will have a local beer distributor as sponsor when the quiz goes co-op on Mutual. The station is WKTG, and the tieup constitutes a reversal of position previously taken by Dan Golenpaul, owner of the program.

When the bid came into New York from WKTG Golenpaul told MBS execs that he was against allying "Information" with a suds account, but later these same Mutualites talked him out of his stand.

Coast Indies Skip NAB Convention

Hollywood, Sept. 9.

NAB will not be heavily attended by locals, except for reps of all four networks going, plus Bill Ryan, director of 16th district and g.m. of KFI, and Bob Coleson, Hollywood rep of NAB. Only three or four indie station owners or managers will go East, feeling being that with NAB holding its first spring convention on the Coast in May trip now is obviated. Other business matters, vacations, etc., are also governing. Exodus started yesterday (Monday) and continues through the week depending on transportation being rail or air. Don Thornburgh, CBS v-p, and E. W. Buckalew, station relations head, are going. Ditto Jennings Pierce, station relations and public service head of NBC. Lewis Allen Weiss, Mutual board chairman and Don Lee v.p. and g.m. will attend, along with Francis Conrad, station relations man for ABC. Indies certain to show are Larry McDowell, KFOX; Ben McGlashen, KGFJ and Lee Wynne, KGER.

TELE TOPS WEB SHORE AGENDA

By GEORGE ROSEN

NBC officials and affiliate operators start moving in on Atlantic City today (Wed.) and tomorrow for the network's annual convention. In some respects it bids fair to spark more fireworks and transcend in importance the highlighted activities on the NAB convention agenda.

There are two paramount issues on the NBC roster and both will be followed intently by the entire industry. One is the network's own Standard of Practices formula that's been laid down by prexy Niles Trammell & Co. for the affiliate stations.

It's completely independent of the overall industry code formulated by the NAB which is also scheduled for a thorough going-over before the industry delegates pack up and return home next Thursday. For whatever the sentiment of the nation's broadcasters to the NAB code (and at the moment there appears to be considerable conjecture as to how the industry will react to it), NBC is determined that nothing stand in the way of its own ambitious attempt to rid the web's kilocycles of commercial excesses and abuses.

'Variety's' Spread

VARIETY's extensive coverage of the National Assn. of Broadcasters convention at Atlantic City, starting Monday (15), will include publication of a special eight-page edition for distribution to delegates on the opening day.

VARIETY's editorial staffers covering the convention will include Radio Editor George Rosen, Ben Bodec and Dorothy Holloway, of the Washington Bureau.

There's plenty of opposition to Trammell's "be good" edict and the flock of affiliates led by Harry Bannister, general manager of WJR in Detroit, will hold their own pre-NBC convention meeting tomorrow (Thurs.) to rally their forces against the Trammell Plan. It's reported that approximately 75 station managers will sit down with Bannister at the session to map final strategy. For to them the NBC Standard of Practices limiting station breaks and calling for multiple innovations on local commercials means nothing short of losing a large chunk of their revenue. They can't see NBC's side of the picture.

All-Out Video Bid

Of equal, if not more importance to the NBC hierarchy is the determination to officially launch at the convention the web's all-out bid to start the television ball rolling in earnest. In fact the NBC convention shapes up as the curtain-raiser on probably the most concerted and outspoken attempt to shift video into high gear.

In effect, NBC will ask its affiliate stations for a display of courage in embracing the new medium. There will be no mincing of words. The web echelon is ready to concede that there may be an element of financial risk in supporting such a display of courage, but they are more convinced themselves that there is a greater element of risk involved in staking their entire future on AM radio alone.

And NBC is apparently ready to back up its argument with its own positive action. The convention will be officially informed of the mass production already under way by the parent RCA company (which finds 50% of the total RCA production at its Camden, N. J. plant directed toward output of television receivers and equipment), and of the revamp within the NBC television department, which will find Frank Mullen, NBC's executive veepee and general manager moving in at the helm on policy and overall operation, with John Royal as his

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NAB to Start 'Free Radio' Drive at A.C.; Will Propose New Code Barring FCC 'Interference' on Programs, Practices

Atlantic City, Sept. 9.

The NAB will use its annual convention here next week as a sounding board for a new drive for "free radio" legislation barring FCC from any interference with broadcasters' programs or business practices.

The new campaign will be sparked by release of NAB's own comprehensive draft of a proposed new radio bill next Tuesday morning (16). The measure—almost as long and weighty as Sen. Wallace White's controversial bill—will be discussed by NAB prexy Justin Miller in his keynote address Tuesday and then thoroughly explored at a press conference later in the day, with some 150 newsmen covering the convention proceedings.

The NAB is counting on wide publicity for its "free radio" bill. Draft of a bill which would carry the support of the industry was drawn up by Miller and NAB general counsel Don Petty in response to a specific request from Sen. Ernest McFarland (D., Ariz.) during hearings on the White bill this July. The draft will be turned over to the unfriendly Senate Interstate Commerce Committee but NAB is hoping to carry the bill itself on the House side of Capitol Hill.

Hope is that a high-ranking GOP member of the House Interstate and Foreign Commerce Committee will actually introduce the NAB-approved measure as counter-proposal to the White bill next January. This move, it was believed, would block any possibility of House consideration of the type of legislation which the powerful Senate Interstate Commerce Committee may get through the upper chamber. (The White bill considerably expands government authority over radio program and business practices.)

Heart of the NAB measure is language first proposed by prexy

(Continued on page 34)

Royal as Tele Rep?

John F. Royal, NBC veepee over radio, has had an offer to head up an organization which would be tantamount to what Ed Petry is to radio stations. Royal, it is proposed, should be television station representative.

However, according to the fancy backing offered him, the idea is go further than mere video station rep—it's proposed that with his vast show biz background Royal might engage in teleshow production, in addition to the business end of representing the videocasters.

This isn't the first such proposal Royal has had, and while he nixed it before he may reconsider, especially in view of the rather distinguished auspices behind him.

Rod Erickson Exit At WOR Cued To Rating Sag vs. WJZ

Rod Erickson, after a little more than a year in the program director's berth at WOR, N. Y., is exiting the job the first of October "by mutual agreement" with the key Mutual station's brass. His departure stems from increasing concern on the part of the station's management over heightened post-war competition which has seen WOR slip behind WJZ, ABC's N. Y. flagship, in the nighttime race.

Ted Streibert, WOR's prexy, has been taking an increasingly active hand in programming in recent months in an effort to boost the station back into its former standing. He said no one is under definite consideration yet for the program director's chore. Norman Livingston, now director of commercial program operations, was Erickson's predecessor.

Erickson has no immediate plans. He was with Procter & Gamble in Cincinnati, and before that with Young & Rubicam agency, before joining WOR.

Station is hopeful of pulling in a "really strong man" from an administrative as well as programming standpoint to hypo WOR out of its current rating sag.

K&E Bests Y&R On 'Arthur's' Sub

Kenyon & Eckhardt won out over Young & Rubicam in the two-way struggle for the Borden billings on the Friday night CBS half-hour period being vacated by K & E's ill-fated "Arthur's Place."

K & E, in a bid to retain the $1,000,000 business wrested from Y & R several months back, was successful in pitching up a musical show topped by Mark Warnow's orch, plus a chorus. It preems on Sept. 19 in the 9-9:30 segment, week after "Arthur's Place" shutters.

Y & R came up with a Ted Dale musical, which the Borden people nixed in favor of Warnow.

K & E show will originate from the Coast, with Paul Phillips as writer-director.

Audition 'New Brides'

Chicago, Sept. 9.

Feature Productions is readying an audience participation, "Brand New Brides," for auditioning to a Chicago account next week. The objective is a network strip.

The m.c. spot on "Brides" will go handled by either Claude Kirschner or Lee Bennett.

Razor Pullout Cutting Deep

On the heels of the Gem Razor outfit cancelling its "Falcon" show on Mutual, despite its consistent high audience pull, there's some concern at the moment as to what effect the razor market situation in general will have on other cutbacks in radio billings.

Large returns of stock plus the Government surplus thrown on the market is held responsible for the tough days being encountered by the razor people.

It's reported that Gillette, along with the others, is seriously considering retrenching in radio. Company tops all others in air expenditures, via its multiple sports programming, and its hesitancy in plunking down $100,000 for the television rights to the World Series is said to stem from the business uncertainties. Any previous year, it's pointed out, Gillette would have outbid any other contender for the rights.

CHESTERFIELD CUTS DOWN ON JOCKEY COIN

Now that it's plunking down several million dollars a year for time and talent in bankrolling Arthur Godfrey cross-the-board on CBS and showcasing its five-times-a-week "Supper Club" on NBC, Chesterfield has decided to take a powder on its disk jockey coin splurge in a number of markets.

Ciggie outfit has been buying disk jockey segments in 10 leading markets, including the Ted Husing whirl on WHN, N. Y., Martin Block on the Coast and in New York and in such scattered sections as Chicago, Atlanta, Birmingham, etc.

The 10-way jock ride will be cut down to four.

Petrillo Shade Looms Over 1st FMA Confabs; Kearns Off-the-Cuff Guest

Looks like the major concern of the first annual convention of the FM Assn., opening Friday (12) at the Roosevelt hotel, N. Y., will be James Caesar Petrillo's AM-FM music duplication ban. Several developments pointed up this probability as FMers prepared to head for the confab:

1. Rep. Carroll D. Kearns (R., Pa.), chairman of the House labor and education subcommittee which has been probing Petrillo's activities, was inserted in the agenda early this week as star speaker for the confab's principal luncheon program Friday. His topic: "The FM Music Situation."

2. J. N. (Bill) Bailey, exec director of FMA, has quietly polled more than 1,000 FM licensees and permittees, via mail questionnaire, on their respective music situations and how they feel about the AM-FM duplication ban. Results of the poll will be disclosed by Bailey probably just preceding Kearns' talk.

3. As FMers prepared to set out for their conclave, Petrillo was meeting in Chicago with execs of the four major AM networks to discuss again his edict against duplication. Outcome of this parley promised to have major bearing on the business and tenor of the FMA session.

Kearns is expected to speak off-the-cuff, trend of his remarks being largely dependent on developments in the Petrillo-network huddle.

Another last-minute change in the FMA agenda came as bad news to FMers. Scheduling of plenary sessions of the World Radio Conference at Atlantic City for Friday and Saturday (12-13) forced FCC Chairman Charles R. Denny, Jr., to cancel his engagement as keynoter for FMA's Friday night banquet. FCC Vice-chairman Paul Walker will speak in his place.

C. E. Hooper and Hugh Feltis, prexy of the Broadcast Measurement Bureau, were among other late additions to the confab program. They'll speak, along with P. K. Leberman, prexy of WGYN, N. Y., in a session on "Measuring FM Audiences."

Up-To-Minute Poll

An up-to-the-minute picture of the FM broadcasters' progress toward making their operations pay will be one of the products of the poll. Question was asked, "Are you operating at a profit, breaking even, or at a loss?" Report of any increases in billings in the last six months was also requested.

With regard to AM-FM tieups and music, the questionnaire asked among other things: "Are you affiliated with a network? Are you carrying any AM or network musical programs on FM? Does your network agreement forbid duplication on FM? Do you feel that the simultaneous broadcast over FM and AM of established programs will help stimulate listening to FM? Do you feel that FM stations should be programmed entirely independent of AM and networks?"

As of Monday (8), advance reservations for the confab exceeded 250. Turnout by the time the opening session is called is expected to range between 400 and 500.

Some of the sessions will be aired via FM. Banquet talks by FCC vice chairman Walker and Everett L. Dillard, head of the Continental Network, will be carried by the 26-station Continental web WNYC-FM, the N. Y. municipal outlet, and possibly also WABF, Ira A. Hirschmann's station, will pick up some sessions.

Hi-Ho Hooper

Chicago, Sept. 9.

General Mills is reported as somewhat miffed at ABC's tendency to overlook "The Lone Ranger" program when the network beats the tom-tom over its forthcoming Thursday night lineup of shows. Most of this promotion starts its clock-pointing at 8 p. m., and GM would like to know what's wrong with what goes on between 7:30 and 8 p. m., "The Lone Ranger" spot?

"Ranger," it's pointed out, had between September, 1946 and July, 1947 come off with an average Hooper rating of 8.5 and a Nielsen average of 11. Nielsen, it is added, "Ranger" was consistently during that period among the first 15 shows.

Network Premieres

(Sept. 10-21)

Wednesday, Sept. 10

"Great Gildersleeve," comedy, with Hal Peary, sponsored by Kraft cheese (Thompson agency); NBC, from Hollywood; Wed., 8:30-9 p. m., EDT.

Henry Morgan, comedy, sponsored by Eversharp for Schick razor (Biow agency); ABC, from New York; Wed., 10:30-11 p. m., EDT.

Thursday, Sept. 11

Dick Haymes, music, sponsored by Auto-Lite (Ruthrauff & Ryan agency); CBS, from Hollywood; Thur., 9-9:30 p. m., EDT.

"Village Store," comedy, with Jack Carson, Eve Arden, sponsored by Sealtest (McKee & Albright agency); NBC, from Hollywood; Thur., 9:30-10 p. m., EDT.

Saturday, Sept. 13

'Gangbusters," melodrama, is again sponsored by Waterman pen (Reach agency); ABC, from New York; Sat., 9-9:30 p. m., EDT.

Sunday, Sept. 14

Eddy Howard orch., music, sponsored by Sheaffer pen (Seeds agency); NBC, from New York; Sun., 3-3:30 p. m., EDT.

Tuesday, Sept. 16

Bob Hope, comedy, sponsored by Lever Bros. for Pepsodent tooth paste (Foote, Cone & Belding agency); NBC, from Hollywood; Tues., 10-10:30 p. m., EDT.

Friday, Sept. 19

Mark Warnow orch., music, sponsored by Borden Co. for dairy products (Kenyon & Eckhardt agency); CBS, from New York; Fri., 9-9:30 p. m., EDT.

Gloom Spreads After AFM-Webs Meet on FM Setup

Chicago, Sept. 9.

American Federation of Musicians will let the broadcasting industry know by Thursday (11) whether the union will either modify or lift entirely its ban on the duplication of programs over jointly operated AM and FM stations.

Officials of the four national nets who pitched request for revocation of the ban before James C. Petrillo and AFM's exec board at meeting in Blackstone hotel here yesterday (18) came away with little optimism that union would switch its policy. It was the first time that any members of the industry had opportunity to take duplication case directly to the federation board.

What particularly led the network officials to doubt whether board will

(Continued on page 42)

Radio Execs Club Set For Another Lively Season With Hedges, Cowan Hypo

When Bob Swezey moved in as prexy of the N. Y. Radio Executives Club last year, the outfit, it was the universal consensus, was taken out of its longtime inertia as a chinfest for radio buyers and salesmen. Things began to hum; provocative discussion and debate enlivened the post-luncheon meets at the Roosevelt Hotel hdqs. Swezey, it was agreed, gave the club sessions a new meaning and, with the single unsuccessful effort to snare James C. Petrillo as a speaker, practically everybody in sight was wrapped up.

Shindigs get under way in another month, with NBC vice-prexy Bill Hedges taking over the helm and Lou Cowan moving in as chairman of the entertainment committee, (Ed Burrow withdrew from post when he decided to return to the air). And Hedges and Cowan are mapping an agenda which will follow through on the initial impetus given by Swezey.

P. S. They'll continue gunning for Petrillo.

KLZ's Programoter
LEE FONDREN
KLZ pulls all the stops on its promotion organ with Lee Fondren at the console playing for all he's worth with hands, feet and head.
KLZ, DENVER

Willson Second K&E Casualty

Second Kenyon & Eckhardt programming casualty since its acquisition of the Borden and Ford billings a few months back is the Meredith Willson Wednesday night "Ford Showroom" CBS show. Program fades out Sept. 24, with client also giving up the 9:30-10 p.m. segment. Other K & E casualty was the Borden show, "Arthur's Place," but with the agency retaining the billings (see separate story) in programming duel with Young & Rubicam.

Fading of the Willson show leaves Ford putting all its programming eggs in the hour-long NBC dramatic basket, via "Ford Theatre." Latter is an institutional show, paid for by the Ford family, while the musical was strictly a showcasing on the part of the dealers, who bankrolled the stanza.

Cancellation stems not so much from disappointment in program (K & E makes much of the point that the Ford people were happy with Willson and with Neilsen and Schwerin tests) but a case of production problems arising from Detroit labor difficulties.

Willson had a firm 26-week deal and it's reported he's being paid off for balance of contract.

It leaves CBS with another 30-minute nighttime segment to fill.

In his musical setup, Warnow will use neither brass not featured vocalists. Band of 26 will be made up of woodwinds, three French horns and the string section with selections in the sweet strain and on the familiar side. From the chorus of eight men and four women will be chosen the vocalists, each number suited to the singer's particular range.

It's a reunion with Borden for Warnow after eight years, the maestro having directed a music program from New York called "45 Minutes From Hollywood" for the creamery outfit.

FLACKS PROF IT

Radio p.a.'s doubling into colleges, with "guestars" 'n' all

Manhattan's radio flacks, when they're not plugging their station's sopranos and disk jockeys this fall and winter, will be donning mortar boards and teaching radio-smitten youngsters at practicaly all the local colleges.

Among p.a.'s who will be discoursing on opportunities in radio will be Dick Pack, of WOR, teaching at New York Univ.; Syd Eiges, of NBC, at Columbia Univ., and Jo Ranson, of WHN, at College of City of New York.

Adjective jerkers even have an "exchange prof" system worked out, with such assorted p.a.'s, as Hal Davis, of Kenyon & Eckhardt; Bill Maloney, of B.B.D. & O., etc., doing the "university circuit" as guest lecturers.

Two flack "profs" laying off this semester are George Crandall and Arthur Perles, of CBS. They spieled at New School of Social Research last term.

Husing Marathon

There's a brutal schedule on tap for Ted Husing this fall.

In addition to his six days a week disk jockey whirl on WHN, the Metro-owned N. Y. indie, Husing is down for the West Point grid series on Mutual, while shuttling to Baltimore on Sundays for the pro gridcast.

CBS 'Clinic' Showcase to Sell Programs To Affiliate Stations, Promotion Men

CBS waded into a tough job this week—to sell, promotionwise, a fall show lineup which boasts fewer star names than the web has had in years. Loss of quite a few top billing personalities via the cancellation route or raids by other webs called for a shift in promotion emphasis. The result is a primary accent on programming. To kick off the 1947-48 campaign in this direction, CBS called the first promotion managers' "clinic" in the net's history.

Monday (8) more than 100 promotion managers and station managers of affiliates showed up in New York to hear CBS' story, look over its promotion blueprints, load up on program kits and other materials, and ask questions. The "clinic" resumed yesterday (Tues.) with more talks and presentations by net execs, and will continue through today (Wed.).

Thomas D. Connolly, director of program promotion, teed off the confab Monday with a general outline of plans and aims. Whole afternoon was devoted to detailing of the fall promotion program. William C. Gittinger, sales veepee, sketched the commercial show sked and Davidson Taylor, veepee and public affairs director, unveiled his department's plans.

Taylor disclosed, among other things, that plans are afoot to have CBS newsmen cover events across the U. S. in much the same manner that they cover major news in other parts of the world. The reporters will be stationed in Detroit and Los Angeles, to start with, with the Detroit man covering as far east as Buffalo and as far south as Pittsburgh. One of these reporters' first assignments will be to report on early effects of the Taft-Hartley Law's enforcement.

Rural Appeal

William Fineshriber, assistant of broadcasts, in a talk on entertainment-package shows, reported a survey had shown that network programming goes as well in rural areas as in cities. As examples, Fineshriber said fiindings showed 64% of all men in cities and 61% of those in rural areas like news broadcasts; comedy is liked by 52% of city and farm listeners alike; radio plays are liked by 36% of the men and 51% of the women in cities, 38% of the men and 54% of the women in farm regions; classical music finds favor with 16% of the men and 22% of the women in cities, 10% of the men and 16% of the women on farms.

Lowell Thomas, whose P&G news show preems on CBS Sept. 29, told the affiliate's execs at a Monday luncheon that he plans to originate some of his newscasts from various sections of the country. He also disclosed that he is prepping books on Gen. Jimmy Doolittle and Col. Phil Cochrane, which will be published "sometime in the future."

Station-Agency Panel

Four ad agency execs were on yesterday morning's agenda for a panel on station-agency relationship. Participants were Linnea Nelson, J. Walter Thompson; William Dekker, McCann-Erickson; Carlos Franco, Young & Rubicam, and Frank Silvernail, BBD&O. C. E. Midgley, CBS sales service manager, spoke for the net.

Howard P. Abrahams, sales promotion director of the National Retail Dry Goods Assn., was down as guest speaker at yesterday's lunch-

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CBS Takes Richmond

Richmond, Sept. 9.

CBS Radio Sales, the spot broadcasting division of the network, really went to town here last weekend (5, 6) in preparing to take over the station's rep job for WRVA, 50kw CBS affiliate in Richmond, effective Oct. 1.

Twenty-eight members of the RS staff, headed by Jack L. Van Volkenberg, general sales manager, and representing every one of the organization's branches—including Detroit, Los Angeles, Chicago, San Francisco and Atlanta—converged here for a two-day round of sessions to acquaint them with the personnel, programs, talent, problems, etc., of WRVA. CBS delegation also included all department heads from N. Y., account execs, research, promotion and availability specialists.

Huddles made use of carefully prepared lectures, exhibits and subjects for open discussion. All of the sessions were covered by a photog, and the pictures were flown to N. Y., where a promotion piece incorporating the pix and an account of accomplishments in the meetings here was shipped together for distribution to every client and prospect of WRVA.

Stauffer Sez Hope Only Nix on 'Show'; Has 13 Go-Aheads

With only two days to go before he has to submit a firm list of available programs, Don Stauffer, of the Sullivan, Stauffer, Colwell & Bayles agency, is going ahead on the assumption that the deal for Pall Mall to sponsor his proposed "Show of the Year" series will start Oct. 1 as scheduled. If he can tie up the operation by getting firm agreements for the series, the agency will take over the Pall Mall account from Foote, Cone & Belding. Otherwise, cigaret firm will continue its current "Big Story" series, with F C & B retaining the billing.

Up to late yesterday afternoon (Tues.) Stauffer had definite commitments for "Show of the Year" from the talent and sponsors of the following programs: "Big Town," Phil Harris-Alice Faye, Abbott & Costello (cooperative sponsorship), Eddie Cantor, Jimmy Durante, "Date With Judy," "Mayor of the Town," "Flashgun Casey," "This Is Your FBI," "Cavalcade of America," "Sam Spade," Tony Martin and "Quiz Kids." He said he also expected okays from Colgate (Dennis Day, Judy Canova), General Foods ("Aldrich Family," "Fanny Brice," "Thin Man," Burns & Allen) and Bristol-Myers ("Duffy's Tavern," "Mr. District Attorney"). His only official turn-downs were from Bob Hope (which is handled by Foote, Cone & Belding—but not any other Lever Bros. show, so he was confident of being able to get a reversal of that one), "Inner Sanctum" and "The Shadow."

There were reports in the trade that Standard Brands, on the recommendation of J. Walter Thompson, had nixed the idea, but Stauffer said he had received no such turn-down.

"Show of the Year," is set up as an Amusement Enterprises, Inc., package, similar to the Jack Paar series. The package agency is owned by Jack Benny. An odd angle of the situation is that Music Corp. of America, which would service "Show of the Year," also handles "Big Story" for package owner Bernard Proctor.

Pat Weaver's Coast O.O.

Pat Weaver, radio head of Young & Rubicam, left Thursday (4) for a three-week trip to the Coast, his first since joining the agency. Besides taking a gander at the various Y & R programs originating there, he'll have get-acquainted confabs with the executive and production staff.

Sigurd Larmon, Y & R prez and board chairman, also leaves for Hollywood next week, but primarily scouting new business.

WOR'S 'BROADWAY QUIZ' EMCEED BY BARRY GRAY

"Broadway Quiz," a show biz "Information Please" type of show, the idea of Robert A. Simon, New Yorker columnist and WOR-Mutual production executive, is being cast for its test recording next Monday (15) night, with an audience. A Saturday night half-hour slot is in the offing, as is a possible commeroial sponsor, although the show tees off sustaining regardless.

Barry Gray will be quizmaster with Belle Baker, Cliff Edwards and Walter Gross as the panel. The editor of VARIETY was to have been the fourth member but declined the offer. Another newspaperman will round out the quartet.

Like "Info" there will be cash prizes plus a year's subscription to VARIETY to those whose questions are employed. Wrong answers get extra bonus prizes.

HOW GREEN ARE 4 NETS' VALLEYS

Mutual's How-We've-Grown Claims

	MBS' '47 "Listenability" Radio homes	BMB's '46 Once-or-more-a-week Radio families
ABC	28,412,000	21,557,990
CBS	28,688,000	25,261,730
Mutual	28,398,000	19,160,260
(Including duals)	29,089,000	......
NBC	29,275,000	27,888,770

Poor Rating of Summer Musical Subs Cues Drop in Such Fillers Next Year

Considerable significance is being attached by the trade to the poor showing of the musical shows on the networks this summer. Almost without exception, they trailed on the Hoopers despite the fact that some of them, particularly in the case of Alec Templeton, were accorded critical raves.

There was, in fact, a unanimity of opinion that Templeton rated a year-round commercial stanza of his own—but Templeton, like the rest of them, fades off with the return of the regular season shows.

Time was when the average client, with a summer half-hour replacement on his hands, invariably threw in his lot with a musical, despite a talent-production nut that ran higher than the average non-musical such as whodunits, quizzes, etc. A few such bankrollers in fact played along this past summer with the same theory that soothing music is a good counter-irritant for sultry evenings, with the David Rose show in as Eddie Cantor's sub; Fred Waring for Fibber & Molly; Sigmund Romberg for Red Skelton; Carmen Dragon-Frances Langford for Burns & Allen, etc.

Today it's strictly a case of a sponsor wanting a quick payoff, summertime or anytime, and on the basis of the recent Hooper charts, he's only getting them on the non-musicals. On the Sept. 1 Hoopers, nine of the first 15 were whodunits, with musicals running a poor last with two, "Hit Parade" and "Manhattan Merry-Go-Round."

Failure of Templeton to fare any better than No. 41 position in rank order, with a 5.4 rating, and with such sturdy reliables as "Telephone Hour" trailing with 4.8; Romberg coming up with a 4.9; Summerfield band (subbing for Gildersleeve) hitting a 3.5, Meredith Willson winding up with 3.1 and the Dragon-Langford show hitting a 5.0—these are offered in evidence as the tipoff that, come next summer, musical fillers will probably hit an all-time low and that even the fall-winter semester will find new emphasis put on straight dramatics, comedy or other non-musical formula.

General Electric's purchase of the Fred Waring show for a Monday night winter ride is cited as the exception to the prevailing sentiment among bankrollers.

'Stop Me,' 'Top This' Combo Sounds Like Fireworks On Same Station (WOR)

A lot of the boys are anticipating a verbal slugfest, with Cal Tinney in one corner and "Senator" Ed Ford in the other, with the return of Tinney's package, "Stop Me If You Heard This," to the air, via its upcoming WOR (N. Y.) series.

"Stop Me," which has practically the same format as Ford's "Can You Top This?" was on the air some years back, when Milton Berle emceed the show. Then along came "Top This," hitting the commercial jackpot and snaring enviable Hoopers. All of which didn't contribute toward making Tinney any happier, since the latter claims his show pre-dates Ford's.

Tinney's now back in the running, with Morey Amsterdam and Lew Lehr as his colleagues on the show, and with Roger Bower, formerly of "Top This," taking over the "Stop Me" production helm. All of which is said to have cued some ill feeling on Ford's part. Latter's show is also aired on WOR, in addition to his NBC Colgate commercial.

MORGAN JOINS BERLE IN THE N.Y.-TO-L.A. HEGIRA

Henry Morgan joins Milton Berle this season in the N. Y.-to-L. A. migration of air comics because of film commitments.

Morgan will originate the first two of his ABC Wednesday night shows for Schick-Eversharp from N. Y., then head for Hollywood to work on his pic, "So This Is New York," with 13 broadcasts scheduled from the Coast.

Berle show moves to the Coast in January, when the comedian starts work on his upcoming Hal Roach pic.

Four Webs Pick NAB Delegates

Here are the delegations to represent the four major networks at the NAB convention in Atlantic City Sept. 15-18.

NBC's delegation will include:

Brig.-Gen. David Sarnoff, prexy and board chairman of RCA and board chairman of NBC; Niles Trammell, president; Frank E. Mullen, exec veepee; William S. Hedges, veepee of planning and development; Ken R. Dyke, administrative veepee of programming, continuity acceptance and public service; John F. Royal, veepee of television; O. B. Hanson, veepee and chief engineer; Sidney N. Strotz, veepee of western division; Frank H. Russell, veepee of Washington office; I. E. Showerman, veepee of Central division; James M. Gaines, manager of o.-and-o. stations; Hugh M. Beville, Jr., director of re-

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ABC SLIPS IN QUICK PITCH, LANDS 'SUBLIME'

"Point Sublime," dramat stanza aired several years ago which has been revived for a fall comeback under John Hancock Mutual Life Insurance Co.'s sponsorship, will ride ABC's kilocycles—after having been practically conceded to CBS. ABC, on which Hancock sponsored the Boston Symphony last season, slipped in a quick pitch and won the final nod.

Deal, as reported earlier, calls for a 13-week test run of the show on 12 stations on the Coast and in Texas. If the sequence clicks, it'll get a coast-to-coast schedule. Program will tee off Oct. 5, occupying the Sunday 12:30 p.m. slot on the skedded stations. That's the "World Security Workshop's" new time, effective same date, on the rest of the web, which means the Workshop will have to hunt a different time berth it Hancock likes "Sublime" and wants to give it more air.

Agency is McCann-Erickson.

Mexican Coin Fading

Mexico City, Sept. 9.

Big coin for radio stars is definitely on the way out here. That's happened fast, within the past couple of months, with big advertising curtailing air spreads.

Some radio performers who in July were floating along at $400 per show, are now only too glad to do that same show for $50. Further drops in air outlays and mikers' stipends are expected.

MUTUAL CLAIMS KICK UP FUSS

By DICK DOAN

The whole confusing, highly controversial question of audience measurement has been kicked into the spotlight again as a result of Mutual's unveiling last Thursday (4) of comparative "listenability" potentials of the four major networks. The Mutual claims, based on a two-year engineering study, are that, as of Sept. 1, each of the four nets offers "grade 1" daytime service to approximately the same number of U. S. radio homes. Around NBC, CBS and ABC offices, reaction to "the Kobak thing," as it was quickly dubbed in these quarters, ranged from don't-quote-me denouncements to complete silence.

It was plain from the fact that there were no ready-made rebuttals waiting to be passed out that the Mutual claims were more competitive than expected and caught the other three nets without a quick answer. The furore in high places could be guessed from such immediate developments as the fact that one net clamped a strict "no comment by anybody" order on its personnel. It is common talk that this is just what prexy Ed Kobak and his Mutual cohorts wanted.

Kobak let his coverage cat out of the bag at a Waldorf luncheon for the N. Y. trade press. The presentation was easeled by E.P.H. (Jimmy) James, veepee of research, promotion and advertising (and, incidentally, a director of the Broadcast Measurement Bureau). Mutual's "listenability" technique is no substitute for BMB, James said. On the other hand, coverage figures—such as BMB's 1946 totals—are "no good when they're a year or more old." So Mutual's engineers worked out a broadcast reception yardstick of their own, making use of some standards accepted by the FCC during the clear-channel hearings, and came up with "listenability" comparisons of station and network facilities.

On Atmospheric Level

Unlike the old half-millivolt method of gauging station signals, James explained, the Mutual technique takes into account such factors as atmospheric statis, man-made noises and signal interference, as well as power and frequency, antenna types and ground conductivity. The result is "a flexible standard based upon actual reception conditions in all types of localities."

A minimum 20-to-1 ratio of interference was set as a standard of satisfactory reception. Three grades of service were designated: Grade 1, representing service free from objectionable interference 90% of the time; Grade 2, free of interference 50% of the time: Grade 3, free only 20% of the time. It was on the

(Continued on page 42)

Danton Walker, Hy Gardner Teamed in Mutual Bid To Sneak in on WW Audience

Mutual has signatured Danton Walker, N. Y. Daily News columnist, in a scheme to try to take some of the edge off Walter Winchell's Sunday night flashes on ABC. Walker will be teamed with Hy Gardner, author of the Newsreel column in Parade magazine, in a 15-minute stanza at 8:45, immediately preceding WW's ABC airer.

Walker - Gardner session, which tees off next Sunday (14), will be called "Twin Views of the News," with the News columnist gabbing about the same sort of stuff he writes while Gardner comes in with humorous slants on the week's happenings. Duo's bracketing with Jimmie Fidler, slotted at 8:30 with Hollywood doings, is figured to give Walker and Gardner a strong carry-over audience.

Mutual is offering the columnist combo for bankrolling, of course.

Gardner has also been signed for a brief ride, starting Monday (15), in the 8:55-9 p.m. slot reserved for Billy Rose's Kreml show. Latter will take over this segment Oct. 13.

FCC Sets Public Hearing Jan. 12 On No-Editorializing Hot Potato; NAB Prexy Hails It "A Great Step'

Washington, Sept. 9.

Burning question of whether broadcasters would be permitted to editorialize over their own microphones was brought to a head here yesterday (8) when the FCC scheduled a public hearing on the matter for Jan. 12, 1948, in Washington.

Prexy Justin Miller of the National Assn. of Broadcasters, who has been waging a vigorous campaign over the past 18 months to upset the FCC's Mayflower Decision which established the "no editorializing" rule, hailed the calling of the hearing as a great step. He said NAB and a number of member stations will ask to be heard. Persons wishing to be heard must file notice by Dec. 1.

FCC meanwhile has a specific request from the Cornell Univ. station, WCHU, Ithaca, for permission to take a strong editorial position urging greater representation for Ithaca on the county board of commissioners.

FCC Chairman Charles R. Denny, Jr., promised Congress last spring the FCC would probe the no-editorializing hot potato as soon as the World Radio Conference in Atlantic City and the long-delayed clear channel hearings were out of the way. FCC's order calling the Jan. 12 hearing said it would decide whether "expressions of editorial opinion by broadcasting station licensees on matters of public interest and controversy are consistent with their obligations to operate in the public interest." Commission also will examine the relationship between editorializing and "the affirmative obligation of licensees to insure a fair and equal presentation of all sides of controversial issues.

Hearing will culminate widespread discussion in the industry on the meaning of FCC's 1941 opinion in the Mayflower Broadcasting Corp. case, which held that licensees must not become advocates or use their mikes to espouse specific causes.

Up to Ears in Soap

Harris Bros., who own Toni Permanent Wave, are currently in New York, listening to what is perhaps the most elaborate and lengthy presentation in the history of the business. With Foote, Cone & Belding as host and mentor, the brothers will during the course of the week be confronted with about 60 soap operas to choose from in their quest of a show to go into the 11-11:15 a.m. spot on NBC.

Ranked as one of the most fabulous accounts of recent years in the advertising business, Toni has over a period of a few years mushroomed its ad expenditures from a few hundred thousand to the $4,000,000 mark, with slightly over three-fourths of it going into radio.

PCA in Blast As Lerner Exits WOR

Max Lerner, one of the few remaining prominent liberal commentators on the air, has become a casualty of the conservative trend. WOR, N. Y., which has carried him four years, dropped Lerner from its program schedule after his Aug. 31 stint—and promptly brought down bitter wrath of the Progressive Citizens of America.

WOR's excuse was "contractual obligations to the Mutual network." The station, which has often been attacked for giving voice to reactionary views, announced, however, that "in accordance with our policy of presenting varying points of view on the news, we will continue to provide a variety of commentators with different shades of opinion."

Station pointed out that it still carries Dr. Frank Kingdon (Sundays, 10:15 a.m.), although both he and Lerner lost their commercial sponsors last summer, and Ted Streibert, WOR prexy, said the station is "looking around for a liberal commentator." He did not say how the station would find a spot for a new one if its contractual obligations to Mutual left no time open. He also did not volunteer the WOR objections to Lerner. Latter was aired Sundays at 10:15 p.m. Mutual's Gabriel Heatter show is moving into this time.

PCA's N. Y. State Radio Division issued a statement asserting that "citizens must ask with increasing alarm why radio stations and networks, licensed by the FCC to serve the public interest, have not been able to find room anywhere in their broadcast rosters for other than conservative and reactionary spokesmen."

PCA added it was "assembling evidence why the FCC should not renew broadcast licenses of those stations and networks who cannot find space for two sides of public questions" and would "fight these excesses against public interest where it will hurt biased broadcasters the most—at the FCC hearings concerning broadcast license renewals."

Coast AFRA Election Results Due in 2 Weeks

Hollywood, Sept. 9.

Yesterday (Monday) was the deadline for the return of ballots in AFRA's local officers and board election. Hot electioneering preceded the deadline as opposition factions, steamed up over disclosures at the recently concluded convention in the east, fought for key positions.

Announcement of the new hierarchy will probably be made at the annual general membership meeting, called for Sept. 26, and which may develop into a wailing wall event.

WOR Flooded With Bids On Replacement For Disk Jockey Newman

WOR, the Mutual flagship in New York, didn't realize what it was getting into when it allowed word to get around that it was in the market for an all-night disk jockey to step into Eddie Newman's shoes.

Jim Sheldon, WOR's man-in-charge-of-sifting-candidates, has within a period of 10 days received 150 recorded auditions from all parts of the country — plus one waxed audition by a St. Louis aspirant who legged it in himself.

Last week the station spotted four candidates on the air — Cliff Edwards, Jack O'Reilly, Willie Bryant, the nitery emcee, and Red Benson, who did a show on WINS, N. Y.

Harry Osborne, of WNAB, Bridgeport, gets an airing this week, along with Jack Lescouile, of WNEW. And more "on-the-air auditions" are being set daily.

WOR has even invited radio editors to send in candidates. Sheldon is asking for an assistant. And WOR is still undecided as to who will succeed Newman.

JERRY BAXTER HEADS 'VARIETY'S' CHI OFFICE

Chicago, Sept. 9.

Jerry Baxter, formerly of ABC's press department, is the new manager of VARIETY's Chicago office.

Before joining ABC five years ago Baxter worked on Illinois newspapers and did magazine and radio script writing.

Ian Gordon's Package Setup

Ian Gordon, scripter of the Gordon MacRae recorded series for Gulfspray, has formed his own program package agency, Muse Productions.

He'll scratch his first audition platter next week.

1960?? JIMINY CRICKET!

With Cliff Edwards, Clarence Nash, Robert Dryden, James Goss, James Boles, Art Carney, Louis Nelstat, John Griggs, Scott Tennyson, Ian MacAllaster
Writer: Lou Hazam
Director: Charles Harrell
Producer: Robert Saudek
Music: Bernard Green
60 Mins.; Mon. (8), 9 p.m.
Sustaining
ABC, from New York

Give ABC an A for effort to begin with. But add a special A for willingness to try new things, with a nod in particular to Bob Saudek, ABC's director of public affairs. A lot of wiseacres wagged their heads skeptically when the word got around that Saudek was going to use Donald Duck to report on the ponderous contents of an 812-page scientific treatise entitled "America's Needs and Resources." Walt Disney cartoons had been used during the war, of course, for instructive purposes—but this was a radio documentary, and dealt with a much more complicated subject. One thing freely admitted in advance was that Saudek and ABC had nerve. It could be a terrible flop.

It wasn't. It wasn't half-bad. Of necessity, it must have skipped over at least 800 pages of the book, but it seemed to have picked out the 20 pages that count. These the scripters rewrote into simple facts, which they then embodied in a fanciful dramatic framework employing Jiminy Cricket as the narrator, with Donald Duck and the Seven Dwarfs as participants, and a symphony orch and chorus for embellishment. The main objective was to stress a portion of the Needs & Resources report which forecast U. S. living conditions in 1960, all other conditions being normal.

Many of the facts and forecasts were dished up in ditty form, as when the Dwarfs sang about the population by 1960 being "15 millions more than we had in '44." Some of the facts came out in fantasy, as when Jiminy took Donald and Grumpy on a soaring swing around the land and the earth below told them in rumbling voices of the mineral deposits it held. Some of the facts took musically descriptive form, as when Jiminy "drew" a tone picture of power lines. Other facts came out of brief skits, such as when Jiminy, Donald and Grumpy knocked at Uncle Sam's door (after knocking at the doors of Mrs. Nussbaum, Ajax and Sen. Claghorn!) and asked him how he'd be spending 51 billion dollars in 1960.

The show bounced along like that for most of its 60 minutes. It slowed up a little here and there, as when it made slightly too much of the business of J, D & G's buzzing across the years to 1960 aboard a 2,000-mph rocket. And too much, perhaps, on an effort to depict a graph of production climb via loud gratings of a hoist shooting Donald up and up. But if these were flaws, they were minor. The major flaw, sad to relate, was Donald Duck's (Clarence Nash) virtually unintelligible quack-talk. No doubt the producers anticipated this somewhat, inasmuch as Jiminy repeated nearly everything Donald said. But Donald really contributed little to the production after his initial outburst. The Dwarfs were much more effective and amusing, and it's a pity only Grumpy was employed to any extent. The others only came in for the opening and closing scenes. They were cleverly employed in the windup to tell, in their own fashions, the credits for the show. Donald quacked "This is ABC, the American Broadcasting Co."—catching the N. Y. flagship, WJZ, offguard and resulting in a full minute of dead air!

Cliff Edwards, as Jiminy, did a superb job. He didn't bother to accent Cricket's character, but gave the main narrative job a fine touch of feeling in keeping with the light vein of the show yet artfully getting across the facts of the case.

Bernie Green's music and the chorus including several brief solo spots contributed mightily to the stanza's high score.

Only segment of the show which seemed entirely misplaced and unnecessary was a brief straight newscast tagged anti-climactically at the close dealing with current problems of housing, etc. It told informed listeners nothing and effected a letdown in the windup.

Charles Harrell's skilled direction was apparent in the show's overall pace. Scripting, mainly by Lou Hazam, was artful and imaginative.

Saudek and ABC ought to take gambles like this more often. So should some others. *Doan.*

HOMEKEEPERS CALENDAR

With Dick Keplinger, Ruth McCloy
30 Mins. Mon. thru Fri., 3:15 p.m.
Participating
KOMO, Seattle

"Homekeepers Calendar" is a completely ad lib show, with basic idea of casualness and flexibility well handled by mike-veteran Dick Keplinger and able foil Ruth McCloy. Commercials, all slanted at the hausfrau, are blended nicely with the homey spirit of the program, with both gabbers doing their share of the cash-producing plugs.

Along with news, reminiscence and chatter, guests join in "Calendar" each day. On day caught Dr. Taylor Whiteside of the Univ. of Illinois, and Mrs. Elba Crum of the Family Life Education department of the Seattle Public Schools, were guests with emphasis on their sociological work resulting. Chatter was kept at a sprightly level, while however, poking over some good points on the solution of some school-family problems. *Reed.*

TRUTH OR CONSEQUENCES

With Ralph Edwards, Harlow Wilcox, announcer; audience participants
Producer: Edwards
Director: Murray Bolen
Writers: Phil Davis, Bill Burch, Bill Hawes, Paul Edwards
30 Mins.; Sat., 8:30 p.m.
PROCTER & GAMBLE
NBC, from Hollywood
(Compton)

When NBC started becoming sensitive recently about the avalanche of hitch-hikes, cow-catchers and other commercial intrusions in programming, it's a pretty safe guess that the web's watchdogs must have had in mind, among others, the 8 to 9 Saturday night back-to-back programming of Procter & Gamble's "Life of Riley" and "Truth or Consequences." For make no mistake about it, P & G is in there swinging hard and fast on behalf of its Prell, Duz and what seems like a multiplicity of other P & G products that are thrown in cuffo, thank you, no extra fee for listening.

More's the pity that the gangup in plugs seems to come between the "Riley" fadeout and the Ralph Edwards "T or C" bow-in, for it isn't exactly conductive to a "stay-tuned" invitation. For Edwards served notice in preeming his new season last Saturday (6) that he's worth hanging around for. Quite a showman, this Edwards, who has been favorably likened to the late P. T. Barnum in his ability to parlay out-and-out stunts with a fine, expert sense for the dramatic that frequently merits headline attention. A half-hour with Edwards and one feels that, if the "T or C" quiz type show is what the public and the sponsor want, then there ought to be a way to permit Edwards to circuit the lot of them.

There was one stunt in particular on last week's opening show that proved anew Edwards' terrific showmanship flair. It was a stunt so nicely executed in extracting a blending of nostalgia, color and drama as to excuse his subsequent recourse to the old pie-throwing technique. (Why, of why!) Edwards brought on a couple from Decatur, Ill., married for 37 years. They came armed with their wedding party photographs and other remembrances-of-things-past, the idea being to reenact the scene on stage for a faithful reproduction of the original photo. During a lights-out switch, the original wedding party was brought on for a face-to-face reunion with the couple. Edwards built it up step by step, perhaps a bit too slow at the start, but with a dramatic payoff that gave the whole idea a sort of inspirational quality.

Edwards took up where he left off eight weeks ago, bringing back the Mr. and Mrs. Al Anderson who were told to go forth in quest of ex-Mayor LaGuardia's hat band, a cigar from Churchill, an autographed ham bone from B. G. Show, etc. Somehow it all appeared anti-climactic following the full-blown "production" given the Decatur incident. It didn't really seem to matter whether they got the items or not. *Rose.*

HOUR OF CHARM

With Phil Spitalny's all-girl orch, Glee Club, Joanne, Evelyn; Paul Brentson, announcer
Director: Joe Ripley
30 Mins.; Sun., 4:30 p.m.
ELECTRIC COMPANIES
CBS, from Baltimore
(N. W. Ayer)

Phil Spitalny's all-girl band, a radio staple for more than a decade, is by now as institutional as the commercials for the Electric Companies Advertising Co., its sponsor. Its entertainment formula is virtually the same as it was during its early days, but embodies latter-day refinements, which have permitted it to keep abreast of the public's taste.

Spitalny's highly disciplined and talented femme unit has by now reached its alltime peak that provides a relaxed mood through interest-laden orchestral and glee-club arrangements. Unit is self sufficient as far as entertainment values are concerned, inasmuch as it's one of the rare musical shows that gets by without name guests, and manages to retain a sizable audience. Proof that the Spitalny crew has done well for itself is seen in the fact that during its recent nationwide concert tour, it was able to draw sizeable houses in face of falling boxoffice trend.

Layout has properly cased the middlebrow and middle class tastes, giving out with pops and pop classics. Initial show (7), which came from the Lyric theatre, Baltimore, stayed on solid ground with tunes such as "Violeterra," "Great Day," "Whiffenpoof Song" and "Kentucky Home." Violinist Evelyn soloed with "You and the Night and the Music," and Joanne knocked off the difficult coloratura aria, "Lo, Hear the Gentle Lark," all with good results.

Commercials, capably handled by Paul Brentson, are quiet in tone and institutional in nature and fit in nicely with the show's mood and tempo. *Jose.*

EVALYN TYNER

500 stations praised Allah when Lang-Worth re-signed the "First Lady of the Piano" to an exclusive series of transcriptions.

The sparkling rhythms and inimitable style that captivated New York's Waldorf and Rainbow Room, Washington's Embassy Room, and devotees of the National and Cleveland Symphony Concerts will be released immediately.

LANG-WORTH, INC., NEW YORK

Transcription Review

TOMMY DORSEY SHOW

Producer: Lou Cowan
Participating
150 Stations
(Lou Cowan)

Tommy Dorsey appears to have come up with a solid idea for the use of the talent and vast experience he has gathered over the years as an outstanding musician and bandleader. He started Monday (8) on a two-hour transcribed disk jockey show on WMCA, New York, which is sold on approximately 150 other stations throughout the country on a one-hour-a-day basis.

Dorsey brings a lot of talent to the disk show mike. Not only is he one of the smoother-talking of the major maestroes, but he knows good music, and above all, should be and is aware of the value of pacing. Another angle, which is much more important is that Dorsey has at his finger-tips, after years on the road and years of close association with stars, a vast fund of anecdota. This is invaluable to a disk jockey, as any of them who try mightily to inject a personal note and a behind-the-scenes flavor to his or her efforts, will tell.

For example: During the opening show on WMCA, which used a rather uninspired guest shot by Dinah Shore, Dorsey explained that years ago he had been approached in Nashville by a gal who wanted a vocal job with his band. He pointed out sadly how he fluffed the gal off. Of course, it was Miss Shore. Such items will be eaten up avidly by listeners who make the dozens of movie fan mags, etc., a big business, always looking for bits of gossip about the stars.

Though the initial disk carrying Dorsey's voice on WMCA was an early example of his efforts, there seemed to be one drawback. His voice seemed high, which could have come from the transfer of lines to record to air. Later, its tone dropped a bit and became easier and more natural (which may have been when he stepped into a WMCA mike to inject some live ad lib lines). At any rate, Dorsey's or anyone else's voice trying to sell something to the public is much more acceptable at a lower level and this should be watched.

Otherwise, T. D. did a swell job. And the pacing of disks used on this opening show might be taken by many rival jocks as an example of what can and should be done. He used a finely balanced mixture of vocals and band disks, using both pop and standard tunes. In presenting his guests he inserts one of the latter's disks before and after. In this spot, he used a new tune by Miss Shore prior to and a comparatively recent one, which was unsuccessful, following. It might be wise to insert before the interview a disking which helped make the guest a name and a current one following. That would add something to talk about, too.

Though he's a name, Dorsey is in the same spot that any unknown disk spinner is in when he arrives on the air with a new show. As time goes on, the fact that T. D. is and has been a top b.o. tooter will fade out in the minds of listeners through constant association with him via the series. At that point he will be forced to deliver. As it stands now he's doing just that and as he progresses his mike technique, sense of humor, knowledge of band business people and music should carry him all the way. He is a good show. *Wood.*

EDGAR BERGEN SHOW

With Charlie McCarthy, Mortimer Snerd, Pat Patrick, Eddie Mayhoff, Anita Gordon, Ray Noble Orch; Ken Carpenter, announcer
Writers: Zeno Klinker, Royal Foster, Alan Smith, Harry Lawrence, Eddie McKeon
Producer-Director: Earl Ebi
30 Mins.; Sunday, 8 p.m.
STANDARD BRANDS
NBC, from Hollywood
(J. Walter Thompson)

Back after a summer layoff and braced by a whole division of gag writers, Edgar Bergen's fall teeoff on NBC's airlines for Standard Brands last Sunday (7) should have had some freshness and drive—but didn't. Instead, the show was a tasteless rehash of the same old routines that caused radio comics to sing the blues last year. Nothing new has been added except some mold.

Charlie McCarthy, who usually can be counted on for a couple of impish barbs, was suffocated by the preem's staleness. He never got started along that crackling line of comebacks that once used to cut a swathe of laughs through this session. Somebody (maybe it was the whole gang of scripters) wetted Charlie's powder. And as every student of trends knows, as Charlie goes, so goes the Bergen show. Mortimer Snerd, Charlie's dim-witted cousin, was desperately thrown into the breach on this stanza to supply some laughs. But while it was cleared that the scripters were better equipped for this routine, Mortimer was bogged down in some unclever stupidity and flat-footed nonsense.

Eddie Mayhoff, new addition to the show, did manage to inject some raw vitality into the preceedings when he made his entry midway in the session. He rants like a Mississippi politician and has a load of laryngal tricks to rig his gags. Danger here, of course, is that if overplayed, Mayhoff will soon become as tiresome as double-talk. Aptly enough, he played the role of a program consultant hired to cure the Bergen show of what ails it. He didn't have the answer. Mayhoff introduced Pat Patrick, in the guise of three amateur singers, who furnished a brand of off-key comedy singing that was broad, blunt and totally unfunny. Unless some sight gags were being used, dialers must have wondered what all the studio hilarity was about. As such, these apparently unprovoked yaks act only as an irritant.

Ray Noble's orch and vocalist Anita Gordon nicely handled the musical portion of the program. Plugs for the Chase & Sanborn product, which were moderately sized and moderately worded, were worked over in typical zestful fashion by Ken Carpenter. *Herm.*

QUICK AS A FLASH

With Win Elliott, emcee; six studio contestants; Bret Morrison, guest; Cy Harrice announcer; Ray Bloch's orch
Writer: Gene Wang
Producer: Bernie Proekter
30 Mins.; Sun., 5:30 p.m.
HELBROS WATCHES
Mutual, from New York
(Weintraub)

Returning last Sunday (7) for its fourth semester on the air for Helbros, "Quick as a Flash" is a well-gimmicked audience participation quiz. Puzzlers on everything from nursery rhymes to news events are presented via dramatic skits or Ray Bloch's music; six studio contestants push buttons which flash different colored lights and make dit-dit-dit sounds as soon as the quizees think they have the answers. First one with the right answer gets cash, plus a little personal quizzing and kidding from the emcee.

As a special feature, capsule whodunits are presented with radio's leading sleuths in guest roles and the top prize of the stanza goes to the quizee guessing the tipoff clue in the mystery sequence. Bret Morrison, who'd made his fall debut in "The Shadow" during the preceding half-hour, was the initial guest on the Helbros preem. (Next week: Casey, the Crime Photog, from CBS.) Morrison did his "Shadow" stuff in a murder briefie with a neat tag—the murderer gave himself away by saying he was listening to "Quick as a Flash" on Sunday, Aug. 24, forgetting the show hadn't returned to the air then!

Puzzlers on "Quick" serve no more useful purpose than those in most other quiz stanzas, but at least have the merit of being slightly better brain teasers than the average. Win Elliott, who did his first turn as emcee of the show last Sunday, has had plenty of experience along this line (including "County Fair" on CBS) and knows how to keep a guessing session swinging along.

There's nothing modest, however, about Helbros' commercials. Delivered in standard style by Cy Harrice at the 10-minute and 20-minute marks as well as the opening and close—which is bearing down a little heavy—the copy employed the following adjectives, to name but a few: invincible, rugged, amazing, exceptional, world-famous, handsome, sturdy, charming, remarkable, accurate, dependable, beautiful—and, low-priced. What would the copywriters do without Roget's Thesaurus? *Doan.*

LUCKY STRIKE HIT PARADE

With Frank Sinatra, Doris Day, Ken Lane Chorus, Axel Stordahl Orch.
Writer: Paul Dudley
Producer: A. A. Coughlin
30 Mins.; Sat., 9 p.m.
AMERICAN TOBACCO
NBC, from Hollywood
(Foote, Cone & Belding)

Lucky Strike brought its Hit Parade back to the air for the fall and winter Saturday (6) with everything new but the format. This year it's Frank Sinatra, who did the show several years ago with Mark Warnow's orchestra, but now has his own gang, conducted by Axel Stordahl, behind him, plus Doris Day and the Ken Lane singers. In all they do seven top tunes of the nation, plus three "extras," which seem to be too many tunes packed into a half hour.

Perhaps the most noticeable thing about this first show (6) was the work of Sinatra. He's been around for some time as the greatest name and performer since Bing Crosby began earning a few bucks. And he should know better than to step up to the mike on a debut show without proper rehearsal of the pop tunes he's being called upon to perform. That he spent little time going over them after a summer's layoff was obvious in comparing his sloppy rendition of "Feudin' and Fightin'," which opened the show, and his later performance, as an extra, of "That Old Black Magic," which he recorded for Columbia and which he's been doing for some time. Brother, he sounded like two different singers.

Same wordage can be applied to Sinatra's chirping of "That's My Desire." The going-over he gave "I Wonder Who's Kissing Her Now" was something else again. It was a job.

Doris Day, formerly with Les Brown, did an unexpectedly good job on the tunes she was assigned—"Apple Blossom Wedding" and "Ask Anyone Who Knows." She had poise, good control and a generally good understanding of the tunes. In other words, she apparently rehearsed them.

As for the musical portion of the show, Axel Stordahl's 33-piece group did its usual crack job, although there were times when too much was going on behind the singers as far as listening to the latter was concerned. And nobody will ever figure out why, when Lucky Strike modernizes its Hit Parade, it demands the so-called extras, which always are standards, must be played in the old Mark Warnow tempo. Perhaps it's felt that the modernizing went too far, that some flavor of the old regime must be held over.

As mentioned above, 10 tunes in a half-hour seems tight. This was obvious in Sinatra's performance of "Magic," which was hurried as against his usual performance of it and he wasn't able to give the tune what he has put into it in the past. Perhaps seven pops, and one "extra" to both the band and Sinatra would make for a freer race with time.

Paul Dudley's writing of the show, what there was of it due to the reasons directly above, seemed fair enough. As for the commercials, they're the usual hammering tobacco auction angles. It's about time Lucky Strike came in on another beam. Wood.

CHESTERFIELD SUPPER CLUB

With Perry Como, Helen Carroll and Satisfiers, Lloyd Schaefer Orch.
Writer-Producer: Ward Byron
15 Mins.; Mon.-Wed.-Fri.
LIGGETT & MEYERS
NBC, from New York
(Newell-Emmett)

Perry Como climbed back on the airwaves Monday (8) for Chesterfield and it was just as if he had never gone off for the summer along with Jo Stafford, who occupies the Tuesday-Thursday slots, both having been seconded by Tex Beneke's and Frankie Carle's orchestra. Nothing had been altered on the Supper Club scene since Como began relaxing for the summer (with eight weeks of p.a.'s, which isn't exactly relaxing) with the possible exception of Como himself. Those eight weeks on the road made him a better performer.

When he hit the air for his first show Monday (7) the difference was immediately noticeable. He's looser and seemed to display more personality than in past performances. Not so much in his singing which always has been of the crack variety, although that seemed freer than ever, but more in his handling of lines.

Musically, the first performance was in there. It showed Como at his best on "My Heart Is a Hobo," for a rhythm opener, then "When Tonight Is Just a Memory," a new ballad, which seemed to upset his audience when announced, and for a closer his disked arrangement of "I Wonder Who's Kissing Her Now." For pacing, the Satisfiers and Helen Carroll chirped in between the latter two with a bouncy "Poppa Don't Preach To Me," a good selection for that spot. Lloyd Schaefer's band did right well with the accomp.

In its commercials, Chesterfield started a new pitch in addition to its ABC chant with the line "simple facts always add up." Neither of the three plugs, nicely intoned by Ben Grauer, disturb the program. They seem to fit in smoothly. *Wood.*

Catching Up on the Serials

"Wendy Warren," strip serial on CBS for General Foods, is getting mired in heavy romance again. This time it's another threat of marriage, but followers of housewife hokum can be pretty sure there'll be another short-circuit before she gets hitched. Incidentally, the gal playing the part of the theatre-happy heiress sounds at times as if she were doing a Margaret Sullavan impersonation.

"Aunt Jenny" was telling a rehash of the Romeo-Juliet story last week, with a small-town couple whose fathers were sworn enemies. Despite the be-sure-not-to-miss-tomorrow's-episode pitch, the outcome seemed obvious. Incidentally, Aunt Jenny's "golden thought for the day" palaver is probably a fave with femme dialers. This one's also on CBS, but for Lever's Spry.

"Helen Trent," also on CBS, is still embroiled in romance, but naturally not the ancient one mentioned in the complete title ("The Romance of," etc.). Anyway, the commercials on this show are enough to give a healthy guy the shivering willies. First there's a blurb about cold tablets, with the caution about consulting the doctor covered enough to get by the FTC, but tossed away sufficiently so as not to discourage sales. Then there's a seemingly interminable spiel about unpleasant breath and how Kolynos sweetens same because the "mouthwash effect is built right in." Presumably by the same guy who "locks in" the Jello flavor.

"Our Gal Sunday" on CBS is still, after umpteen years, the story of whether an orphan girl, found on the doorstep by two mountaineers and raised by them, can find happiness as the wife of England's richest and handsomest lord. If the listeners (never mind Sunday; nothing ever wrinkled HER brow) can't figure the answer by this time they should be ready for the sponsor's product, Anacin. The playing of Carl Swenson and Vivian Smolen on the show is competent, surprisingly so for Swenson, considering how long his British accent has had to go stale. But that Anacin commercial copy must have been written by those two old mountaineers. Anacin, it seems, "is like a doctor's prescription; that is, it's composed of not just one, but three ingredients." Which makes it that much better than plain water, which is composed of two—hydrogen and oxygen. That's what the copy-writing fraternity call "cheating" copy.
Hobe.

THE LIFE OF RILEY
With William Bendix, Paula Winslowe, Barbara Ellers, Tommy Cook, John Brown, Alan Reed, Jim Gillis; Ken Carpenter, announcer; Lou Kosloff, conductor
Producer: Irving Brecher
Writers: Alan Lipscott, Reuben Ship
30 Mins.; Sat., 8 p.m.
PROCTER & GAMBLE
NBC, from Hollywood
(Benton & Bowles)

With Procter & Gamble footing the bills, "The Life of Riley" premiered Saturday night (6) for another season of popular commercial corn. The only important change in the series is the product, now Prell cream shampoo, instead of Teel dentifrice, with the agency now Benton & Bowles instead of Biow.

Because it picked up the former pace so neatly, there's little new to report about "Riley." It's standard commercial situation comedy, with a moderately plausible story, a minimum of incredible situations and the proper number of jokes. If no characters quite like these ever existed in real life it's not going to trouble the listeners or lessen the advertising value of the series. And one thing can be said for "Riley," in contrast to some of the other current situation comedy successes. That is, part of its appeal is in its occasional moments of pathos, hokey but obviously effective.

For the seasonal opener, Riley was filmflammed on a diploma mill, with Alan Reed playing the flamboyantly fraudulent college dean. The performances of the entire cast were expert, so the laughs were all (or almost all) whacked on the button.

The commercial pattern of the show was fairly heavy. There was a long product identification at the opening, plus two major plugs, each using femme commercial voices and a musical signature, and finally an elaborate musical hitch-hike for Ivory Snow.
Hobe.

PERISCOPE
With Ralph Paul, Mort Lawrence
Producer: Charles King
Writer: Hugh Beach
15 Mins.; Sunday, 7:45 p.m.
INDUSTRIAL BANK OF COMMERCE
WOR, N. Y.
(Moore & Hamm)

In projecting a radio edition of Periscope, one of the more prominent features of Newsweek mag, producers had to take into account that this live show emanating from WOR (N. Y.), on Sundays, would be rebroadcast via transcriptions several days later on various stations throughout the country and still retain its timeliness.

Problem has been solved handily by concentration on backgrounds on the issues discussed. Writers have done an excellent job in surrounding the news items with material events leading up to the issue discussed. It's done in a manner that gives the listener the idea that he's getting an impartial and complete set of data on the topic under discussion without dwelling on past tenses for any length of time.

Show has a newsroom atmosphere with teletype introes to the various subject. In its 15-minute running time, show manages to get in a wide variety of topics from international politics to sports and in each instance manages to sound like inside stuff was being ladled out.

WOR sponsor is the Industrial Bank of Commerce, which gets in a pair of fast plugs, but show will be open-ended for local sponsorship around the country.
Jose.

JUDY CANOVA SHOW
With Mel Blanc, Joe Kearns, Ruth Perrott, Ruby Dandridge, Sportsmen's Quartet, Charles Dant, conductor; Howard Petrie, announcer
Producer: Joe Rines
Writers: Henry Hoople, Fred Fox.
30 Mins.; Sat., 9 p.m.
COLGATE-PALMOLIVE-PEET
NBC, from Hollywood
(Sherman & Marquette)

Nothing much new happens with Judy Canova's brand of radio tomfoolery from year to year but like ol' Man River it keeps rolling along, garnering payoff ratings for its sponsor, retaining the same faithful audience and perplexing the ivory-tower critics. It's the same old undiluted corn, but with this difference—it's packaged brightly and with a surehanded professional touch. Joe Rines obviously knows how to knit 'em together so that they click along with a tell-tale rhythm and precision, shine with a polish that isn't there in the script or in the character gallery and project the illusion of bigtime radio.

In terms of the perennial few comedy programs few are as firmly stylized as Miss Canova's. She knows what butters her cornpones and she ain't going to be mislead by any new fangled ideas or gags. She knows what they've come to expect of her and that's the way they're gonna get so long as that thar Hooper doesn't show otherwise. Judging from the sample of cowbell kicking that Miss Canova gave her following last Saturday (30), it isn't likely that it will for the 1947-48 season. In the backcountry regions Miss Canova is a hardy flower.

Bound up with the same batch of characters of yesteryear. There's again "Geranium" (Ruth Dandridge) with her rich, throaty laugh topping off a deftly-delivered gagline; Pedro, of the slow Mexican purr (Mel Blanc); the guy with the sputtering routine (Joe Kearns), who, incidentally, reminds of a recording that is privately making the rounds of the trade, and the inevitable "Aunt Aggie" (Ruth Perrott). The sputtering routine just rolls that studio audience in the aisles. On the season series' debut occasion it turned out to be the high point of the laugh response, as perhaps it should have been.

Miss Canova remains funniest when she is her most self-depreciating self. That she patently learned from away back and the emphasis on the type of joke that turns its barb on Miss Canova, posed for script purposes as an ugly duckling, not only points up the flow of comedy but is the solid meat of the entire caboodle of characterizations. As for the opening script, it was amply dressed with the "tried and proved, even as far back as the "Arkansaw Traveler." Among the familiars was the one about hens laying more eggs with a radio in the henhouse because they got so interested that they dropped everything; also the one in which Paw complains that there is a grasshopper in his coffee and Maw retorts, "Don't worry, he can swim."

The vocal interludes, slickly batoned by Charles Dant, were divided between a hillbilly "Feudin' and 'Fightin'" and a torcher, "All of Me," with the latter apparently spotted in there for the carriage trade. In any event, Miss Canova trouped well with both sets of lyrics. Her fans may prefer that she give 'em a hillbilly encore, but, like the comic who yearns to play Hamlet, Miss Canova can prove that she's just as adept with a romantic ballad.

Plugs for Supersuds and Halo Shampoo are a mixture of the singing kind and straight patter and between the Four Sportsmen and Howard Petrie they're all professionally compounded.
Odec.

BURNS AND ALLEN
With Meredith Willson orch, Bill Goodwin, Tobe Reed
Producer: Al Kaye
Writers: Paul Henning, Keith Fowler, Willie Burns
30 Mins., Thurs., 8:30 p.m.
MAXWELL HOUSE COFFEE
NBC, from New York
(Benton & Bowles)

With Burns & Allen, Eddie Cantor and Al Jolson (shades of the old Palace vaude days) entrenched this season as a Thursday night parlay on NBC, it certainly looks like the web is well on the way toward recapturing its onetime stature on Thursday programming. As the curtain-lifter on the comedy ride, Burns & Allen, back again as star salesmen for General Foods' Maxwell House Coffee, can be relied upon to uphold their end. They left little doubt about that when they preemed their new season last Thursday (6).

Here's one of the real vet teams of radio that have perfected to a science the adaptation of a comedic pattern to the kilocycles. As the years go by they develop more and more a sense of timing and a keener appreciation of the techniques that are peculiarly radio's own. It was noticeable, for example, on their return last week for the '47-'48 semester.

Scriptwise, they've been endowed with more sparkling craftsmanship time and again in the past. In fact, last week's byplay, which concerned itself, somewhat heavily-handed, with the plight of a civilization returning to long skirts, was too frequently on the sorry side. Yet what B & A managed to extract from the labored effort in translating the whole thing into a succession of yoks can only stand as a tribute to the solid showmanship of the duo.

As such it's an act that need never change and will always find an audience. General Foods has become accustomed to the fact that those Gracieisms are today standard in the catalog of American humor and zanyism.

Bill Goodwin's comedy contrib. as well as his integrated commercial, incidentally, was one of the high marks on the season's opener. If anything, it demonstrated Goodwin's overall value to the show and, as in the case of his Saturday night CBS sustainer, accents again his emergence as a comedian of growing stature in his own right.

Meredith Willson's chiffon music continues to blend neatly into the show's formula. His midway Square Dance routine showed anew that he's one of the top arrangers in the business. But why he insists on projecting himself into the gab end of the script is something that should be looked into—for the preservation of an otherwise guaranteed-to-satisfy package.
Rose.

THE SHADOW
With Bret Morrison, Grace Matthews, Jack Arrison, Ethel Everett, Joe Julian, Santos Ortega.
Writer: William Morwood
Director-Producer: John Cole
30 Mins.; Sun., 5 p.m.
BLUE COAL
Mutual, from New York
(Ruthrauff & Ryan)

That dual personality, Lamont Cranston, the crime chaser, alias The Shadow, the bodyless voice that laughs like a hyena and can bring to book any criminal you've got handy, returned last Sunday (7) for another tour of crime-does-not-pay duty for the Blue Coal people.

The opener left little to be desired as stock whodunits go—four good, gory murders (two by old-fashioned cutlass); a haunted lighthouse, a murderer masquerading as the ghost of a long-dead pirate; an old hag, a batty guy, a $20,000 cache in the hold of a wrecked ship, a secret map and illicit love. All this, and a field day for the sound-effects man too, including storms that broke like auto collisions, footsteps on winding stairs, a creaky door, shots in the darkness, etc. And, oh yes, there's the private-eye's inevitable femme sidekick, in this case Margo, who trots along for no apparent reason other than to be menaced by the villain.

The biggest mystery of all in this particular crime chase is how Cranston works that Shadow stunt. In the initialer he had occasion to remind Margo that "there's no such thing as a ghost," yet she seemed not at all surprised that he could run around wraith-like, impervious to gunfire, with nothing but an echo-chamber voice to scare the culprit into confessing. It's just one of those unexplainables a mystery fan has to overlook.

The fact that a sizcable segment of the listening public has been leaving the radio on during the Shadow's past exploits seems to indicate sufficient call for the stanza to continue. It's a little hard to believe, however, that these goings-on teach any "crime doesn't pay" lesson, as claimed on the show. The sponsor is kidding himself if he's using that tag to ease his conscience.

Bret Morrison does ably in the title role. Grace Matthews as his Girl Friday and rest of the cast are competent. Production is par. Andre Baruch does a straight job on the commercials.

There's no particular point in switching in a fast wave of studio applause at the show's windup.
Doan.

BABY SNOOKS
With Fannie Brice, Hanley Stafford, Arlene Harris, Leone Ledoux, Ben Alexander, Alen Reed, John Brown; Harlow Wilcox, announcer; Carmen Dragon, conductor
Producer: Walter Bunker
Writers: Ashmead Scott, Frank Tarloff, Jess Oppenheim
30 Mins.; Fri., 8 p.m.
GENERAL FOODS
CBS, from Hollywood
(Young & Rubicam)

Fannie Brice, one of the great comics of show business history, is understood to have created the Baby Snooks character for entertainment at private parties. She first played it publicly in the legit "Ziegfeld Follies" of the 1935-36 season, in a sketch written by the late Dave Freedman and making good-natured fun of the then current Shirley Temple rage. The act made no particular impression at that time (the commedienne's boke dance routine satirizing Doris Humphrey got bigger laughs), but Miss Brice subsequently did it on the "Ziegfeld Follies" radio series and the "Good News" program, both sponsored by General Foods. Still later, Baby Snooks became the opening half of the Fannie Brice-Frank Morgan show and, when the salaries of the stars forced the sponsor to split that into two different programs, Miss Brice retained General Foods sponsorship, which she still has.

The Snooks character was the comedienne's property from the start, even though first presented publicly in a Freedman sketch. Various peopel have written the radio series, though Phil Rapp, as the author during the teaming with Frank Morgan, was most closely identified. The scripting since Rapp exited has been uneven, but last season's team of Everett Freeman and Jess Oppenheim (the latter remains in an advisory capacity this year) regained much of the show's old strength. Judging from last Friday night's (5) preem, however, this season's writing is going down hill again.

The reason seems fairly simple. As written by Rapp and later Freeman, "Baby Snooks" was more than simply a comedy show with an occasional laugh. It was pleasant listening and its characters were essentially likable people. Snooks was a mischievous moppet, with an incurable knack for turning a quiet household into turmoil and shaking the sanity of her parents, but she was not a brat. She was not nasty or mean, spiteful or sadistic. She was at heart a nice kid. Similarly, Daddy, as played by Hanley Stafford, was harried and desperate, and occasionally was driven to spanking his impish daughter at the sign off. But Daddy wasn't ill-tempered or unkind with the kid. He wasn't a crab. And the show was amusing and enjoyable. It was fun, without offending good taste or anyone's sensibilities. Any listener could safely hear it in his home, whether the company included strangers or children.

At other times, and last week's episode seemed a step in that direction, the plotting was forced and the characters became unattractive. Snooks was not merely mischievous, but became mean and vengeful. She did nasty things to her baby brother, Robspierre, such as coating his head with green paint, or deliberately burning down a neighbor's garage, or willfully jeopardizing the father's job. Daddy, in turn, became a chronic grouch, and his quarreling with Mommy Higgins was a listener's ordeal. All of which seems incomprehensible when it should be apparent to anyone that the basic quality of all comedy or drama, in fact any successful story-telling, is sympathy for the principal characters. Maybe that "Terrible Tot" subtitle, which was obviously adopted merely because it's alliterative, is the evil influence.

Commercially, last week's stanza was notable for several things. One was the references to rotten eggs and insecticide bombs in the script—this on a program selling desserts and which should presumably have what the agency boys call "appetite appeal." Another was the integrated first commercial for Jelly, in the traditional Y & R manner and perfectly handled by Harlow Wilcox, Snooks and Daddy. Another was the second commercial, an effective straight sell for Jello puddings. Final and the topper was Snook's singing of the familiar Jello jingle.
Hobe.

TALES OF WILLIE PIPER
With Billy Redfield, Elaine Rost, Charles Irving, Stewart MacIntosh; Win Elliott, announcer; Ralph Norman, music
Writer: Sam Taylor
Director-Producer: Gordon Auchinloss
30 Mins.; Thurs., 9 p.m.
GENERAL ELECTRIC
ABC from New York
(BBD&O)

General Electric, which picked up the tab on this situation comedy item last week (4), could have done a lot worse. The sophisticated crowd who like their comedy brassy and brittle will say otherwise. But there's a considerable bulk of the population across the land who, seeking respite where they can find it from the confusions of our day, won't tune out a quietly amusing sequence of this sort. It's no yak show. It isn't snide or smart-

(Continued on page 34)

THEATRE GUILD ON THE AIR
("One Sunday Afternoon")
With James Stewart, Hailla Stoddard, Augusta Dabney, Leon Janney, George Hicks, Norman Brokenshire, announcer, Harold Levey orch, Roger Pryor
Writer: Erik Barnouw.
Producer: Carol Irwin
60 Min., Sun., 9:30 p.m.
U. S. STEEL
ABC, from New York
(B.B.D.&O.)

There's a lot of interest being focussed this season on the Sunday hour-long dramatic sweepstakes. For the U. S. Steel-sponsored "Theatre Guild on the Air" will no longer have the Sabbath program picture to itself. That little item known as "Ford Theatre" which bows in next month in the 5 to 6 Sunday afternoon segment on NBC under the expert hand of George Zachary will be vieing for listener attention.

Granted that the 60-minute drama seekers in radio are limited in number, it presents something of a challenge for the "Guild" mahouts in inviting those audiences for a second time around on the same day. Particularly since, on the basis of the blueprinted format, "Ford Theatre" will most likely embrace the same area of legit properties for adaptation.

In contrast to last season, "Theatre Guild" is in a better position to snare larger audiences this semester, for it's been moved up a half-hour to the 9:30-10:30 ABC period. And from the standpoint of painstaking production and choice of vehicles, "Guild" has had no occasion to take a back seat to any competitive stanza. That was pointed up again on the season's premiere (7) when James Stewart was starred in an adaptation of the legit play of several seasons back, "One Sunday Afternoon." It was stunningly executed, with extraordinarily fine performances by Stewart, Hailla Stoddard, Leon Janney and Augusta Dabney.

True, since its introduction into radio, there's been a fine point of controversy, (though mostly within trade circles) as to the merits of "Guild" attractions as strictly radio theatre. There are those who contend that the Theatre Guild auspices and those behind the production reins have contributed nothing toward developing the necessary techniques to give the adapted legit plays the true aura of a kilocycle theatre; that the two previous seasons found "Theatre Guild on the Air" merely transplanting legit shows on the air without true appreciation of radio values.

The fact remains that, in terms of the average home listener, (who in the final analysis is the one who counts), the latest verdict on "Theatre Guild," based on last Sunday night's performance, is all in the Guild's favor.

It is entertaining (and it's more than likely that said average home listener is not particularly concerned as to whether it is good radio theatre or good legit theatre as long as what comes over the air adds up to good entertainment). In that respect, U. S. Steel and Theatre Guild can take a bow.

George Hicks is again carrying the commercial ball as the between-acts "Voice of Steel" with considerable less stress this time on the "institutional" aspects of industry in the American way of life. Rather it's a more down-to-earth approach, with triphammered emphasis on U. S. Steel's contribution as an integral part of the American economy pattern.

Norman Brokenshire is the regular announcer and the heavily-budgeted roster has Roger Pryor in as a sort of host-emcee. Harold Levey's orchestral contrib rates a deep nod.
Rose.

JUVENILE JURY
With Jack Barry, Dickie Orland, Charles Hankenson, Peggy Bruder, Robin Morgan, Patsy Walker; John Scott, announcer
Producer: Dan Ehrenreich
30 Mins.; Sun., 3.30 p.m.
GAINES DOG FOOD
MBS, from New York
(Benton & Bowles)

The prodigies who people "Juvenile Jury" were back Sunday (7) after a summer loaf, to discuss their vacations and tell the world about its problems. This they did for a very amusing half hour, sustaining the general high level of the program it's carried before. There was a great deal of spirit and fun, the show moving very fast and smoothly under emcee Jack Barry's expert guidance. His frank, unpatronizing handling of kids stood out even in the glare of the amusing, surprising and frequently unbelievable answers the kids threw back at him.

Questions were the usual type—what to do with a kid who imitates soldiers and puts kitchen pots on his head; what to do with a son who covers up his dad with sand at the beach, preventing a swim—but what answers! A couple of puns pulled were out of this orbit; there must be ectoplasm guiding these kids. Program followed the familiar format, with its dog guests of the week as highly original sponsor plug. All in all, a good gain for Gaines.
Bron.

Significant Easing of Film Biz's Video Ban; Rent Shorts for Tele

Long-standing film industry ban on selling current or recent product to television broadcasters may be eased in the near future.

Although no industry official would go on record as saying so, it's been revealed that several of the companies are considering sending up trial balloons by leasing their shorts for transmission over tele stations on an experimental basis. Features, obviously, will remain on the verboten list for years to come, since no advertiser will be willing to spend the $2,000,000-$5,000,000 a top picture might gross in order to sponsor its showing on tele.

James C. Petrillo and his American Federation of Musicians, of course, will have to be contended with before even shorts can be cleared for video. AFM ruling is now in effect that no film with a musical soundtrack produced after February, 1946, may be shown on tele. Petrillo. however, has shown increased signs recently of easing up on his non-cooperation policy with tele, and it's predicted that, under the right circumstances, he might withdraw the film ban. Even if he doesn't though, it would still be possible for the film producers to rent out product made before the deadline date.

Reasoning behind the proposed change-of-heart attitude on the part of the film industry has not been clearly explained: It's believed to be based, however, on the industry's growing realization that tele has a tremendous future which might be turned to the film industry's advantage. Whether the renting of shorts on a trial basis will pay off in the immediate future is yet to be made known, but the industry, at least, seems finally willing to give the idea a try.

Per-Station Basis

Under the present tele circumstances, it's probable that shorts would be rented on a station-to-station basis, either to broadcasters directly for showing on a sustaining basis, or to advertisers for commercial tele shows. Noting that the films produced by Jerry Fairbanks especially for tele will be sold in that way, one industry spokesman de-

(Continued on page 34)

FCC Smiles On WU's Proposed Video Webbing

Washington, Sept. 9.

Western Union became the first common carrier company last week to come before the FCC with a firm offer to network commercial video shows via radio relay between New York and Philadelphia. Company wanted to use the radio circuit to link shows between Columbia's WCBS-TV station in Manhattan and the Philadelphia Bulletin outlet WCAU-TV in Philly.

The Commission indicated it "looks with favor upon the establishment of such network service" and outlined a procedure for WU to follow in getting its okay. Company should put in a bid to build experimental relay stations and then ask for special permission to charge CBS and WCAU for networking their shows, FCC said.

The move is looked on as significant since the A. T. & T. is already providing coaxial cable service between New York and Philly. Philco and General Electric have been experimenting with radio relays as preferable method of networking video shows but FCC's present allocation of radio channels makes no provision for tele licensees to engage in this activity on a regular basis. Commission is now considering request from the licensees to let them in on the network business, particularly in view of the fact that no common carrier company had shown any particular desire to undertake the job for them. (Television Broadcasters Association is carrying the ball for the tele men on this count.)

At the same time, FCC gave the Chesapeake and Potomac Telephone Company here okay to lease lines to permit remote pickups of football games this fall in Baltimore and Annapolis for telecast over Washington, D. C. tele station.

ED EAST
M.C.—"Meet the Missus," CBS-Pacific Coast Network. Doubled the Hooper the first thirteen weeks. Just Renewed!
Management
A. & S. LYONS
Hollywood New York

Studios Prep Pitch For Star Video Guestints

Hollywood, Sept. 9.

A strong bid to exclude television from guest star regulations affecting radio is in the offing at the next meeting of the Radio Subcommittee of MPA members. Dispensation for the baby medium will necessitate a

(Continued on page 34)

Philco's New Coast Tele Shows Offer Welcome Change From Old Ideas

By JOHN HURLEY

Hollywood, Sept. 9.

Arrival of Philco (via Gough Industries, Inc., distributors) on the local video programming scene has added a change from the monotony of films and other veterans of video that have for too long made a stereotype—if not antiquated daguerrotype—of the 3,000 odd screens here. The combined efforts of the stations directorial staff, largely Albert Cole, plus station head Klause Landsberg, and producer Larry Finley and his aide, J. Clinton Stanley (for Gough) offer a welcome freshness, if not altogether startling initial results at changing the old order. New ideas, productional innovations, fresh talent (to video) and some plenty acceptable — and selling—commercials contribute, albeit the thought occurs that there is still too much radio thinking in television.

First to preem for Philco was Al Jarvis, daddy of the disk jockey, who introduced his calling backgrounded by "soundie" musical films instead of disks. Guestars (David Street and the Modernaires) simulating singing to off-screen recordings provided the most entertainment, and the ancient 16m reels of Rudy Vallee singing "Lydia," Gertrude Niesen doing "Jim," plus some other oldies suffered badly by comparison. Summed, however, it was a watchable-listenable half hour in which Jarvis, though a mite nervous, demonstrated himself to be equipped for the medium's demands of scriptlessness. Street presented a charming naturalness. Patter between soundie takes and guestings was passably good and just as passably delivered. But mechanical transitions from jockey to films

(Continued on page 34)

Television Reviews

FOOTBALL
Giants-All Stars (NBC)
Yanks-Rockets (DuMont)
WNBT, WABD, N. Y.

Inauguration of the local gridiron season revealed Manhattan's television sports crews stumbling over the same two rugs they've been tripping and slipping on all summer—the commentators and over-usage of the closeup. The commentators, all three of 'em, don't know enough about the sports they're describing to either be authoritative or interesting. The cameramen, or their directors, are giving viewers a headache (literally) through making it hard on the eyes with their constant switching of the lens turret.

It took radio a long time to find out how to broadcast a football game. Harry Wismer finally reached the best solution by restricting himself to following the ball and giving statistics while letting Red Grange fill in with recounting the inside on what's what and who's who on the field. Grange can do it because he knows his game.

With television even less talk is necessary, of course, but such comment ought to be to the point and everything should count. If the commentators (Bob Stanton and Bill Slater) are going to slip and slide their way around as they did in these two games then they would be better off to verbally turn the game over to the bull horn of the public address systems. But television can do better than this if it will take advantage of radio's experience and pick men for the ability to transmit their knowledge of the game rather than because of their skill as announcers.

Those closeup-crazy cameramen have something to answer for, too. Even with the bases filled, two out, and the count three and two on the batter, the tele cameras just won't go to a long shot to show everybody running with the next pitch and thereby allow the viewer to see the play of the entire field. Most of the medium shots are reasonable and good but over at Ebbets Field the CBS boys have got the camera scanning to such a fine point that they can follow a fly ball through the air. This is swell stuff from a technical standpoint yet it robs the viewer of all illusion of the brilliance of a difficult outfield catch because all he sees is the finish of it. He has no idea how far the outfielder had to go to get it. On the other hand, these closeups occasionally offer a reward in catching an unusual view of an exceptional play. But on the whole the percentage is with the steady medium view. It seems odd that no station has asked its audience to vote for the camera angle it favors of the game.

This camera thing, incidentally, particularly stood out during the Davis Cup tennis when all first services from the near court started as a closeup with a quick change to a medium shot in trying to follow the ball into the other court. It cost the viewer almost all idea of the explosive services of such men as Kramer and Long—and was very hard on the eyes. NBC did the tennis and had a difficult day of it during the doubles in that mechanical difficulties blanked the screen for the entire second set and half of the third.

And so likewise with football. The closeup of the backfields swinging into action deprives the viewer of the sense of ground gained or lost or the thrill of watching the ball carrier weave his way through the secondary into an open field. The closeup, medium or long shot, is certainly something for cameramen and their directors to study and figure out. There's a time and place for each. The camera that both gives the viewer a picture of the game as a whole and is easiest on the eyes is the best camera. Meanwhile, the same adage holds for television as for the newsreels: "You're no better than your cameraman."

YOU SHOULD RIDE A HOBBY HORSE
With Russ Davis
Director: Beulah Zachary
Writer: Russ Davis
15 Mins., Tues., 8:30 p.m.
ARBEE FOOD PRODUCTS
WBKB, Chicago

Similar pattern to the "Hobby Lobby" show of radio fame is reflected in this 15-minute stanza. What the show lacks however, is the "H-L" standout—different hobbies with human interest and a touch of comedy. On the night caught (2), Davis, who acts as m.c., interviewed three model airplane enthusiasts, who explained their models and demonstrated how they work. Unidentifed wood-workers projected well as they had no hesitancy talking about something they knew.

Davis, who is garbed as a chef to tie in with company product, hurries back and forth for the commercials to demonstrate the scrapbag, disposable waste container. While effective as the housemaid's friend, he could have done a better job if contrast of costume and kitchen could have been tinted darker. Show looks as likely prospect for long stay if it varies its interviewees and introduces a note for the femmes—after all they are logical prospects for the item. Incidentally, out of a home viewing aud of about 3,000, pitch for direct sales brought in 56 telephone calls that night, which demonstrates the impact of video presentation.

Coast to Coast Rose Bowl Telecast Looms Through NBC, KFI, A.T.&T. Tie

Hollywood, Sept. 9.

Transcontinental television may well be a reality by year's end—and not in 1950, as previously figured—with NBC and KFI sparking the Bell system's coaxial connection. Story is denied from all three corners, including the telephone company, but it is being talked that NBC will permit its present AM affiliate, but video rival, KFI, to televise the Rose Bowl football game on New Year's Day for experimental networking to the east via the phone company as an all-around goodwill gesture and national ballyhoo for the medium.

Though hustling its bones now, NBC can't hope to beat KFI on the air, and it looks like the latter will be number one of newcomers and number three station here, coming in by December. Net would be making a nice gesture to its often troublesome affiliate that cannot in the final analysis cost anything. They are a familiar combination of long association and, since the net expects shortly thereafter to be on the air itself in video, there is no prestige loss as would have been the case if Paramount had carried it, as requested—and noticeably refused—last year. Overall attention to be accorded any such event is certain to appeal to all.

This week a phone company insider admitted that "it is a possibility," after denying a rumor that kept recurring over the past two months. Such an event was said to be an impossibility for this and that reason. Now, however, the line is known to be in via the southern route and all that is required is to put in sufficient booster stations to carry the extra load video would entail. Deal is deemed worth it in publicity value, and may also be acceptable in view of talk in the trade that other means than the telephone lines may be employed.

LANNY ROSS
Hollywood Bowl, August 2nd
Largest audience of current season

CBS Comes Up With New Technique For Its Tele Remotes

CBS television, continuing to develop remote shows to compensate for its non-studio policy, has devised a new technique of airing entertainment and demonstration programs directly from their point of origin. Technique is an expansion on the use of remote pickup equipment for the airing of sports and special events. Although many of the shows will be carried sustaining as public service offerings, CBS also hopes to line up sponsors for others.

Among the different types of shows to be broadcast under the system are a flying school course directly from Teterboro airport, N.J., and a cooking program directly from the kitchen of a N.Y. eatery. According to CBS national tele director Worthington Miner, such shows will "bring realism to the forefront of television precisely in the same manner that the film world's highly-rated producers are now injecting actuality into their celluloid stories."

Hartford In 5-Way Fight

Hartford, Sept. 9.

Hartford broadcasters are prepping for a five-way fight for the two clear television channels assigned to this area. Opening shot in the battle royal was fired last week by the Empire Coil Co. of nearby Avon with the filing of application for television assignment.

It was a shot heard by the four Hartford stations with the result that all are preparing necessary data for the filing of their applications. Several hurried conferences were held last week by execs of the stations when it was learned that the coil company had filed with FCC.

Second shot in the battle was fired by WDRC last week when the station management announced it was filing. Firing of the second salvo by WDRC provided confusion and consternation in the camps of WTIC and WONS. The latter two stations had way back filed television applications and then withdrawn them when it appeared that CBS color television was around the corner.

According to Paul Morency, manager of WTIC, his outfit is definitely in the running for a television station. Ralph Kanna, station supervisor of WONS, a Yankee outlet, said the station is in the process of planning for television. At WTHT, Glover Delaney, station manager of the Gannet outlet, said that although there are no definite blueprint plans at the moment the station will be watching with hawk eyes the moves of the other stations. Other sources said that the station is definitely interested in the establishment of a television outlet and that it will be the first etherer of the publisher's chain to establish one.

Wrigley to Bat For Video Ball

Chicago, Sept. 9.

P. K. Wrigley thinks that anybody who believes that the televising of baseball will have an unfavorable effect on ballpark attendance is still living mentally in the days when ballplayers wore beards and long mustaches.

The owner of the Chicago Cubs, when asked last week what he thought of Larry McPhail's stated opposition to telecasting the coming world series, said that he had been battling for 27 years to open all the ballparks to radio. He wouldn't be surprised, he said, if it took baseball magnates as a whole that many years to see the light with regard to television.

Wrigley, who manufactures gum on the side, said that he has always contended that radio team owners should not use radio as a means of making money but rather as a promotional device, and that the same view should be taken toward television. His experience has been that radio makes a crack sales medium for baseball park attendance. He knows that radio has increased attendance progressively at his field and he feels certain that television will prove still more effective as far as the turnstiles are concerned.

Wrigley recalled the vehement opposition he met at National League owner meetings whenever the subject of radio came up. For years some owners tried to get legislation passed banning mikes from all NL fields, and it was only at the last NL meeting, Wrigley pointed out, when all the owners agreed that radio was good for the game. "As for the debate on television, it seems," remarked Wrigley, "that this is where I came in."

Wrigley feels that the sooner ballpark owners look on television as a beneficial contribution to baseball the better off they'll be.

Mexico's 1st Co.

Mexico City, Sept. 9.

Mexico's first commercial television operating company, Peliculas Especiales, has been organized and registered here by Enrique J. Cervantes and associates.

Company, however, is handling pix on the side.

TELE TRADE FACES PARADOX

Lots of Grideo on Tap

With DuMont yet to announce its schedule of telecasts for college football games this fall, New York televiewers will have available thus far this fall 43 different college and professional games from which to choose. These include the seven remaining games of the pro N. Y. Yankees, aired by DuMont; the 11 college games (including Army, Navy, Princeton and Pennsylvania) and eight games of the pro N. Y. Giants to be aired by NBC, and 10 college games (including Columbia and Georgetown) and seven games of the pro Brooklyn Dodgers to be aired by CBS.

NBC's college schedule tees off Sept. 27 with the Army-Villanova game from West Point, with pickups also being made in Princeton, Baltimore and Philadelphia. Army-Illinois game will be the only one originating in New York. CBS' college schedule opens the same Saturday, with the Columbia-Rutgers game from Bakers Field, N. Y. All six of Columbia's home games and the Columbia-Navy game from Annapolis will be televised, plus three games of Georgetown from Washington, D. C. Two of the latter will be against N. Y. opponents, Fordham and New York Univ.

All 11 college games to be televised by NBC will be sponsored by American Tobacco, marking the entry of Luckies into tele bankrolling.

Shortsightedness Laid to U.S. Mfrs. In Neglect of Latin-American Market

Alleged shortsightedness on the part of U. S. television manufacturers has temporarily stymied spectacular plans for a Latin-American tele network that would include stations in at least 10 different countries at the outset.

Manufacturers forced a halt to the plans by refusing to guarantee delivery of any equipment or receiving sets south of the border, according to Emilio Azcarraga, Mexican radio and motion picture magnate and the man behind the idea. With no Latin-American manufacturer engaged in tele production, Azcarraga pointed out, the tycoons interested in establishing the network obviously couldn't operate unless U. S. plants agreed to shunt a part of their production to South America.

In the U. S. currently for further attempts to talk the tele manufacturers out of their current attitude, Azcarraga charged that it was extremely shortsighted. Time will come, he pointed out, when the U. S. market will be satiated with tele sets, same as it is with radio sets today. Manufacturers then will look for foreign markets to bolster their sales. If they were smart, he declared, they would do as much as possible to help tele's growth wherever possible with an eye to the future.

Trading of Shows

Plans for the Latin-American network were mapped out last year at the Inter-American Radio Conference in Havana. Broadcasters from Argentina, Cuba, Brazil, Mexico and Panama announced their readiness to enter the field, with radio men from another five countries agreeing to come in on a tentative basis. Broadcasters would be in an excellent position to trade shows, Azcarraga pointed out, since the language, religion and psychology of all countries concerned is practically the same.

Since no inter-American radio network now exists, though, it would have been necessary for the broadcasters to start from scratch in their tele operations. For that reason, they first approached U. S. manufacturers with the idea of helping finance the net. To that, they didn't even receive an answer, Azcarraga charged. When the manufacturers wouldn't even guarantee the delivery of sets, the Latin broadcasters ditched the entire idea, deciding they couldn't afford to risk their time and money.

Azcarraga, meanwhile, is conducting experimental tele programming via a small transmitter in Mexico City operated by one of his subsidiaries. That, he declared, is about as far as television has progressed to date south of the border.

Teleamerica Into Film Production

Chicago, Sept. 9.

Teleamerica, local producer of films for television, is planning to invade the motion picture biz and has bought an unproduced play script, "Devilsfoot," by Channing Overton. Company plans to produce the picture as an A release, using video techniques and hoping to complete film for less than $100,000. Pic will also be shot so as to allow cutting 30 minute video presentation.

NEW FARNSWORTH RECEIVER UNVEILED

List of manufacturers producing television sets was upped to 25 Monday (8) with the unveiling of the new Farnsworth receiver. With the sets slated to go on sale first in New York and Philadelphia, it's believed they'll add considerable impetus to the total of 500 sets daily now being installed in the N. Y. metropolitan area.

Farnsworth set, a table model with an 8x10-inch screen that will sell for $349.50, was regarded with considerable interest by the trade since Philo T. Farnsworth is generally accredited with having invented the first systems of all-electronic television. According to Farnsworth prexy E. A. Nicholas, the set is equipped with a "beam-relaxer," which eliminates the use of several tubes and thus makes for easier operation.

Nicholas predicted a nationwide television audience of 1,000,000 by the end of the year, which is in line with estimates of other leading manufacturers. Latest figures reveal that 700 sets daily are being sold in the N. Y. area, although a shortage of installation technicians has held the actual installation figure down to 500. Twelve stations are now operating in eight different cities, with 54 more stations now building in 40 cities. In addition, applications for 11 stations are now pending before the FCC. Tele executives predict that new stations will be in operation before the end of the year in Boston, Baltimore, Cleveland, Indianapolis, Milwaukee, Minneapolis and Richmond, Va.

UST Cuts Prices As Much as $480 a Set As Output Climbs

New price reductions on television receivers, ranging up to $480 on some models, have been effected by United States Television. Reduction, second made by UST within the last several months, is directly attributable to greater mass production and the absorption of development costs via heavy sales throughout the country, according to prexy Hamilton Hoge.

All price changes were made in UST's large-screen projection models, which formerly sold around the $2,000 mark. Biggest drop was on a home console set with a 21x16 inch screen, which was reduced from $2,275 to $1,795. Company's best seller, a tavern and club model with a 19x25 inch screen, was reduced from $1,995 to $1,595. Set with the largest screen produced today, 30x22½ inches, has been reduced from $2,245 to $1,795.

UST last week concluded a deal with the Industrial Bank of Commerce, N. Y., for the bank to finance sale of receivers to dealers and the public. Bank, an outgrowth of the Morris Plan system, is offering tele financing at 4.88% per $100 per year.

SPONSORS QUIT AS SETS INCREASE

Despite the fact that the number of television sets in circulation has increased steadily during the last several months, the bottom has apparently dropped out of the commercial tele program, at least as far as national advertisers are concerned. Latest to join the list of firms pulling out of the new medium is Borden's, which announced this week its intention to "withdraw from television temporarily, at least for the remainder of 1947."

Borden's announcement follows close on the heels of similar tele pullouts by General Foods (which cancelled part of its tele billings), Bristol-Myers and Standard Brands. Their decisions are considered a paradox in the trade, since the number of tele sets in New York alone in the last two years has increased from 5,000 to approximately 68,000. Wholesale abandonment of video thus refutes in part the optimistic hopes of broadcasters that top-coin advertisers would appear in droves with a boost in the number of sets.

Adding still further to the paradox is the fact that DuMont has come up with five new sponsors in the last two weeks, none of whom spends so much advertising money as do the big national sponsors. Tele officials believe the withdrawals follow a pattern, with the big advertisers sinking a pile of money into tele in order to gain experience for the future and to sew up the cream of time franchises and then pulling out when they find the medium doesn't pay off yet in increased product sales. With the N. Y. video audience now numbering approximately 350,000, however, the medium offers a natural for small, local advertisers.

Borden's 'Breathing Spell'

Borden's, which has been airing shows on WNBT (NBC, N. Y.) and its affiliates for the last year, has "conducted an intensive and well-rounded experiment of the most practical nature" during that time, according to Stuart Peabody, the firm's assistant veepee over advertising. "This experience has confirmed and strengthened our original conviction that television commands an attention that makes it a powerful advertising medium." Despite this, Peabody added, Borden's is pulling out to "take a breathing spell, during which we can re-examine television in the light of overall advertising appropriations in terms of a consistent television campaign sometime in the future."

While tele officials are still confident that national advertisers in the future will enter their field in larger numbers and stay in, it's their opinion right now that some happy medium must be found between the top-coin spenders who've abandoned video and the small advertisers such as DuMont has lined up. Latter, it's pointed out, won't be able to afford tele, except on a limited local basis, once networking reaches its peak. National advertisers, on the other hand, must be lured in now to make certain they'll be interested in the future. Solution for the problem hasn't been found, but it's one to which broadcasters are giving their fullest attention.

New DuMont advertisers include Fischer Baking Co., which has renewed sponsorship for six months of the "Small Fry Club," on Thursday nights from 7 to 7:30. Comet Candy has inked to bankroll 15 minutes of a new half-hour show featuring highschool talent, with its contract running a full 52 weeks. Jay, Jay, Junior, Inc., has picked up the 26-week tab on Bob Emery's "Real Jockey" show and Botany Mills has signed for another 13 weeks of weather signals. Packard Bay Ridge, an auto dealer, has signed for a series of one-minute spots. Springs Mills, Inc., manufacturers of cotton fabrics, meanwhile, was signed last week to sponsor all local games of the N. Y. Yankees' football team.

New Antenna to Bow Next Month; Spreads Tele Coverage Fourfold

Revolutionary new television receiving antenna that expands the radius of transmission to more than 200 miles—four times present video limits—will hit the market with a bang within the next month. Through use of the antenna, shows transmitted from Philadelphia have been picked up directly, without means of intermediary relays, in Hartford.

Termed the "Vee-Dee-X," the antenna was invented by engineers of the La Pointe-Plascomold Corp. of Unionville, Conn., a suburb of Hartford. It's slated to sell for $120 and tele officials are confident that it will bring video to out-of-the-way points at least two years ahead of the most optimistic predictions made to date, since it obviates the need for extension of the coaxial cable or radio relay towers to those areas. Since it will expand coverage that much more, the greatest boon to the industry is expected to lie in the lure it will provide to top-spending national advertisers.

Antenna will be unveiled to Connecticut residents next month in the centennial celebration of Hartford's G. Fox department store. DuMont, it's rumored, will tie in with the manufacturing company by offering its distribution facilities and by providing special shows, originating in its New York studios, for the store's celebration. Indicating the store's enthusiasm in video, G. Fox has taken for the theme of its anni: "100 years of Connecticut Living—Television Brings Connecticut to Life."

Antenna is also reported to provide absolutely ghost-free images under the most unsatisfactory reception conditions. Recently-strengthened DuMont signal, for example, has made for plenty of ghosts in sets operating in Westchester, since the original signal was followed by a reflected signal that bounced off the RCA building in N. Y. Through use of the "Vee-Dee-X," however, the signal came in ghost-free.

Antenna has reportedly been completely tested and proved with photographs taken directly off the face of a receiving tube in Hartford showing programs transmitted from N. Y. Antenna was recently installed for a tavern set in Greenport, Long Island, a distance of 104 air miles from N. Y., and the set has consistently picked up the N. Y. signal clearly.

FORD DEALERS RENEGE ON PIGSKIN BANKROLL

Chicago, Sept. 9.

Ford Dealers have shelved the idea of bankrolling telecasts of football games on WBBK this fall. They have decided that they would rather not go in for this type of promotion as yet.

The Ford factory, which underwrites the Cubs baseball games currently on the same outlet, has not decided whether it will assume the football bill itself, but the indications at the moment are not promising.

AFM Still Held Marking Time Despite Waiver

Television broadcasters aren't placing too much hope in the fact that James C. Petrillo has lifted his ban on the use of live musicians for tele shows twice within the last two weeks. Instead of indicating that Petrillo is getting ready to do business with tele, it's believed the American Federation of Musicians is still worried about how the Taft-Hartley Act will affect it and so doesn't want to take any chances of pulling a blooper until AFM legalites have the new law doped out.

Ban was waived by Petrillo in both instances for CBS shows. First was the pickup of the American Legion's celebrity night from Madison Sq. Garden, N. Y., two weeks ago, when several name bands were used. Legion obtained the waiver in this instance on the plea that many Legionnaires were still in Army hospitals recuperating from war-incurred wounds and deserved a chance to watch the proceedings. Second instance was CBS' airing of the Harvest Moon Ball finals last Wednesday (3) night, when the Ray McKinley and Noro Morales bands provided music for the dance contestants.

Although the Associated Actors and Artistes of America has already taken official steps to establish a minimum wage scale for tele, it's believed that Petrillo will continue to sit out until he feels he knows exactly where tele is headed. And, with the tele picture changing almost daily, that may be sometime in the far future. Scale for the 4As has been tentatively approved by the American Federation of Radio Artists and now awaits okay by the other three member unions before negotiations are started with tele broadcasters.

Shopping News Buys Time As Big Store Packager On Coast AM, FM, Tele

Hollywood, Sept. 9.

A deal without precedent in broadcasting circles has been concluded between veteran KFI and the rich and powerful Downtown Shopping News here whereby, as packager for the big stores here, the News will purchase time on all of the stations present and planned facilities, including AM, FM and television.

The merchant-controlled sheet, largely run by the eight big department stores, will act as clearing house for production and facilities, starting operation on an institutional basis via a cost-sharing system and expanding later to individual programming as well. Intra-tele is also planned for the stores as showcasing.

Schedules are now being arranged, along with costs, programming, etc. It's hoped to have an official announcement in October and actually be in operation by December on an experimental basis at first.

ABC's WMAL Preps Sept. Teeoff as Third Video Station in D. C.

Washington, Sept. 9.

The third video network service will be added in Washington, D. C., the last week in September when on WMAL-TV activates its tele station on the campus of the American University here. Unlike NBC's WNBW, the ABC station is going easy on the ballyhoo, and will go on the air without fanfare of any kind.

CBS has an arrangement with the station to do local pickups for WCBS-TV New York City. In return, it is expected that at least until ABC's Manhattan video outlet goes on the air, CBS will reciprocate by feeding several of its New York shows over the co-ax to WMAL-TV here.

WMAL manager Ken Berkeley is plugging the station as a "sports and special events operation." He has already signed up the Washington Redskin pro football games and the grid epics of local Georgetown and George Washington Universities. Dumont's WTTG earlier copped off the baseball games and tele rights to sporting events at the Uline arena. WMAL is still making a strong bid for the local fights and wrestling matches.

Station will be used to train American University students who are signed up for the college's new radio-video curriculum, under the direction of WMAL's special events director Gordon Hubbell. School is committed to produce around 52 hours of tele programming a year.

WHERE ARE THE NEXT "TOP"

Latest nationwide audience "returns" confirm

FACT 1

In the toughest season of the year to get really good ratings, two sustaining CBS PACKAGE PROGRAMS have 11.3* and 11.0 NRI evening ratings—and top all commercial programs on all networks this summer.**

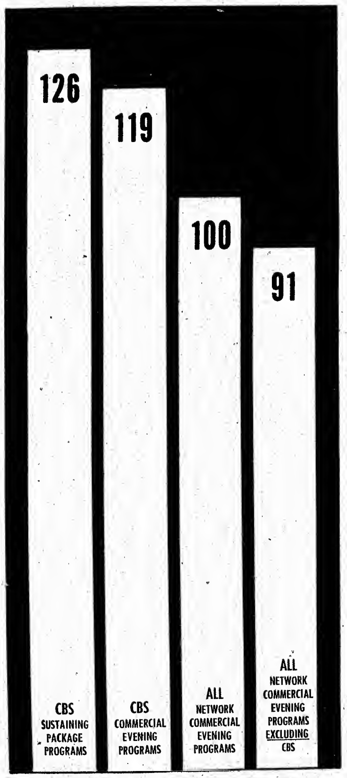
FACT 2

The twelve evening sustaining† CBS PACKAGE PROGRAMS have an NRI average 26% higher than the average for all commercial evening network programs.

†CBS PACKAGE SHOWS:
Bill Goodwin Show,
CBS Is There,
Doorway to Life,
Escape,
My Friend Irma,
*Romance,
Robert Q. Lewis Little Show,
Rooftops of the City,
Strike It Rich,
**Studio One,
Sweeney & March,
Winner Take All
Based on time-period ratings July 20-26 NRI pocket piece report.

PROGRAMS COMING FROM?

critics' cheers for CBS PACKAGE PROGRAMS



Index based on NRI Pocket Piece Rating Averages for each group: July 20-26.

The loudest and most consistent cheers from radio critics in recent months have been for the impact, the freshness and top-skill of CBS PACKAGE PROGRAMS.

Now the *audience* reports are coming in. And prove the critics right!

NRI facts show clearly that CBS PACKAGE PROGRAMS capture all significant audience-honors, in the toughest testing season of the year. (In fact, *four* CBS PACKAGE PROGRAMS fell within the range of NRI's "top ten" in this report.)

And the record for the *whole* CBS program schedule shows just as significant leadership. The facts are summarized in the chart at the left.

For Radio's next headliners . . .

CBS PACKAGE PROGRAMS

Radio Reviews

Continued from page 29

alecky. It's just homey stuff, with somewhat of a Henry Aldrich-grown-up-and-just-married type of appeal.

The first GE-sponsored stanza, for the benefit of any new listeners around, took the form of a flashback to the honeymoon of Willie Piper (Billy Redfield) and his bride (Elaine Ross). At the wedding ceremony Willie, sans suspenders or belt at the last moment, went to the altar with his hands in his pockets to hold up his trousers. Arriving at their honeymoon hotel, the newlyweds found that the place (selected for them by the bride's papa because he'd honeymooned there) had been torn down years before. At another hotel, where Willie was mistaken for the honeymooning son of a foreign diplomat, the Pipers were given the ambassador's suite, courtesy of the State Dept., only to be found out in a few minutes, and evicted.

These and other trials and tribs of the honeymooners made for easy-to-take, lightly diverting listening. Production and acting were both in intelligent, capable hands. The stanza would be better off, however, without a studio audience. The show isn't playing for guffaws, and the scattered places where the spectators' laughs broke in tended to spoil the dramat's illusion.

Win Elliott handled the GE lamp commercials with commendable restraint. Catchline sung by femme, something like "Don't forget GE," didn't come through clearly enough, however, to register easily. Sounded like something about a gypsy.

Doan.

RENDEZVOUS WITH RAMONA
With Ramona, Joe Lugar's Orch; Hank Fisher, Frazier Thomas, announcers
15 min.; Mon. through Fri., 6:30 p.m.
CO-OP
WLW, Cincinnati
(Field Haehnle)

Taking a cue from WHN, N.Y., which recently brought Ruth Etting out of retirement, this 50kw indie, likewise dipping into the past, has come up with Ramona, who helped build this station in the 1930's. This mono-monickered vocalist, who rings mission bells in oldtimers' memories, has returned in an across-the-board stint that should garner her new fans among the younger dialers. Her style is slightly redolent of a bygone era when singers used to work over numbers twice, once straight and once trickily. But this registers less as old-fashioned than as nostalgic. Her pipes are still solid; she hits the high notes with authority and knows how to smoke up the low ones with the best in the business.

On her second program (2), she accented some old faves with renditions of "This Can't Be Love," "Baby, Won't You Please Come Home," "You Go to My Head" and "How Many Times." Joe Lugar's orch backed up nicely. Emcee chore is handled by Frazier Thomas who has an ingratiating personality despite occasional corny touches. (Ramona asks: "Are you serious?"; he replies: "No, I'm Frazier."). Hank Fisher's plugs are short and direct. Series is being bankrolled on a split week basis by Procter & Gamble and Moores Stores of Ohio.

THE PEACE ROAD IS ROUGH
With Prescott Robinson, narrator; Warren Bryan, Cameron Prudhomme, Murray Forbes, Bill Smith, Bill Quinn, Adelaide Klein; Sylvan Levin, music
Writer: Howard Merrill
Director-Producer: Roger Bower
Supervisor: Dave Driscoll, assisted by Edythe Meserand
30 Mins.; Tues. (2), 10 p.m.
Sustaining
WOR, N. Y.

The road to good documentaries is also rough. This one found it particularly so. Its apparent objective was well enough chosen: to commemorate VJ-Day by arraying the past year's progress and failures in the direction of permanent peace, the better to show what must yet be done to attain that goal. Most of the established techniques of documentary presentation were brought into play. The script incorporated some pertinent questions and well selected comments, including quotes from Pres. Truman at Rio, a last-minute insertion. Direction and acting were sufficient to the assignment. Technically, the stanza made a passing grade.

It bogged down on the same score that many a documentary does, including the bulk of these commemorative pieces—they consist 90% of a rehash of yesterday's headlines, hence tell the listener little he doesn't already know; the station or network, bending over backward to avoid editorializing or taking somebody's side, fears even so much as to inject a dominant note or theme into the story, let alone any constructive suggestions for licking the problem. Result is that the average listener is left with the feeling that the parade is impressive, but what's it all about? What's he to do about it?

In this case, as the title plainly told you, the stanza was devoted to showing that the path to lasting peace is no cinch—a fact which just about every American over the age of six must know. Having arrayed the past year's peace-award fumblings and failures (a depressing spectacle) across about 25 minutes, the producers of "Peace Road is Rough" went 'way out on a limb and ventured an optimistic suggestion: "But it's not too late" to head off World War III. And what to do about it? Why, said the windup—and hold on tight to your chairs, kids—get out and vote! That's all. That's the whole answer! No question but that you'll vote right.

But why waste half an hour of a listener's time to tell him that—which he's been told a million times? He deserves more out of a documentary. It should either present him with fresh evidence on a matter of public concern or it should array already known facts, events and trends in such a manner as to help him form one or several conclusions. If the conclusion can't be any more directional than that the listener should be a more active citizen, the documentary had better do more than throw that old get-out-and-vote bone at him. It had better offer him some 1-2-3 simple, practical plan-of-action suggestions. That would seem to be more of a "public service" than further confusing an already sufficiently confused public.

WOR's VJ stanza, aside from being guilty of adding to the confusion, had an undertone of deep pessimism which left the impression that the producers believe another war is inevitable and were trying to convince themselves as well as the listener that "it's not too late." The program employed a device—the "spirit of the Unknown Soldier" come back to ask what's been done since the war ended—which, while perhaps not yet overworked, gives promise of being. (NBC used it a few days earlier.)

"Do we have to do it all over again?" asked the Unknown Soldier. "Here's an answer to paste in your hat," said narrator Robinson, and he listed the places in the world now producing uranium. "How close are we to World War III? asked the U. S. Robinson reeled off Big Name quotes to indicate we're pretty close. But, he added hopefully, there's still time... go vote.

U. S. radio, WOR included, could do a lot better than this.

Doan.

OUR DELAYED PILGRIMS
Producer: Ted Hudes
Writers: Fred Methot, Don Agger
Director: James Sheldon
30 Mins; Fri. (5) 10 p.m.
CITIZENS' COMMITTEE ON DISPLACED PERSONS
WNEW, N. Y.

Sponsored by the Citizens' Committee on Displaced Persons, "Our Delayed Pilgrims" is a half-hour dramatization-narration potpourri to gain support for a bill which would authorize the admittance of some 400,000 displaced persons into the U. S. Introduced by Congressman William G. Stratton, Jr., of Illinois, his measure would spread admittance of these unfortunates over a four-year period.

On the opener, Friday (5), which will be followed by three other stanzas to be presented at the same time, program enlisted the aid of such varied personages as novelist Edna Ferber and F. H. La Guardia, among others, as well as spokesmen for the three major church denominations, all of whom placed their stamp of approval upon the bill. While the script undoubtedly made an able summation of events that led up to the postwar total of an estimated 1,000,000 displaced persons, its methods were not too original in seeking support of this commendable bill.

Teed off with a few bars of the "Pilgrim's Chorus," program resolved itself into a trite format. It ran the gamut from a soap opera-ish dramatization of "John and His Wife"—former is skeptical of the bill's merit while the latter supports it— to the stanza's close where the announcer points out in trip-hammer "LS MFT" fashion, "It's their only chance for life, write your congressman today!" etc. Dignity was evident in the short sketches of the origin and background of Albert Einstein, Carl Schurz and Father Francis Duffy, as well as the brief addresses of Miss Ferber and LaGuardia. But the windup makes its plea strangely similar to that used for soap and toothpaste.

THE CHARACTER
With Phil Tonken
Writer-director: Tonken
15 Mins.; Sun., 10.45 a.m.
Sustaining
WOR, N. Y.

Longhairs may object to the reverent, breathless treatment of music as something to be worshipped on a pedestal, but otherwise this program is an effective stunt, with an original twist. "The Character" (Phil Tonken) is a stock Brooklynese, "dese-dem-dose guy" type, bringing a mangled accent, corny approach and a genuine love for serious music to a quarter-hour disk show.

Opening program (7) was well-mixed, presenting an excerpt from Tchaikovsky's Piano Concerto, an orchestral version of "Estrellita," Lily Pons in an operatic aria, and the Don Cossack Chorus in a Russian hymn. Tonken says he doesn't know why he likes classical music; "It just hurts around my heart—but it hurts good." He tied up the Tchaikovsky excerpt with his lessons as a kid; the Pons disk with the diva's appearance before GIs in a hangar in Germany, where her notes were so high "like dey wuz covered wid snow all year roun'." That expresses the approach. If it brings a couple lugs to longhair, it's worth it.

Bron.

DIARY OF FATE
With Herbert Lytton, Stan Waxman, Doug Young, John Galiner, Ginny Johnson; Hal Sawyer, announcer
Producer: Larry Finley
Writer: Richard Tace
30 Mins.; Fri. (5), 8 p.m.
Sustaining
WNEW, N. Y.

This was a good psychological meller in WNEW's current "Mysteries at 8" series, with a couple of fresh twists to give it an added lift. Tale was a combination narration-dramatization, story of a man in prison who is to die in half an hour for a crime he didn't commit, with flashbacks to the incidents leading up to the event.

What impressed at Friday's (5) airing was the simplicity of the telling, the restraint that kept the yarn from being overly dramatic and phony, the vividness and suspense, and the excellent performances and diction of the principals. Moreover, the fresh angles were interesting.

Fate (in the voice of a man) itself did the narration, reminding the condemned man of each incident in the tragedy, sympathizing with him in the wretched chance that had taken him into the murdered man's company, reliving the courtroom scene (an especially vivid dramatization)—and then giving the ironical punch finish. The man wasn't dying for this crime, but for one committed long ago. Fate had caught up with him, the man was reminded. There's a page for everybody in the diary of fate.

Good scripting and acting, despite an occasional melodramatic overflow, put this one over.

Bron.

Follow-up Comment

"Pause That Refreshes" preemed the score of "Allegro," new Rodgers-Hammerstein opus, Sunday (7), adding Jack Kilty and a mixed chorus to the Ginny Simms-Percy Faith regular weekly lineup. Faith arrangements, as always, were bright and sparkling and never got in the way of the melodies. Song called "So Far" seems to have the best chance to reach hitdom and was done nicely by Miss Simms and later reprised by her and Kilty. "Pause" has reduced coke plugs to absolute minimum which makes for easy listening on this fast rising musical half-hour.

"Let's Visit," at one time a Mutual airer, is now invading various type residences via WINS (N. Y.) (Tuesday, 9 p.m.) for what can develop into an interesting series. Succession of interviews with residents of one building could build up to colorful fodder once the interviewers, Dorothy Day and Jack Lacy, get a better idea of the goal they're driving at.

Preem session had the interviewers making the rounds of the Hotel Des Artistes where a host of celebs make permanent residences. It appears that the station personnel fluffed lots of interesting material in their talks. Gab with artist Willy Pogany and his wife, the Van Patten kids, Joan and Dick; Walter and Mrs. Thornton, and Jimmy Saunders, former Charlie Spivak vocalist, formed no definite patterns, and for the most part lacked interest. However, novelist Fannie Hurst provided the biggest spark of the session when she took it upon herself to give a comparatively long talk on her writing plans and some interesting sidelights on the street on which she lives. Her stint provided the largest splash of color in the session.

Miss Day and Lacy will probably soon catch the inherent interest contained in any interview. They're not taking celeb-packed hostels only. Even the Mills hotel is down on the list for a gander.

Robert Hall men's clothes recorded spot anouncements, can be added to the entry list in the tough-to-take commercial sweepstakes. As heard over WHN, New York, they're noisy, intrusive, ludicrous and annoying enough to constitute an invitation to dial to, say, WNEW or WINS. They're also a good plug for Barney's.

NAB'S 'Free Radio'

Continued from page 25

Miller in his Capitol Hill testimony this summer. It would provide that "nothing in this act shall be understood or construed to give the commission power of censorship over the radio communications transmitted by any radio station or any supervisory power to regulate the business of the licensee of any radio broadcast station." NAB draft is also explicit in banning FCC's interference with substance of any "material broadcast or to be broadcast through order, regulation, report, opinion," etc. This would directly blackball future blue books.

Bill would bar FCC from imposing regulations on chain broadcasting, limit the commission to consideration only of technical questions in licensing new stations, and strengthening the hand of licensees in appealing FCC rulings up and down the line. It would give stations added protection against libel in political broadcasts but not require them to divvy out political time in accordance with White bill provisions. Nothing is included on identification of news or commentaries, both White bill provisions which drew heavy industry fire. The NAB draft would give broadcasting parity treatment with other industries under the antitrust laws.

On other fronts, NAB is plugging hard to sell its new Industry code. Code will be released at press conference Monday a. m. and will be used as backbone of program and sales clinic discussions skedded throughout that day. NAB prexy Miller wired his board of directors in Washington yesterday (8) that NAB will not release the code before they see it and that a trade story purporting to paraphrase it was "substantially incorrect."

NAB will prime its code campaign by urging station men and advertisers to spend more time and money on program building. With better shows, NAB men argue code will have speedy effect of bolstering listenership and sales. Clinics will hit need to stress sale of shows rather than spots. NAB study shows average of 75 spots per station per day. NAB spokesmen will urge incentive plan which makes it as profitable for salesmen to sell programs as it is to peddle spots.

Philco

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made for stage waits in some instances.

Lois Andrews' bow in tele was also an interesting if not too absorbing experiment. As video's first Hollywood gossiper she came off with aplomb, acquitting herself largely via a breezy and flippant delivery of the usual "scoops," giving the straight dope on inquiries, guest interview, dictation to a secretary (also in the picture), etc., all standard radio gimmicks. Backgrounded with a den-like office set and other productional enhancement, she alternately draped her svelte figure and pert puss behind or atop a desk, both items a video asset. There were a few delivery fluffs (or is it bloopers in this trade) but never anything serious enough to detract from her physical attributes throughout the quarter hour. George Jessel as first guest came off with flying colors in a snappy repartee during which each jibed the other much anent their previous connection as man and wife.

The letdown of the lineup came with the third show, "Home Economics," a Philco kitchen equipment demonstration that was nothing more than the standard, unenhanced, dreary store-window variety of showcasing, and further damned by poor delivery on the part of Phyllis Frost, obviously stage named, and indistinguishableness of food objects carrying the ball for the deep freezers, refrigerators, etc. demonstrated. She and possibly the entire show will be replaced, it was later stated. Monotone of the store demonstrator prevailed throughout Miss "Frost's" quarter hour, there being absolutely no entertainment values contained in her stiffly mouthed and even more stiffly written material. Idea of guestar amateur chefs and gourmets taking over is being happily suggested.

Plugged are Philco's familiar portable AC-DC radio and the equally familiar 1201, portable phono-radio combo. Terry O'Sullivan handles the non-jarring wordage ably but the visual tinkering proved the oldie of a picture telling—and selling—better than 10,000 words.

Plymouth Nixed In Brockton Bid

Washington, Sept. 9.

What was to have been a surefire court case testing FCC's authority over radio programming got a new twist yesterday (8) when the commission, in a sudden change of mind on its preferences among three bidders for a new station in Brockton, Mass., gave the nod to the Curnan Co. In its proposed decision, FCC favored the Plymouth County Broadcasting Co.

Left out in both decisions was the Bay State Beacon, Inc., which has promised a court fight on the grounds the FCC turned it down, because its application indicated only 5% of its program time would be left open for sustaining public service shows. FCC favored Curnon in the final count because its owners, besides being local residents, would actively run the station.

SCHUTTER CANDY TO HEAD FOR THE SPOTS

Chicago, Sept. 9.

Schutter Candy has decided against buying a half hour on CBS Saturday night but instead will go in for an intensive campaign of recorded spot announcements. Indications are that when the campaign reaches complete coverage the expenditure for time will be equal to any of the year's P & G spot splurges, customarily rated as the leader in that field.

The Schutter campaign opens with a test in a dozen major markets, with the stations involved running off the announcements at the rate of 25 to 50 a week. The station list will be rapidly expanded from coast to coast.

Account will retain its "Counter Spy" program on ABC.

Studios Prep

Continued from page 30

change in the present rules that do not exclude video, a decision "hurriedly arrived at," according to parties to the pact, two months ago when the matter first came before the group.

According to sources on both sides of the fence, there will be strong agitation for a revamping of the regulations, report being that some studios are eager to supply guests to test the medium and otherwise familiarize themselves with it.

Arch Reeve, of MPA, stated that the entire matter would come up for re-discussion—and not re-affirmation—though not indicating which way it would turn on rehashing. However, it's known that George Jessel, first guest used on KTLA's new "Star-Views" program with Lois Andrews, made a strong pitch in film circles for allowance of such a policy. Among others Paramount is desirous of helping its own station, obviously, and Metro is also figured to be on the pro side along with Warners, both vitally interested in video.

Meanwhile, majors are making no commitments on talent, pending the decision at the meeting, believed to be slated sometime this week. Indie producers, however, will be in there whenever possible, making capital of the absence of competition, at least for the nonce.

Film's Video Ban

Continued from page 30

clared that the idea certainly couldn't mean any profit to the majors for the next several years. Even though a New York broadcaster or advertiser might be willing to pay $1,500 (Fairbanks' asking price) to show one short, the same film would bring much more than that through its usual playing from a Broadway first-run house down through the last of the subsequent runs in the metropolitan area.

Question of what use the film industry will make of tele once large-screen theatre video has been developed to a commercial point, meanwhile, remains up in the air. Proof that the majors are definitely interested in this end of the business was contained in a report this week that 20th-Fox has signed with RCA to conduct joint experimental research on developing the large-screen system. Deal is believed to be patterned after the one recently negotiated between RCA and Warners for the same purpose.

Inside Stuff—Radio

New issue of "The March of Time" newsfilm dealing with radio and titled "Is Everybody Listening?" was given a dusting by George Carson Putnam last Wednesday night (3) on his series over WOR, New York. After describing the reel in some detail and reporting that John Crosby, N. Y. Herald Tribune radio critic, was quoted in it as stating that bad programs outnumber the good ones 20 to one, Putnam commented: "Yeah....we're a pretty bad lot....if you look at one side of the 'March of Time' picture. But in the next breath 'March of Time' says 20,000,000 housewives eat up the soap operas daily and...to repeat that early figure...82 out of every 100 U.S. citizens tune in every day of the year. And somewhat grudgingly it concedes there might be a few pretty good shows on the air. Yes, Time ...Marches On. But it seems to be going in the opposite direction from the millions who listen to the little magic boxes that bring them crackling news, breath-taking music, costly entertainment. Somebody's wrong. Could it be 82% of the American People? That, I doubt, Mister March of Time. Americans don't listen to what they don't like...not for long. And not by the dozens of millions, you can bet your last month's newsreel on that.

"Time ..Marches On. And like poor little Johnny in the Pee-rade... everybody else is out of step.

"Or are we?"

Noting VARIETY's Aug. 20 story on "New York's Baseball Steal," Wilt Gunzendorfer, g.m. of KROW, Oakland, reports baseball listening in the Bay Area hasn't reached the fever pitch of N.Y.'s or Chi's, but Hooper checks out that way show "there are more people interested this year in baseball than any year before."

Special Hooper tabulations in May of this year and in the same month the previous year showed KROW's rating for the 9-10 p.m. period (when night ballgames are on) grew from 4.3 to 5.3, representing a 23% increase in audience, Gunzendorfer said. "The Hooper May-June share-of-audience index, Sunday through Saturday, showed baseball controlled 5.3 on KROW and 4.8 on KYA, for a total of 10.1. Sunday afternoon baseball for San Francisco and the Bay Area showed KROW with 13.9, KYA with 12.5, totaling 26.4. Saturday daytime: KROW, 8.6; KYA, 7.8, totaling 17.4." Hooper, according to the Oakland indie manager, "has reported that the night baseball games during all or part of the two-hour period between 8:30 and 10:30 have increased the share of audience percentages on independent stations in the 36 cities over 8.6."

WWDC, Washington, is contacting stations throughout the country for material for a new program, "Salute to American Radio." Station's idea is to present once weekly a 15-minute segment of a local program somewhere else in the U. S., on the theory that no one person can hear all the fine local programs of American radio, and that Washington, as a cross-section of the U. S., would be especially interested in this radio showcase.

Station asks others to send a 15-minute transcription of one program they're especially proud of. It doesn't matter if it's sustaining or commercial, so long as it's of local origin. It can be an excerpt of a longer program, a regular weekly feature, or a one-time shot of a special event. WWDC would carry program as sustainer, promising to set aside 15 minutes of Class A time for the feature, provided a sufficient number of stations cooperate in sending disks.

N. Y. metropolitan area listeners are to get a taste of BBC's strictly high-brow Third Program via WNYC, the municipally-owned indie, starting Friday (12). Station will air full-length transcribed broadcast of five classical and contemporary dramas from the Third Program's "World Theatre" series, starting with "L'Aiglon." On succeeding Fridays WNYC will air "Doctor Faustus," "The Trojan Women," "Hedda Gabler" and G. B. Shaw's "The Man of Destiny." First three broadcasts will run an hour and a half each, the last two an hour each. Starting time will be 8:30 p.m.

City Fathers See Spots

St. Louis, Sept. 9.

City officials of Clayton, booming St. Louis suburb, were tossed into a tizzy last week when the city treasurer received a bill for $41,940 in ad services from KXLW, St. Loo indie with studios in Clayton. Bill was for 5,124 station break spots in past seven months tooting Clayton's horn as "the garden spot of St. Louis County."

Mayor Kenneth Thies passed the buck, denying he authorized the staggering expenditure or knew who did. City treasurer frantically canvassed the 10-man board of aldermen with the same result. Next aldermanic meeting was devoted almost entirely to the KXLW bill but ended with the board as non-plussed as ever.

KXLW is still waiting for its money.

Hartford Dept. Stores Set to Buck Each Other On Early Morning 'Watch'

Hartford, Sept. 9.

For the first time since it has had the 7 to 8 a.m. spot on WTIC, G. Fox & Co., large department store, will get some other store air bucking. "Early Morning Watch," one hour disk jockey gag show has been sponsored by the merchandise mart for some 12 years.

Now a competitor, Sage Allen & Co., has bought the same time on WTHT and is placing Ben Hawthorne in to buck Bob Steele, maestro of the "Watch" show. Funny part of the whole deal is that it was Hawthorne who originated "Watch" and ran it until he went to war. His wife took over the slot and then came an argument with the G. Fox management with the result that Steele took over the job with Hawthorne reporting to WTHT after he shed the khaki.

Sage Allen has for several years been sponsoring an institutional longhair show over WTHT nightly. This marks the first real air merchandising effort on the part of department store.

CBC Resignations Seen Cueing Inside Strife and Need of Parliament Probe

Toronto, Sept. 9.

Resignations of keymen in the Canadian Broadcasting Corp. have thrown this Dominion's nationalized radio system into a turmoil that has necessitated a quick journey to Toronto of Davidson Dunton, chairman of the directorial board of the CBC. Dunton isn't talking yet but is facing the resignation, effective Sept. 30, of Dan McArthur, news editor of the CBC's two trans-Canada networks. With McArthur, Jean-Marie Beaudet, director of the French-language network of the CBC, has also resigned unexpectedly. D'Arcy Sullivan, supervisor of the United Kingdom and British Commonwealth section of the international service of the CBC, has also quit.

Claim is that dictatorship and red tape is ruining the CBC, most of the criticism being leveled at Dr. Augustin Frigon, general manager of the CBC. Chairman Dunton is now in Toronto to straighten out the controversies and is huddling with Ernest Bushnell, program director for the CBC networks.

While McArthur and Beaudet will not speak for publication, they are howling in mutual derision at the alibi of Frigon that McArthur wants to pursue painting and that Beaudet wants to devote his time to the violin and composing. Sullivan says that the resignations stem from the same general conditions. "I resigned from the CBC because I want to do real broadcasting in the real sense of the word," he said.

'Degree of Mystification'

Sullivan maintains that "the international service is too closely tied to the commercial side of the CBC organization": that "there is a certain degree of mystification about the general direction of the whole CBC set-up." (Sullivan joined the CBC in March this year after considerable radio experience with the British Broadcasting Corp. and the Australian Broadcasting Corp.)

Dan McArthur, who has been press chief with the CBC since 1936, after 25 years in Canadian newspaper work, refuses to give his reason for resigning but his and others' pulling out of the federal radio system reflects growing internal trouble. McArthur said he would make a statement within the week, after his weekend huddle with the CBC board chairman.

Dr. Frigon, CBC g.m., said he didn't know why the various key men had resigned and was not prepared to release the text of their letters of resignation. Ernest Bushnell, CBC director of programs for the Canadian networks, said ditto.

Talk in the trade is that the series of resignations has been precipitated by Frigon in his hampering of creative talents. Horace Brown, former CBC writer, says: "I resigned because of the dictatorial powers for leadership of the CBC." He says that reports and protests of "inner turmoil" in the CBC have been hushed up.

"The CBC creative department has been riddled to the point where there is scarcely any of the personnel who built Canadian radio left," says Brown. "Dr. Frigon argues that these resignations are because the people involved want more money. The answer is that one could hardly receive less than the CBC pays. At the same time, many of us would gladly have stayed with the CBC because we believed in national radio, had our hands been freed of the red tape in which we were constantly entangled."

The internal strife in the CBC has reached the stage where it will become the necessity for a Parliamentary probe, with all these resignations bringing the situation to a head. Regret has been expressed at these resignations, with Chairman Dunton admitting "minor irritations." He also admits that difficulties involve personalities and matters of internal administration.

St. Louis—A 52-week contract for Ronald Colman's transcribed "Favorite Story" has been sold by KXOK to Werner and Hilton, Inc., men's clothiers.

Blaze of Noon
Bedelia
The Locket
New Orleans
The Egg and I

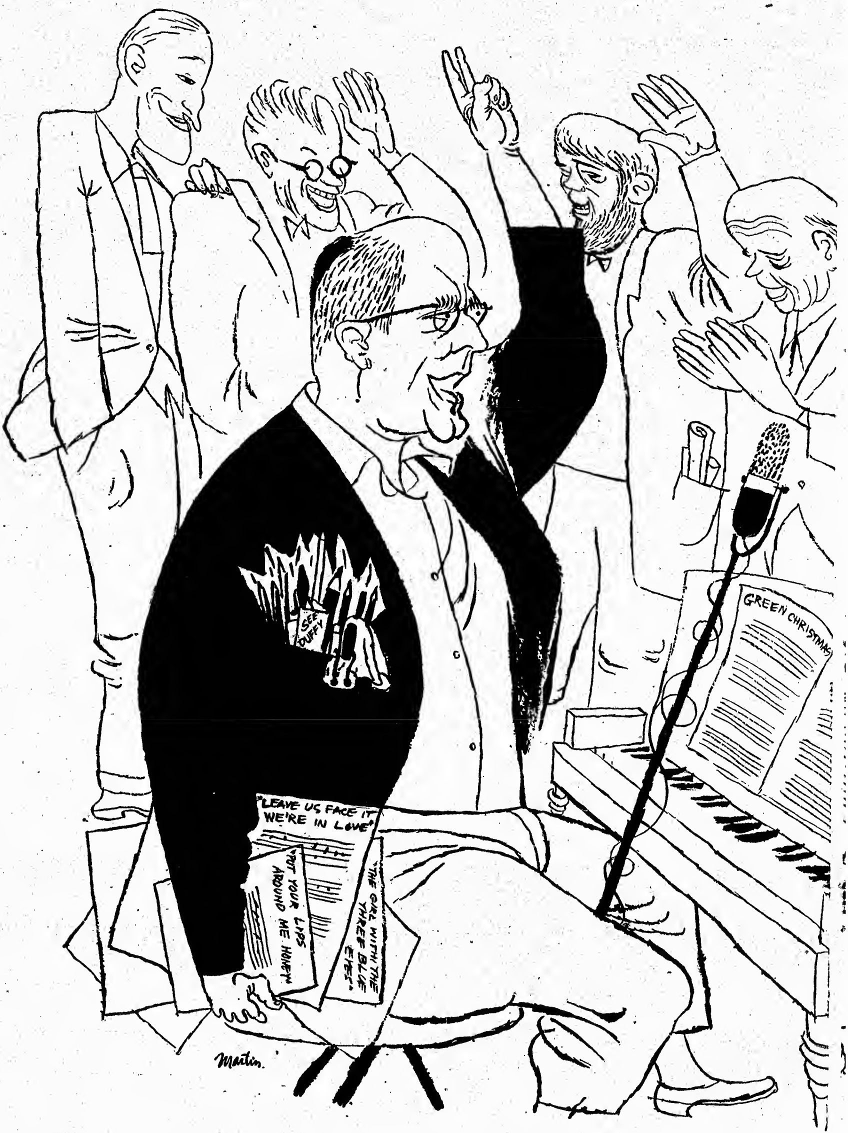
WOR sells movies!

leave it to showmen to pick the greatest showcase in New York radio. They pick WOR.

mutual

The Other Love
It Happened on Fifth Avenue
Sinbad the Sailor
That's My Man
Duel in the Sun
The Late George Apley
Monsieur Verdoux
The Macomber Affair
Carnegie Hall
Great Expectations
Mother Wore Tights
Kiss of Death
The Farmer's Daughter

WE SOUND-PROVED ABE


SEE DUFFY
"LEAVE US FACE IT WE'RE IN LOVE"
PUT YOUR LIPS AROUND ME HONEY
"THE GIRL WITH THE THREE BLUE EYES"
GREEN CHRISTMAS
Martin.

BURROWS...

He's famous for making the great laughmakers themselves laugh most, at Hollywood's funniest private parties. He's long been the entertainer's favorite performer, the comedian's funniest comic, the wit's sharpest wit!

And for years, Abe Burrows has *also* been one of radio's great comedy-writers, heading up Duffy's Tavern's stable of script-writers, and gagsters; writing his sharp-edge, sparkling comedy for Joan Davis, Dinah Shore and others.

This summer we sat him down to a coast-to-coast microphone, and proved something else about him... in sound!

For Burrows is now revealing to millions what the great comedians have always known: that no one can get as many laughs out of a Burrows song as Burrows; no one can get the laughs out of his lines that he himself does.

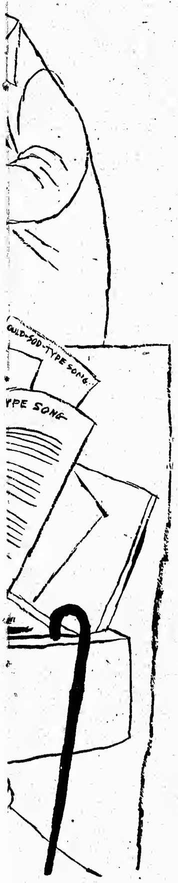
Listen to him any Saturday night on CBS at 10:30 EDT and you'll hear what they mean.

Burrows (as one critic affectionately put it) "has a voice like a bull-frog with a sore throat." But it's *just* the voice for the comedy and songs that have made him famous: "The Girl with the Three Blue Eyes" or "O, hurry, Mr. Hurricane, and blow my lover back to me," and dozens of others.

Without exception, the critics have called it *the best comedy-satire of our time,* in any medium, anywhere. (See The Saturday Evening Post, Time, Newsweek, Variety, John Crosby, Jack Gould or any of the others.)

As writer, composer and in front of a mike, Burrows proves, week after week, he's one of today's great comedy buys; top-talented comedy, at fifteen-minute time and talent costs.

If you want to laugh, hear him. If you want to smile, buy him.



A CBS PACKAGE PROGRAM

WQQW Mulls Subscription Plan While Hoping for Bid to Take It Out of Red

Washington, Sept. 9.

WQQW, so-called Blue Book station which ran up a distress flag here several months ago, may approach FCC on a plan to get subscriptions from its music-loving listeners as a means of keeping the station on the air under its present management. This was vote of the station's new 18-man board of directors at two meetings here last week.

Board, however, is split on the question of a hurry-call for subscriptions and will exert most effort to attract new capital to the station, now running in the red to the tune of $3,000 or more a month. At the same time, the Board said it will continue to acept bids for the station.

Decision to try to continue the station on the air under present ownership was voted overwhelmingly by WQQW's 200 stockholders, but may have been reached under forced draft. The stockholders got no purchase offer anywhere approximating their $181,000 investment in the station.

At a Wednesday night meeting last week, they turned down a not-too-firm $80,000 bid from Lawrence Heller, onetime owner of WINX, Washington. Another bid, rumored to top $125,000, failed to materialize as promised by a second meeting, last Friday (5). This sizable figure, which the stockholders would not have rejected. was supposed to come from a wealthy Pittsburgh manufacturer, who says now he wants more time to think the deal over.

As a result, the board voted to clip the staff down to a bare 12 persons, a move which resulted in the resignations of station manager Edward Brecher, program director Paul Martin and business manager Mort Nusbaum. Station is now on the lookout for a combination station-program-business manager to keep station going for the nonce, until firm course is decided upon.

WQQW reports a raft of letters from its longhair music audience offering to underwrite subscriptions to keep the station on the air as a strictly music and news operation. Number of subscriptions, however, would probably not support station without a healthy injection of sponsored shows .Any subscription plan would have to get informal okay of the FCC, if undertaken as a straight commercial proposition.

The D. C. consumer cooperative also put in a bid for the station to bulwark an FM outlet—WCFM—it expects to activate here in November.

Murray Manager at KQV Vice Wasser, Resigned

Pittsburgh, Sept. 9.

James Murray, head of sales at KQV, has been elevated to station managership with resignation of Pete Wasser, who has headed outfit since it was sold by H. J. Brennen to a local syndicate couple of years ago. Prior to that Wasser had been associated with Brennen in operation of both WJAS and KQV and until latter was ordered to dispose of one of the properties by the FCC.

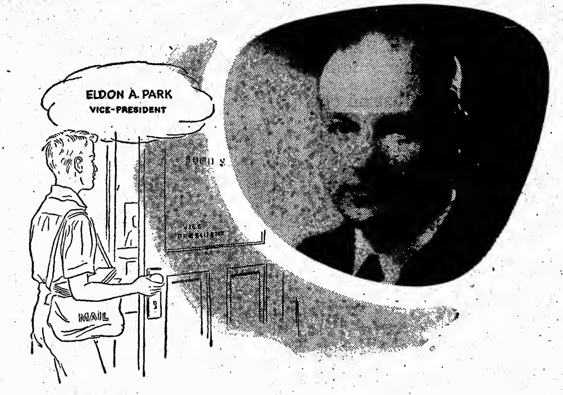
Murray's been in local radio for last 15 years.

Strike Threat

Continued from page 25

with the New York exec group, Pete Lyons, Bob Newman and Stuart Hawkins, and voted to reject the webs' counter-proposals. Glimmer of hope is seen in a new RWG-web huddle slated for today (Wed.) or tomorrow.

Decision of the RWG will be brought before the RWG membership in New York Sept. 15, at a meeting at the Barbizon Plaza; and in Hollywood Sept. 18, with prexy Moore to circuit the huddles in mapping the next step, which might possibly be carrying out the strike move. Meeting for Chi session has not been set yet.



the first 18 years are the toughest

Radio is barely past its twenty-fifth birthday. Relatively few can claim 18 years' experience in the broadcasting industry . . . and darned few can boast of 18 years with the same station.

But that's the history of Eldon A. Park, whose only full-time employer during his thirty-eight years has been WLW.

He's in a rut, you say? Then consider: In his 18 years with The Nation's Station, Eldon has come up from part-time office boy to Vice-President in Charge of Programs . . . with administrative responsibility for the million dollars a year WLW spends on programming.

As everyone who knows him will testify, there's no secret behind the success of this "Horatio Alger of Crosley Square" other than conscientious hard work and vigorous enthusiasm for the job.

One tenet Park lives by, however, has served him well . . . "encourage new talent—never give newcomers the brushoff." Because as he looks back over the long roster of radio stars who began their careers at WLW, he's convinced there's plenty more where they came from.

Under Park's supervision, and with the able assistance of Chet Herman and Milton Wiener, the WLW Program Department is a smoothly-functioning organization comprised of scores of writers, producers, directors, musicians, announcers, and talent of all types. It is more than adequately equipped to turn out anything from a spot announcement to a full hour of musical-variety . . . and do it in the professional manner which has won the station many top national awards for program excellence—has built and retained one of the largest, most-loyal audiences in the world.

1922 WLW 1947
25th Year
CROSLEY BROADCASTING CORPORATION

4-Web NAB Delegation

Continued from page 27

search; James V. McConnell, manager of national spot sales; Eastern C. Woolley, director of stations departments; Sheldon B. Hickox, Jr., manager of station relations department; Vernon H. Pribble, manager of WTAM, Cleveland; Carleton D. Smith, manager, WRC, Washington; John W. Elwood, manager KPO, San Francisco; Lloyd E. Yoder, manager, KOA, Denver; A. W. Kaney, manager of central division station relations department; Jennings Pierce, manager of western division public service and station relations departments; Willis B. Parsons, manager of Thesaurus and Syndicated Sales, Radio-Recording Division; John de Russy, assistant manager of national spot sales, and Sydney H. Eiges, manager of press department.

Members of NBC Station Planning and Advisory Committee who will attend:

P. W. Morency, WTIC, Hartford; Richard Mason, WPTF, Raleigh; Milton Greenebaum, WSAM, Saginaw; H. W. Slavick, WMC, Nashville; John J. Gillin, Jr., WOW, Omaha; William B. Way, KVOO, Tulsa; Walter E. Wagstaff, KIDO, Boise, and Quentin Cox, KGW, Portland (Ore.).

CBS's delegation:

Frank Stanton, prexy; Joseph H. Ream, exec veepee; Frank K. White, veepee and treasurer; Adrian Murphy, veepee; H. V. Akerberg, veepee of station relations; Earl H. Gammons, veepee of Washington office; William C. Gittinger, veepee of sales; L. W. Lowman, veepee of television; Howard S. Meighan, veepee of station administration; Davidson Taylor, veepee and director of public affairs; D. W. Thornburgh, veepee of western division; Julius Brauner, secretary and general attorney; Edwin Buckalew, director of western division station relations; Carl Burkland, general manager, WTOP, Washington; Wendell B. Campbell, general manager, KMOX, St. Louis; Thomas D. Connolly, director of program promotion; George Crandall, director of press information; Frank Falknor, assistant general manager, WBBM, Chicago; Harold E. Fellows, manager of New England operations and general manager, WEEI, Boston; Michael J. Foster, trade news editor; Gilson Gray, director of editing; Ralph Hatcher, manager of co-op division; Arthur Hull Hayes, general manager, WCBS, N. Y.; Merle Jones, general manager, WCCO, Minneapolis; John J. Karol, sales manager; William B. Lodge, director of general engineering; William A. Schudt, Jr., eastern division manager of station relations; J. Kelly Smith, director of station relations; J. L. Van Volkenburg, general sales manager, radio sales, and Elmo C. Wilson, director of research.

Members of the Columbia Affiliates Advisory Board who will attend.

I. R. Lounsberry, WGR, Buffalo, chairman; E. E. Hill, WTAG, Worcester; Richard Borel, WBNS, Columbus; Kenyon Brown, KWFT, Wichita Falls; Clyde Coombs, KARM, Fresno; George Higgins, KSO, Des Moines; C. T. Lucy, WRVA, Richmond; Glenn Marshall, WMBR, Jacksonville, and W. H. Summerville, WWL, New Orleans.

ABC's delegation:

Edward J. Noble, board chairman; Mark Woods, prexy; Robert E. Kintner, exec veepee; Robert H. Hinckley, veepee of Washington office; Joseph A. McDonald, veepee, secretary and general attorney; E. R. Borroff, veepee of central division; John H. Norton, Jr., veepee of stations; Ernest L. Jahncke, eastern division station relations manager; Robert Jones, central division manager; Francis Conrad, western division manager; Otto Brandt, James Connolly and Alfred Beckman of N. Y. station relations department; Frank Marx, director of general engineering; George O. Milne, director of technical engineering operations; Ivor Kenway, director of advertising and promotion; Ted Oberfelder, assistant director of advertising and promotion; Murray Grabhorn, manager of o-and-o stations and of WJZ, N. Y.; Roy McLaughlin, manager, WENR, Chicago; James Riddell, manager, WXYZ, Detroit; Edward F. Evans, director of research; Robert Saudek, director of public affairs; Earl Mullin, publicity manager; Paul Mowrey, director of television; Raymond Diaz, traffic manager; Boudinot Stimson, eastern division station relations; Fredcrick G. McNally, eastern division station relations; Jack Paccy, trade news editor.

Mutual's delegation:

Edgar Kobak, prexy; Robert D. Swezey, veepee and general manager; E. P. H. James, veepee of advertising, promotion and research; Robert A. Schmid, veepee of station relations; Abe Schechter, veepee of news, special events and publicity; Charles Godwin, director of station relations; Phillips Carlin, veepee of programs; Bert J. Hauser, director of co-op programs; James Wallen, treasurer; Earl M. Johnson, director of engineering; Don Ioset, James Mahoney, Norman Knight, Bob Carpenter, all of station relations; Francis X. Zuzulo, assistant director of press.

NBC's 'Be Good'

Continued from page 25

right bower directing programming activities.

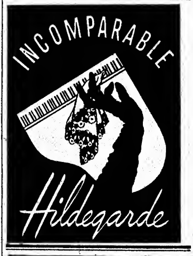
In the face of NBC's new emphasis on tele and the "come on in" invitation to affiliates, it obviously poses a problem for the stations which will probably be thrashed out at the web convention. For the poser confronting the affiliates throughout the midwest, west, etc., is: what about our programming, since there won't be any network shows for some time to come?

The convention is also expected to yield some interesting sidelights on what NBC intends doing about giving impetus to its public service video programming. With the exception of the upcoming UN General Assembly sessions at Lake Success and such hit-and-miss events as the American Legion parade, there's been little emphasis to date on the public service aspects of video.

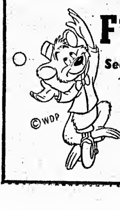
N. Y. AFRAites Meet Sept. 18

New York chapter of the American Federation of Radio Artists will hold its quarterly meeting Sept. 18 at the Capitol hotel, N. Y.

Agenda will be devoted chiefly to a report to the members, and discussion, of the union's recent national convention. Local elections are not due until the December meeting.



42 OF THE TOP 45 HOOPER-RATED PROGRAMS* IN WORCESTER ARE ON
WTAG
WORCESTER
* Ratings from Oct. '46 to March '47



F'n'FF
See page 46

Mayfair TRANSCRIPTION COMPANY
PRESENTS

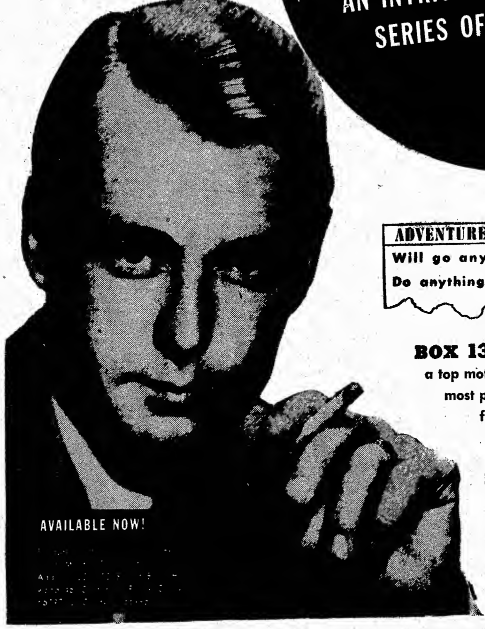
Alan Ladd

PARAMOUNT'S
GREAT STAR IN

BOX 13

AN INTRIGUING NEW TRANSCRIBED
SERIES OF HALF-HOUR SHOWS

ANOTHER **Mayfair** SMASH HIT PRODUCTION



AVAILABLE NOW!

[illegible]

ADVENTURE WANTED
Will go any place...
Do anything. **BOX 13**

Alan Ladd plays a part tailor-made for him...a man of action...a versatile resourceful fiction writer who *advertises for adventure*... and gets it the *hard* way!

BOX 13 HAS EVERYTHING Alan Ladd—a top motion picture name. Alan Ladd—one of radio's most popular voices. Alan Ladd—whose millions of followers have made him *tops* in fan mail at Paramount. Yes, and BOX 13 will have direction by Ted Hediger . . . full orchestral background under Rudy Schrager . . . stories by many of radios leading writers . . . supporting roles by Hollywood radio stars . Yes! BOX 13 has everything!

From the Production Centres

IN NEW YORK CITY . . .

Deal for Clifton Fadiman to emcee new CBS show biz quiz package has gone cold....Alfred Hitchcock show being packaged by Dick Dorso (Century Artists) on the Coast....Peter Donald off on 12-day Caribbean cruise Saturday (6) on Santa Paula....The "Can You Top This" luncheon chinfests at the Lambs resume next week (19)....Alois Havrilla signed by WNEW to announce the "Perfect Program" on Sundays. Starts on the 14th....Bob Maxwell says "Superman" situation has resolved itself thusly: With Mitchell Grayson engaged to secure additional script material for the daytime strip under Allen Ducovny's direction, latter has been appointed executive producer of show. When and if Grayson takes over direction of show, Ducovny will be free to supervise production on program as well as other shows originating from Maxwell office.

Fred Thrower, ABC sales veepee, was an engaged man when he came home from a flying weekend trip to Nassau. His intended is Miss Marian Kendall of Montreal. No date set....Hank Boorheam checked in last week at Mutual as national program manager....Edward R. Eadeh, formerly manager of Mutual's coverage dept., and William H. Steese, formerly director of CBS' listener diary division, have joined ABC's research staff.... Ventriloquist Paul Winchell and his dummy, Jerry Mahoney, currently doing four-a-day at Loew's, were booked for a flying round of air shots—12, all told—yesterday (Tues.) on various N. Y. shows in behalf of the N. Y. Cancer Committee....Kay Raht, who plays Henry Aldrich's mother on the air, inked for an important role in Fred F. Finklehoffe's legiter, "The Heiress"...Charles C. (Bud) Barry, new ABC program and tele veepee, hopped to the Coast last Friday (5) for a two-week checkup on net operations from that end....Jerry Danzig, WINS program chief, to discuss the radio phases of "The Hospital and Public Relations" in a roundtable session today (Wed.) at the American College of Surgeons convention here....John Graham, Kay Campbell and Emily Kipp into the cast of "Just Plain Bill"....Vivi Janiss new to "Our Gal Sunday" and Nancy Sheridan and Lewis Whiteman into "Evelyn Winters" roles....Executives' Radio service has brought out a loose-leaf "FACTuary" (price, $10) listing all sponsored radio shows, ad agencies and their programs, time listings, stations, radio families, etc. Info will be brought up-to-date periodically via loose-leaf inserts....Eva Marie Saint into cast of "Rosemary."

Tomorrow (Thurs.) will be Milton Berle Day at the Bay State Raceway, near Boston, with Berle to do a p.a. at the reins of a trotter and all proceeds to go to the Carney charity hospital in Boston....Paul H. Lee has been brought in from WNDR, Syracuse, to be chief engineer of WHOM, Fortune Pope's N. Y. indie....Voice of Freedom Committee, headed by Dorothy Parker, is prepping another Town Hall rally for Thursday night, Sept. 25....Mutual's "Leave It to the Girls" has lost its N. Y. outlet. WOR has sold the "Girls" time slot to a local sponsor for a plattered Ted Lewis stanza....Group of textile mills is talking of jointly bankrolling one, maybe two, network shows ...Eleanor Kilgallen building radio package shows with Mark Hanna's talent agency. Former talent specialist for Young & Rubicam, Miss Kilgallen left that agency to align with Hanna's artist representation organization....Elaine Carrington has a new series in the wind, based on her published short stories, with Miss Carrington as narrator....On his return from Europe, Lyman Bryson becomes permanent chairman of CBS' "Invitation to Learning."

IN HOLLYWOOD . . .

George McGarrett came out from New York to shake up the Jack Paar show and after probing the weak spots decided it needed new characters and more cohesion. The trade is wondering how long Paar will hold still for the tampering....After auditioning a few dozen AFRANS, Lou Place, Hollywood headman for Russel Seeds, and Red Skelton decided on Lurene Tuttle as the mother of "junior" and girl friend of Clem. Fans wrote in they wanted Red's ma back after a season of grandma....Greer Garson initials the guestar policy on the Jimmy Durante show hitting the wires Oct. 1....Marty Goodman out from N. Y. to talk a radio deal with Arlene Francis and negotiate a picture deal for Jean Sablon....Bruce Eells, late office manager of Young & Rubicam, out on his own agenting, selling and packaging .... . Lum and Abner in Chicago to confer with the Alka-Seltzer people before they move the jot 'em down store over to CBS....Emily Vetter left the Tony Martin show to write and research for Walter O'Keefe's "Double or Nothing"....Radio Repertory named David Raksin to head up its music department....Glenn Wheaton gives up the scripting stint on the Tony Martin show after 26 weeks....Alan Young switched over from Frank Cooper to Jimmy Saphier....It's not often that a film star comes on a radio show for a guest shot and wins the warm admiration of the AFRANS but our lady of distinction here is Ida Lupino. On one of the hottest days while the cast was at rehearsal for Cavalcade of America, Miss Lupino called all hands to her dressing room and dispensed ice cold beverage, which she had brought along in a picnic basket ....Whether it's to escape the N. Y. heat or for other reasons, the town is suddenly crawling with the high 'n' mighty from Big Town. To name a few: Walter Craig, Pat Weaver, Adrian Samish, Bud Barry, Bob Lusk, Hubbell Robinson, Gil Ralston....Bob Burns is turning over in his mind a half dozen deals the William Morris agency has warmed up. Quarter-hour strip of commentary for a national account is his for the signing but he doesn't want to be tied down five days a week. Naturally, there's a co-op deal dangling before him and that he likes if it can be recorded....True Boardman, writer-producer of Rexall summer show, will be technical adviser of the radio sequences in "State of the Union," which Frank Capra is filming....Agencies are calling for the audition records of Frank Ferrin's "Fantasy" and Eddie Bracken's new comedy idea. Both are being talked up by those who caught the disking. Another new show exciting interest is Ken Dolan's "Pop," a family comedy written by David Schwartz ...Picture work brings Henry Morgan to Hollywood late this month and he'll be around for three months....Intimates of Lou Costello say he'll be laid up for six months with a recurrence of rheumatic fever, which shelves the AC co-op series for the time being at least....Gil Ralston took an option for Procter & Gamble on Ken Krippene's "Road to Gold," recently aired on KFWB's Preview Theatre of the Air....Margie Grant of McKee & Albright and Jack Geyer, L. A. Times sports writer, were stitched over the weekend....New papas last week were Bill Sloane, director of dramatic auditions at CBS, and Bill Tisher of ABC press staff....NBC's "Bud" Berend off on a sales safari through his territory and then east for the NAB convention....Huckstering fraternity is burning over March of Time's clip ridiculing radio. There's some talk of subtle reprisal.

IN CHICAGO . . .

Ed Reynolds, formerly with WBBM publicity staff, becomes publicity director for Foote, Cone & Belding's Chi office, Sept. 22....L. W. Herzog, and James Robertson of WTMJ, going east to look over the television picture in New York, Philadelphia, and Camden, in preparation for their tele station opening, Dec. 1....Ade Hult, back at Mutual after vacationing in Florida....Norman Barry, NBC announcing staff, in Guatemala for two weeks....Dr. George W. Crane selling his transcribed program, "Psychology in Action," now heard in Chi over WGN, on the basis that if the program doesn't succeed, he will guarantee a refund of the sponsor's money ....Joanne Seybert in New York visiting former WBBM associates, Mr. and Mrs. Bob Livingston....Engineering department at NBC has just completed installation of air-conditioning in Mart's 20th floor, making entire Central Division air-cooled....Annual outing of NBC employees takes place at the Medinah Country Club Sept. 11....Dawn Bennett and Terry Prendergast have joined sales staff of Mutual....Albert Crews, head of Japanese radio under General MacArthur's headquarters, visited his former associates in NBC's production department during his return to the city on furlough last week.

Recent baseball game between the Chicago sports announcers and the Andy Frain ushers for the benefit of the Damon Runyon Cancer Fund, had such success, that teams are scheduling a rematch game at Bidwell Stadium. At last game, over 15,000 people were turned away....William J. Newens, manager of KOIL, Omaha, and Frosty Blair, sales manager for the same station, visiting ABC officials at Central Division....Sybil Keith added to Dutton-Lippold, press rep staff, to work as writer....Milton Korf, WBBM engineer, now licensed flight instructor at Pal-Waukee airport....Judy Logan comes out of retirement to return to her "Help Your Neighbor" show on WAAF next month....Armin Bender, Jack Kennedy, Charles Siverson and Truman Brizee of WHAM, Rochester, N. Y., conferring with Walter Damm of WTMJ, Milwaukee, regarding construction of their new Radio City....Olan Soule leaves for the Coast with his family Sept. 25, where he will be heard as co-star of the "First Nighter" program beginning in October....Harry Peck, manager of KFOR, Lincoln, here after Labor Day week-end for confabs with ABC biggies...."Hobby Horse Presents," juve book show, back on WMAQ for second year, Sept. 20, sponsored by Carson Pirie Scott....Katherine Rizzo of the WBBM music library, in northern Wisconsin....Bob Hurleigh, head of WGN's news department, back at the mike after two weeks' rest....Ralph Eddy, of WGN announcing and sports staff, in Chicago City, Minn., where he purchased summer home recently. Ernie Simon and Bob Elson set for new show starting Sept. 29 over WJJD.

CANTOR'S NEW THRUSH

Cece Blake (Nee Martin)—Comedian Working on Biopic

Eddie Cantor has set Cece Blake, nee Martin, as vocalist on his NBC series, starting Sept. 25 on NBC for Pabst. Change in name is to avoid confusion with his former vocalist, Nora Martin.

Miss Blake (ex-Martin) was brought to the comedian's attention three years ago by his daughter Marilyn. Cantor recognized that she needed experience, so he got her vocalist assignments first with Skitch Henderson and later Vaughn Monroe's band.

Before his radio series returns to the air, Cantor will confer in Hollywood with Charles Townsend and Louis Soldmon, who are to script his forthcoming film biography, as yet untitled. While on the Coast he'll supervise cutting of his latest picture, "If You Knew Susie," which is the second and final one under his producer contract with RKO. The previous one was "Show Business."

Elgin-Am Going on Spot Campaign in 40 Markets

Chicago, Sept. 9.

Elgin American, manufacturer of compacts and cigaret cases, is replacing its bankrolling of live and open-end shows with a spot announcement campaign covering 40 markets. The number of recorded blurbs placed weekly with each station will depend on the availabilities. This campaign will start some time in October.

Account has been dickering with Phil Baker for a show on one of the networks but chances of a deal have almost completely dimmed. E-A rejected a show that MCA had cut for it, with Buddy Clark as the star.

Armour O.O.'s MBS Strip

Chicago, Sept. 9.

Armour & Co. is eyeing the Mutual schedule for a 15-minute daytime strip in which to spot an audience participation show. This would be in addition to the account's underwriting of "Queen for a Day" on MBS' various southern circuits. The product tied in the new show would be a new Armour brand, Perk.

Account is also the backer of "Hint Hunt," the afternoon strip on CBS.

Providence—Wallace A. Walker, g.m. of WFCI, ABC affiliate in Pawtucket and Providence, has appointed David W. Brooks as program manager and William G. Weston as production head.

CBS Clinic

Continued from page 26

eon, to discuss "Radio and the Department Store."

In afternoon session yesterday, the visiting firemen heard Elmo C. Wilson, director of research; Louis Hausman, director of presentations; Ralph Hatcher, sales manager of the co-op division, and John Cowden, director of C-O station promotion.

Today the "clinic" is scheduled to hear: William C. Ackerman, director of the reference department, on "Building and Using a Public Relations List"; Victor Ratner, ad and sales promotion consultant, on "Station Public Relations," and George Crandall, press info chief, on "Station Press Relations." Edward R. Murrow, recently resigned veepee and director of public affairs, who's returning to newscasting, is billed as speaker at lunch today. Windup will come this afternoon in a panel on problems of creating ad and sales promotion materials.

Sessions are being held at the Hotel Pierre.

Topeka—Will Yearout, Jr., former keeper of the early morning musical clock at WREN, then at Lawrence, has returned to the station to produce and conduct a new "Topeka Timekeeper" series for the new location here.

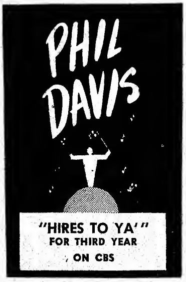
Just Completed
ONE SOLID YEAR
in Clubs and Theatres
HI, LO, JACK
and the
DAME
Currently
COLLEGE INN
HOTEL SHERMAN
CHICAGO, ILL.
BOB KERR, RKO Bldg., New York

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"

ON TARGET
Good timing is as essential in selling as in polo. Weed's nationwide organization is fully aware of the importance of proper timing in all elements that influence the buying of radio time.
Convention Address — Ritz-Carlton Hotel, Atlantic City

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ALTANTA • HOLLYWOOD

THANKS
to the
DISC JOCKEYS
of Toronto, Canada
for making it possible for me to top all previous grosses at the
CLUB NORMAN
during my recent engagement there
JOAN BROOKS
BOB KERR, RKO Bldg., New York



"HIRES TO YA'"
FOR THIRD YEAR
ON CBS

F'n'FF
See page 46

Watch For
EARL WILLIAM
Currently in "THE RED MILL"
"The best light opera tenor to hit Boston in many a year."
—Watts, Boston Traveller.

ToDay* is T. D. day!

The Tommy Dorsey Disc Jockey Show is already sold for more broadcast hours than any other transcribed radio program!

today's the day

Tommy DORSEY
DISC JOCKEY SHOW ON TRANSCRIPTION

Five full hours a week!

starts delivering

new audience ratings to stations • new sales highs to advertisers
new entertainment peaks to listeners

(*that takes in everybody, doesn't it?*)

The Tommy Dorsey Disc Jockey Show drops the needle today. Are you one of the lucky ones? Don't say we didn't warn you. We said: "If you don't book it, you'll have to buck it!" (There's a chance your territory is still open. It won't hurt you—or us—to find out.)

These are some of the lucky ones: top NBC, CBS, ABC, MBS, and leading independent stations . . . and many stations are 100% sold out for not five, but TEN hours a week!

You know all about the show by this time: Dorsey, the boss bandsman of them all, on transcription personally emcees the show, picks the best records by top recording artists, and—get this!—brings on the most glittering line-up of guest stars ever!

here's the Disc Jockey Show for wonderful sales results!

And *you* can sponsor it too! You share the cost with hundreds of other sponsors in every neck of the woods. You pay only for your listening area . . . and you get your area *delivered* . . . because Tommy Dorsey on transcription means top drawing power five full hours every week! (That was the immediate reaction of these sponsors among others!)

Warner Brothers
Crawford Clothes
Old Country Trotting Races
Camel Cigarettes
T.W.A.
Oldsmobile
Piel's Beer
Venida Hair Tonic
Park Central Hotel
K. Arakelian Wine
Maryland Pharmaceutical
Chicago Sun
20th Century Fox

. . . *and hundreds of others everywhere*

Just about the greatest guest star list ever!

phone or wire collect for the facts today

NOW AND FROM NOW ON THE BEST IN TRANSCRIBED SHOWS

LOUIS G. COWAN, INC.

NEW YORK: 485 Madison Ave.,
New York 22, N.Y. Plaza 9-3700

HOLLYWOOD: Guaranty Building,
6331 Hollywood Blvd. Hollywood
28, Calif Hillside 5337

CHICAGO: 8 So. Michigan Ave.,
Chicago 3, Ill., Randolph 2022

*Today is the Variety publication day closest to Sept. 8, official T.D. Day.

Football to Rule Chi Air in Record Sked; Advertisers in Competition

Chicago, Sept. 9.

Chicago listeners, rated as perhaps the most sports conscious in the country, will be bombarded with more football games this fall than ever before. All network outlets and major indies, excepting WCFL, will have an event from some gridiron Saturday afternoons, while WIND and WJJD will be broadcasting them Sundays and during week nights. Competition for football among midwest advertisers has also been at a record high.

The local schedules as they're blocked out for the fall follows:

WIND: 12 Chicago Bear games for Standard Oil of Indiana; nine Chicago Rockets night games from Chicago and two from the Coast for Goebel beer; a night game of the Chi Cardinals vs. N. Y. Giants for Atlas beer; 8 Northwestern Univ. games for Armour, and the championship high school football game for the Fair department store.

WJJD: Chicago Cardinals games Sundays for Atlas Prager beer and the Univ. of Illinois games Saturdays for the Illinois Central Railroad.

WGN: nine mixed college games Saturdays for the Chicago Motor Club.

WENR: all the Army games for the army recruiting service.

WMAQ: NBC originated games on a sustaining basis.

WBBM: nine college games to be picked as the season goes along for Shell Oil.

F'n'FF

See page 46

©WDP

Bamberger Dept. Store In Quiz Show Splurge

L. Bamberger & Co., Newark department store, has bought "Second Honeymoon" for five times weekly over WAAT, Newark, starting Sept. 22. Thirty-minute audience-participation show goes on at 10:30 a.m. Aside from unusual aspect of department store going in for extensive radio advertising, it also is the initial time for Bamberger to do this type of promotion on an independent station.

Show, which is being produced by Clarles King, will originate from Bamberger's auditorium the first threc weeks; then it's to go on the road, touring the store's trade area in North New Jersey.

Quiz of audience members regarding initial honeymoons, with judges picked from audience, too, will springboard those participating into $500 daily prizes. Bob Jennings is show's writer and director. M.c. chore will be handled by Bert Parks. He'll be aided by Don Kerr, of WAAT staff, who will do the commercials.

Baltimore — WCAO, CBS outlet here, has moved into its new five-story studio and office building. Architecturally beautiful old structure, built in 1886 under supervision of Stanford White, was remodelled for WCAO's use under the supervision of Henry Powell Hopkins, Baltimore architect.

Gloom Spreads

Continued from page 26

act favorably was the intimation from the union's side of the table that FM situation could be made item of discussion when webs and federation opened their negotiations shortly regarding new network contracts.

Mark Woods, ABC prez, declared at this point that FM should not be made a trading point in these negotiations but should be treated as a separate and independent issue. New contracts would replace those expiring Jan. 31, '48. Negotiations are expected to start immediately after NAB convention.

In asking for immediate privilege of duplicating programs which use musicians, the nets' spokesmen indirectly made reference to the Justice Dept.'s recent charge that NBC and AFM were in cahoots in retarding development of FM. The webites assured the board that their organization's interest in furthering FM broadcast was serious and steadfast and that regardless of Washington criticism this petition was not being made tongue in cheek.

The network officials further argued that the economics of the business made it mandatory that the union regard FM as separate from AM broadcasting and that there should be a separate agreement for FM. They said that they could not see any real money for musicians in FM and hoped the federation got to see it the same way.

AFM board in return assured the network officials it would give matter every consideration and there was no reason why there couldn't be a decision within two or three days. The last time that webs met with union's hierarchy as a group was almost four years ago. On hand for the three-hour confab besides Woods were Frank Mullen, NBC exec v.p.; Frank White, CBS v.p. and treasurer, and Robert Swezey, MBS general manager.

Panola County "Belongs" . . .

Yes, Panola County, Texas, situated atop one of the world's greatest natural gas reservoirs, is an important member of the Ark-La-Tex family. The Panola countryside is dotted with derricks, fractionation towers and, incidentally, some 36,000 head of high-quality cattle. Panola radios are tuned to KWKH*. Last year 22,000 Panolians spent nearly $4,000,000 on retail goods . . . goods they heard about over KWKH. You can reach Panola *best* with KWKH . . . *heard* by most, *preferred* by most in the $1,000,000,000 forty-nine county Ark-La-Tex.

The Shreveport Times Station

KWKH SHREVEPORT 50,000 WATTS

Represented by The Branham Co

* BMB Study No. 1—1946

KWKH . . .	94%
Station "B"	78%
Station "C"	55%

Col. Bob Allen Platters 'Inside Washington' Series

Washington, Sept. 9.

Col. Robert S. Allen, newspaper columnist and former half of the Washington Merry-Go-Round team of Drew Pearson and Bob Allen, will debut a new radio platter series beginning around Sept. 26. Ed Hart & Associates, indie platter production outfit here, will produce the Allen stints fo rsponsorships locally or regionally.

Show will make its first ether appearance the week Col. Allen's book on General Patton's Third Army—"The Lucky Forward" is published by Vanguard Press. Book will hit the stalls Sept. 23.

The Allen show will be an "inside Washington" series, though no particular format has been laid down. Show will be recorded in advance of the time it goes on live over WINX, Washington, to permit more timely distribution throughout the country. WOR, New York City, is also dickering to carry the show either live or recorded.

How Green

Continued from page 27

Grade 1 level that Mutual chose to compare "listenability" of its facilities against those of the other nets.

A feature of this technique, James noted, is that "we can tell you, within 24 hours, the effect of a station being added or subtracted from a network."

Summing up, James declared, "We've reached daylight at the end of the tunnel in our first big job—to build facilities. In other words, now we've got the theatre. Our next big job is to build programs to draw listeners into the theatre."

Tackle Skywave Problem

James admitted that similar measurement of nighttime "listenability," on which Mutual's engineers are now working, presented "more complicated" problems, such as skywave. He said, however, that evening coverage figures were expected to be available in two to three months.

Skepticism was expressed in other network offices that Mutual can provide nighttime figures via this technique.

Mutual's technique was described "too elastic and variable" and again as "too harsh a yardstick." Such a system of coverage measurement, said one research exec, has "never been generally acceptable." Mutual's findings were criticized as "making it appear that all of the networks offer practically equal daytime facilities—which just isn't true."

More specifically, the engineers of one web memoed the brass that the Mutual figures "appear unduly optimistic in the case of Mutual daytime coverage, particularly for the lowest of the three grades of service and particularly in the rural areas of the Western United States, where atmospheric noise is not likely to be the limiting factor."

Same engineers said they believed a survey "would show that a considerable percentage of receivers would not respond satisfactorily to signal strengths as low as .025 millivolts per meter." The engineers added that "in the case of locals (250-watt stations) there's still no known method of accurately computing nighttime interference."

Mutual execs profess they have nothing to hide with regard to their technique and findings, which they "offer as a service to the industry." Net is willing, James said, to easel its survey story for any other web, any agency or advertiser group or any other interested parties. "So far, nobody's asked."

BMB had no immediate comment on the Mutual claims, but indicated willingness to pass them along to the industry for what they're worth. First issue of the "BMB Quarterly," published last week, carries an article by James detailing the Mutual project.

One thing is certain—"the Kobak thing" will unleash a new flood of claims and counter-claims on the coverage front. Mutual, parading around with a "listenability" claim of 29,089,000 radio homes—almost as much as NBC and more than CBS and ABC, by Mutual's count—won't go unchallenged for long.

Hartford—Elliot Miller has been named program director of WTHT. Was formerly with WDRC, Hartford, and WKNB, New Britain. Takes over a vacant slot.

WIND to Expand Midwest Ball Network; Asking 50 Stations to Sit on Confab

Chicago, Sept. 9.

WIND, Chicago, has embarked on the idea of expanding its Midwest Baseball Network in a big way for the 1948 season. It has invited 50 stations in Illinois, Michigan, Wisconsin, Indiana and Iowa to attend a meeting at the Ritz hotel, Atlantic City this Monday (15) to discuss co-op participation in the network, whose prime concern is the broadcasting of the Chicago Cubs games.

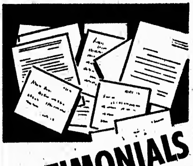
The MBN heretofore was managed on the outside. Next season it will be operated directly by WIND, which locally airs the games for Old Gold and Walgreen. Under the co-op setup the network furnishes the lines, and in return the affiliate gives two plugs to Old Gold and Walgreen, sells two announcements and, to cover the line costs, allows WIND to sell four announcements.

McNeill's Son Polio Victim

Chicago, Sept. 9.

Don McNeill's seven-year-old son, Tommy, the oldest of his three boys, is in the Evanston hospital, a polio victim. Father is m.c. of "The Breakfast Club" (ABC).

The current week is the critical one and the medics report that they should know by then whether the recovery will be a quick one.



TESTIMONIALS

We Got 'Em!

VARIETY
"America's Foremost Singers of Western Songs"

"The Texas Rangers" transcriptions of western tunes are tops in quality of content. The price is reasonable — scaled to the size of the station and market. Available, too, *at cost* is an attractive song book for give-away or self-liquidating offer.

Write or Wire for Complete Details

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION

Geo. E. Halley, Mgr. Syndicated Features

PICKWICK HOTEL, KANSAS CITY 6, MO.

THERE'S PLENTY OF BUSINESS IN

DAYTON, OHIO

Get Your Share By Using . . .

WEED & CO, National Representatives

So Mr. Biow said to me, **"TAKE IT OR LEAVE IT** is your show for next season if you want it—**TAKE IT OR LEAVE IT."**

So I said to George Gruskin, "George," I said "Should I **TAKE IT OR LEAVE IT?"**

So George said to me, **"TAKE IT**—don't **LEAVE IT."**

So I said to Mr. Biow, "Okay," I said—**"I'LL TAKE IT**—not **LEAVE IT."**

So starting Sunday, September 14, over NBC, I begin as master of ceremonies on that ever-lovin' Eversharp's **"TAKE IT OR LEAVE IT."**

MORAL: If you get a chance to be represented by George Gruskin and the Morris office—**TAKE IT.** Don't **LEAVE IT.**

GARRY MOORE

P. S.—And don't forget to catch the Shnoz's first show over NBC on October first. It'll be great.

RCA-Victor to Pull Como's 'Allegro' Score Disk Following New Beefs

RCA-Victor has dispatched letters to distributors advising them to withhold releases of Perry Como's backed-up recordings of tunes from the "Allegro" score, some of which apparently got on the market during the past week and renewed squawks from rival companies. Victor had disked the two tunes with Como before any other company had copies of them and several weeks back they beefed mightily. This led Chappell Music, publisher, to place a Sept. 25 deadline on their release by all manufacturers.

Meanwhile, Victor had been going ahead with production of the Como disks, and while it had been hewing to the Sept. 25 date it has been in the process of shipping the already finished platters. Some, it seems, got loose contrary to orders.

Having gotten wind of the fact that the Como tunes were on the market in the midwest, particularly Minneapolis, Jim Conkling, Capitol Records exec, and Manie Sacks, Columbia Records artists & repertoire head, who began several weeks ago the loud beef to Max Dreyfus, Chappell head, against Victor's having had the tunes earlier than usual, hit the ceiling again. Conkling wired Dreyfus to the effect that allowing Victor to put the Como disks on sale was a violation of his agreement and that legal action might result.

Horace Heidt Building New Band; Will Break It in at Own Trianon

Hollywood, Sept. 9.

Horace Heidt, who recently healed his differences with Music Corporation of America and signed a new pact with agency, has started reforming an orchestra here. Crew will break in at the Heidt-owned Trianon Ballroom early next month, playing three days weekly for several stanzas and then hitting the road on one-niters. Neither tour nor terms have been worked out yet by MCA bookers.

As yet agency has not peddled Heidt to a radio sponsor, prime motivation impelling the batoneer to make a professional return to the wah-wah wars. Heidt made an audition record of a program idea and MCA has been showing it, without success so far.

Jerry Roberts' Disk Show From Leon & Eddie's in N.Y.

Jerry Roberts, WAAT (Newark) disk jockey, will originate a platter program from Leon & Eddie's New York nitery starting later this month. In Roberts' case, however, the idea of doing a disk show from a nitery, using name patrons as guests, which has spread in the N. Y. area until virtually every major club has a show on the air, will be furthered. Roberts will have a complete studio —with a window on the street.

WAAT will construct a complete studio at the nitery, with the aforementioned window looking onto 52d street. Studio idea is to avoid the crowd noise interference always present on such shows. Roberts will use no telephone angle, either.

Tucker in MCA Hassle, Quits for Rest as No Location Date Crops Up

Add Tommy Tucker to the list of maestroes hassling with Music Corp. of America. Tucker temporarily disbanded his orchestra last Tuesday (2) evening following a record session in New York for Columbia due to (1) being tired of road trips (MCA hasn't supplied him with a location), and (2) he wanted a vacation anyway, to spend some time at his New Jersey shore home with his three-month old youngster.

Tucker has been on the road consistently, on one-nighters, brief summer-date locations of not more than a week, and one three-week stint at the Ansley hotel, Atlanta, since last Xmas, when he worked the Palladium, Hollywood. He rebelled against hitting the road anymore for awhile and when MCA didn't come up with a sitdown date he quit for a while. At this particular time, Tucker had intended taking a three-week layoff, but will extend it to three or four months—or, may cut it shorter, if he's booked for a location.

Meanwhile, Don Brown, Tucker's vocalist, is preparing to take on solo dates while the band is temporarily retired.

10 Best Sellers on Coin-Machines

1. That's My Desire (21) (Mills)	Frankie Laine Sammy Kaye	Mercury RCA-Victor
2. Smoke, Smoke, Smoke (6) (American)	Tex Williams Phil Harris	Capitol Victor
3. Peg O' My Heart (15) (Robbins)	Harmonicats Three Suns	Vitacoustics RCA-Victor
4. When You Sweet 16 (9) (Shapiro-B)	Perry Como Mills Bros.	RCA-Victor Decca
5. Temptation (15) (Robbins)	Ingle-Stafford	Capitol
6. Feudin' and Fightin' (6) (Chappell)	Dorothy Shay Tex Beneke	Columbia RCA-Victor
7. Who's Kissing Her (1) (E. B. Marks)	Perry Como	RCA-Victor
8. Tallahassee (4) (Famous)	Crosby-Andrews Vaughn Monroe	Decca Victor
9. Lady From 29 Palms (Martin)	Freddy Martin Andrews Sisters	RCA-Victor Decca
10. I Have But One Heart (Barton)	Vic Damone Frank Sinatra	Mercury Columbia

Coming Up

Apple Blossom Wedding (Shapiro-B)	Buddy Clark Sammy Kaye	Columbia Victor
Hurry On Down (Criterion)	Nellie Lutcher	Capitol
I Wish I Didn't Love You (Paramount)	Betty Hutton Vaughn Monroe	Capitol Victor
Come to Mardi Gras (Southern)	Freddy Martin	RCA-Victor
Ivy (Burke-VH)	Jo Stafford Vaughn Monroe	Capitol Victor
On the Avenue (Leeds)	Andrews Sisters	Decca
I Want To Be Loved (Paramount)	Benny Goodman Beryl Davis	Capitol Victor
Near You (Supreme)	Francis Craig	Bullet
I'm So Right Tonight (Leeds)	Jo Stafford	Capitol
Whiffenpoof Song (Miller-Schirmer)	Bing Crosby	Decca
Naughty Angeline (Simon)	Dick Haymes Art Lund	Decca M-G-M
Ask Anyone Who Knows (Witmark)	Margaret Whiting	Capitol
Echo Said No (Lombardo)	Elliot Lawrence Sammy Kaye	Columbia Victor
On Old Spanish Trail (Maurice)	Eddy Howard	Majestic
As Long As I'm Dreaming (Burke-VH)	Tex Beneke Harry James	RCA-Victor Columbia
Old Devil Moon (Crawford)	Margaret Whiting Gene Krupa	Capitol Columbia

Frankie Laine, Carmichael Collab on New Tune

Frankie Laine, one of the few singers to hit the jackpot in the past couple years (via his Mercury disking of "That's My Desire"), has turned songwriter. He collaborated with Hoagy Carmichael on a tune called, "Put Yourself in My Place, Baby," which Burke-Van Heusen will publish as per its contract with Carmichael.

Laine wrote the lyric to the tune, Carmichael the music.

Majestic Plans Settling WB Suit; Pays Artist Coin

Majestic Records, which found itself two weeks ago on the wrong end of a suit by Music Publishers Holding Corp. (Warner Bros. firms) to collect some $16,000 in overdue royalties, will eliminate the basis of the action some time this week. Majestic is currently reckoning what it owes the publishers under the Warner flag and is arranging to pay the debt and get out from under the cost of defending the action.

While the WB firms will be paid, other publishers so far have not received final sums for royalties owed for the first quarter of this year from Majestic sales and the company is behind for the full second quarter. This delay in issuing royalty statements and checks for the periods due and wiping out publisher debts is due to the fact that Majestic has been paying off royalty coin due its artists. This was completed, or just about completed last week. Eddy Howard, the company's top seller since his flash click last year with "To Each His Own," drew approximately $90,000 for six-months' business.

Commodore, N. Y., Preps for Big Play

Commodore hotel, New York, is aiming for a better share of the business being done in N. Y. name band rooms this fall and winter. And, to enable it to use such outfits as Stan Kenton, which it bought last week, has changed the setup of the room, shifting the bandstand back to where it was in the days when Tommy Dorsey played the spot.

By moving the stand from directly opposite the entrance to the Century Room and placing it at the south end, Commodore execs feel that two purposes will be achieved (1) that a band will be working directly to at least 75% of the patronage instead of a minimum number when the bandstand was on the side-center of the long, narrow room, and (2) that heavier bands such as Kenton's can be used. Though the Century niche is terraced at both ends, the new bandstand will not disturb this setup. It will simply replace the first terrace at one end, with the second running around and behind the stand similar to the Roosevelt Grill, N. Y. However, the second terrace will be curtained off unless biz warrants that area's use.

In securing Kenton, the Commodore got him away from the Pennsylvania hotel, the only other major hostelry the band has played in N. Y. Too, the date will mark Kenton's first in N. Y. with his new band, which goes into rehearsal on the Coast next week (15). He opens Nov. 25 for four weeks. Vaughn Monroe's orchestra opens the Century Room for the season Oct. 2 for six weeks. After Kenton there is an open slot until Jan. 2, when Eddie Howard returns.

LENA HORNE SIGNS CONTRACT WITH M-G-M

Lena Horne has been signed to a recording contract by M-G-M Records, a firm she was assertedly barred from some months back due to having made a deal with a Coast independent. Contract is for two years with options and the singer's initial date will be made some time this month.

Miss Horne is under contract to Metro pictures, which, as part of the overall Loew's, Inc., set up, is a sister outfit to the recording company.

Jocks, Jukes and Disks

By George Frazier

So You Want to Be A Disk-Jockey, Or— You're Better Off Dead

By SHERM' FELLER

(WEEI, Boston, Disk Spinner)

It's just about twenty-seven years ago that I wasn't working and spent most of my afternoons at home lounging around with a bottle, listening to a fairly successful record on the family gramophone — and I enjoyed it immensely. I enjoyed it so much that I kicked the slats out of my crib [Sherm, don't get so corny, remember this is for VARIETY.] The disk featured a great song and a wonderful voice. It was by Al Jolson. A few weeks ago I played the same record on my midnight madhouse and had more mail and comment on it than any of today's number one plug tunes.

And therein lies my only gripe with current records; too few are built to last. Once in a while, out of 30 or 40 released every week, one will sneak in that shows originality, showmanship and personality. Too many bands and vocalists hew to a well-worn commercial rut that grows more monotonous with every release.

However, I'd like to talk some about bands and vocalists that have made my life as a disk-jockey very pleasant. Buddy Clark's records are tops here. Bing Crosby is as strong as ever, and probably could run on the Republican ticket and still become mayor. Dick Haymes doesn't do too badly as shown by his record-breaking engagement at the RKO-Boston theatre last fall. The theatre brought live shows back last week after six weeks of "B" pictures, scraping gum off the floors and empty seats. And they couldn't have opened with a stronger, better guy—Perry Como. With him was Lloyd Shaeffer and Marion Hutton, who also ran a diner backstage.

As for bands, there is no doubt that in this area Vaughn Monroe is king. His records are big, his one-nighters jammed, and he holds the current band record at the RKO. Monroe started here in New England, and both Ziggy Talent and Frank Fontaine, with the band, are local guys.

Stan Kenton, too, has a big following in this neck of the woods. While some name bands did pretty sadly at the b. o. here last winter, Kenton really pulled them in.

Probably the most popular trio in this section from what I can gather from requests is King Cole's. His records get a big play on radio and in disk boxes. The Three Suns are also favorites, their last Victor release of "Peg of My Heart" along with "Across the Alley From the Alamo" on my "most requested" list. A group fast catching on in these parts because of some recent waxings is the Dardanelle Trio. Dardanelle sings fine, plays piano well and keeps the group in very listenable shape. Another gent who does very well here, both on records and personal appearances is Milt Herth.

Right now there are more dance halls and ballrooms in action than at any period in Boston history and competition is rough. One of the oldest and most successfully run is the Totem Pole, about 18 miles out of the city and without a doubt one of the country's prettiest dance spots. Then there's Nuttings on the Charles, with Jack Edwards, the Meadow's, with Larry Green, Victor's piano-playing maestro, and many others.

Looking over the disk jockey situation we find that Boston doesn't have as many as most cities of it's size. I try to play all kinds of music, and find that Boston listeners are easy to please with plug tunes, light classics, and jazz all getting a good spin.

Some folks seem amazed that we have anything going on at midnight in Boston. We really live here at midnight. As a matter of fact, you don't find guys sleeping on benches in the Boston Common any more. They come up to our studio where they can listen to celebrities, music, and listen to me arguing with the engineer. All in all we have a very happy hour at midnight and I'd like to take this opportunity to express my sincere appreciation to all of you folks who've spent time with me on the air and really are responsible for whatever success I have seen.

Inside Orchestras—Music

Columbia Records is experimenting with a new type of album in marketing its Andre Kostelanetz version of Ferde Grofe's "Mississippi Suite." Instead of the usual book-style album containing envelopes into which the records are inserted, Columbia is trying out one that opens the same way but in which the recordings are enclosed in a different manner. They lie flat on a spindle projecting upward from the bottom cover and a buyer simply lifts them out together and places all on a machine in one motion, instead of rassling them out of envelopes. It's claimed that the new album is narrower, allowing for more shelf room, that there's less breakage, etc. Kostelanetz disks are 12-inch.

Another possible hit tune discovered by the public in a film score, as this year's top-selling "Mam'selle" was, maybe in the offing in another 20th-Fox film. Song is "Street Scene," which serves as the theme music for "Kiss of Death."

According to 20th, more requests for information on the title of the song have been received than were received on "Mam'selle." "Scene" is an oldie cleffed by Alfred Newman, 20th's top scorer, and rights are controlled by Robbins Music. "Mam'selle," written by director Edmund Goulding, was picked up by the public after being introduced in 20th's "Razor's Edge."

Members of the two American Federation of Musicians locals in Los Angeles (47, White; 767, Negro) had a field day Labor Day when a total of 856 were hired to work in downtown parade sponsored by AFL and CIO. Total of 8 Negro and 25 white bands trudged, each paid for by some union. Scale set was $13 per sideman and $19.50 per leader for the march. Local 47 delved into its treasury and underwrote a 66-piece crew as its contribution to the turnout; Local 767 tossed in a 30-piecer to plug its participation.

When the Three Suns broadcast from a N. Y. hotel dining room, management puts a screen around them so patrons won't have to pay the 20% entertainment tax. But when Dardenelle, femme pianist at the Hickory House, goes on the air for 10 minutes three midnights a week over WNBC, it isn't easy to screen her from patrons—she's on a raised platform inside a circular bar. But the HH proprietors have figured out a different dodge. The cash registers are taped while Dardenelle is broadcasting, and the house absorbs the 20% tax on all coin taken in during the 10-minute period.

Being released simultaneously with Enterprise film, "Body and Soul," are 14 newly-disked versions of the Johnny Green-Eddie Heyman song of same title. This brings to total of 41 the different platters of tune currently available. RCA-Victor has nine different "Soul" versions on the loose, Columbia eight, and Decca six. Enterprise publicists are on a self-steered campaign to prod the nation's disk jocks into spinning versions of the song (which also is reprised in the pic), hoping thereby to stimulate b.o. for the film.

Hooper on the start of Tommy Dorsey's transcribed show on WMCA, New York, Monday (8) morning (10-11 a.m.) must have been hefty among band and music tradesmen. Few seemed to have missed bending an ear to the maestro's debut as a radio personality despite the comparatively early hour for some.

BANDS' TOUGH WINTER SLEDDING

Pubs, Writers Irked in Continued SPA, MPPA Contract Stalemate

Representatives of the Songwriters Protective Assn. and the Music Publishers Protective Assn. met again last Thursday (4) in New York on the task of ironing out a new contract for use between songwriters and publishers and the meeting again made only slight headway toward a new deal. As a result, publisher-members involved in the meetings, and some of the writers, are getting slightly impatient with the long delays in putting the terms of a new deal on paper.

Reason for the impatience is that since Jan. 1 last all contracts signed for the publication of tunes carry retroactive clauses demanding that the writers receive the advantage of any improved terms agreed upon in a new deal as far back as the expiration of the old contract. That went out Jan. 1 and has been temporarily renewed monthly ever since while the new-pact meetings went on. Actually, the pubs and writers have been conducting periodic conferences on a new deal since last October and claim to have made unimportant headway in all that time.

John Schulman, attorney for the SPA, leaves for Europe and a UNESCO meet this week and won't be back for three weeks. This may delay the confabs further, although meetings may be held without him on subjects not requiring legal advice.

Cap, Victor Nix Retail Price Boost

Capitol Records and RCA-Victor, who the trade expected to eventually follow Columbia Records' retail price boost last week from 60c. to 75c, assert they will not do so. Cap, for example, sent out letters last week to all concerned flatly stating that it intends to "hold to the price line." Victor's feelings are identical.

This situation is a complete twist on the last price increase. Then, it was Victor which moved from 50c. to 60c, Capitol which followed and Columbia which heralded its holding to the 50c level. A few months later, Columbia boosted to the 60c level and last week took the lead among Victor, Cap and itself to go to 75c.

Decca, incidentally, has been at 75c for most of its artists since last December, and as high as $1 for records on which top names are coupled. Decca jumped the tab to 75c gradually and quietly although as far back as last October, VARIETY had pointed out that the company's top names would all be selling for 75c before the year was out. Decca also has a 50c. line (Blue label) carrying secondary artists and reissues.

When dealers in various parts of the east got just a slight sniff a week ago Saturday (30) of Columbia's intentions to announce a price boost as of the following Monday, many grabbed as many disks as they could from distribs to take advantage of buying at the old wholesale price and selling at the new retail level.

Coin Crimps Switchover To Name Bands For Bergere Room, N.Y.

Folies Bergere room in the Edison hotel, New York, will not go into a name band policy this fall, as was first intended. It's claimed that too much coin would have been involved in the redecorating of the room, plus which the top names, which the hotel sought for the spot, proved to be too expensive.

Accordingly, the hotel will go along with the band policy in its Green Room, a much smaller niche. George Town's orchestra is current, but who will follow later this month is still undecided. If the Folies Bergere had been opened as a band room, the Green Room would have used small cocktail combos.

Mpls. Music Lovers Find A Way to Beat the Jukes

Minneapolis, Sept. 9.

Minneapolitans have been playing the dime slot of jukeboxes with 7½c. street car tokens, as result of which Fred Gates, who operates a number of the boxes throughout the Twin Cities, accumulated some 5,000 of them in a year's period. So Gates held a bargain sale of the tokens—14 for $1—at his loop music store, a huge window sign announcing the sale.

Newspapers gave the bargain sale front page notice and there was a quick sellout of the tokens after the stories appeared.

BMI's Unique Rap Vs. Copa, L. & E. On Infringement

Broadcast Music Inc. last week filed suits in N. Y. federal court against two New York night clubs for infringement upon copyrighted BMI songs, and one of the cases presents a unique twist. One suit is against the Copacabana, which has consistently refused to take out a license to publicly perform BMI tunes and it is being sued for allowing "I Don't Know Enough About You" and "Coffee Song" to be used by its orchestra.

"Coffee Song," ironically enough, stems from a Copacabana revue. Tune, written by Bob Hilliard and Dick Miles is published by Evans' Valiant Music, a BMI affiliate. It puts the Copa in the position of having violated copyright laws by performing a tune around which an entire production number of its floor show had been built. Apparently, the writers of the song had reserved all rights beyond the Copa's use of it in the floor show and Valiant's marketing of it, since that firm is a BMI affiliate, put the Copa in jeopardy with BMI.

Other club being sued is Leon & Eddie's, which allegedly performed eight BMI tunes without license late last year and early this year. BMI seeks the usual $250 for each violation.

MCA Cited as Losing Canada's Cardy Hotel Chain to Mae Johnson

Montreal, Sept. 6.

Music Corp. of America will definitely be ousted from the Mount Royal Hotel's Normandic Roof nitery, and, it's thought, from the rest of the Cardy hotel chain, Sept. 27, when bandleaders Buddy Clarke and Ernie Aldi will depart after a two-year tenure. MCA was already on the way out as agents for the Roof's shows some months ago when its former employee, Mac Johnson, quit and began booking the Roof's acts on her own, with offices in the hotel. But as far as the two band leaders, both under contract to MCA, were concerned, they weren't disturbed. Mount Royal's music commissions alone are said to total $10,000 a year.

Clarke and Aldi were both notified last week that their run would end Sept. 27, the hotel giving out as its reason for the move the statement that "after a two-year stay we feel a change would be satisfactory." Neil Golden, from Hamilton, Ont., will succeed Clarke. He was, three years ago, relief leader at the Roof and was booked back at the Mount Royal by Miss Johnson.

Irving Massey has taken over representation of the new Dennis Day music firm—Patmar Music—in New York. Jack Perrin will rep on the Coast. Massey had been with Stevens Music, Perrin with General.

BACK TO 1939 'BUYER'S MART'

By BERNIE WOODS

The band business is rapidly approaching the condition that prevailed in 1939, when so many outfits were looking for work that a "buyer's market" prevailed, to the detriment of both bands and agencies. With the closing of so many summer locations and one-nighters for the season, the number of bands that are at the moment facing a rather bleak winter season or breakup is extensive. And that includes virtually all the secondary names. The top names, as usual, won't be touched because the demand for them is as heavy as ever.

That the so-called "buyer's market" is here again, or coming fast is evidenced by the number of orchestras offered for a comparatively minor New York job. There's been at least 10 or 12 proffered for the one spot. And the situation can go as far as it did seven or eight years ago, when leaders and managers and agents offered spot owners so many inducements that some leaders were barely scratching a living and the majority were losing money weekly. And that was in the good old days when financiers, attracted by the coin being made by successful leaders, were obtainable on almost every corner. There's none around today.

In many cases, agents are not too bothered by the developing situation and they may be right. They feel that at the moment there are far too many bands in existence, many led by men who shouldn't be waving a baton. They feel that what is happening will kill off a lot of the "deadwood" that isn't easy to move even at good times and the business will be in a better condition thereafter.

That the fall and winter was likely to produce tough times for secondary and minor name bands was indicated before the past summer was half over. Prices for such combos (and many of the better ones) tumbled sharply in the one-nighter and summer location field. Some outfits which had been getting as high as $2,000 and $2,500 guarantees during the war were being sold for as low as $850 and $1,000, against percentages. That's quite a drop and about as low as they could go in view of the fact that the cost of living for musicians on the road was going up steadily while their salaries were going down commensurately with lowering band prices.

Bookers say, and it's easy to believe, that it costs the average musician at least $60 a week for only room and eats while on one-nighters, without incidentals. At $100 or $125 salary, that doesn't leave much in the event the tooter has a family to support.

One-night biz, incidentally, over Labor Day was not extraordinary. It was much better the past weekend. All in all, however, the summer spots did well enough over the season to promise their return next year. But that's not going to help the lower-level band through the months immediately ahead.

Dizzy Gillespie Sets Scandinavian Tour; 4 Wks. at 6½G Per

Dizzy Gillespie becomes one of the few U.S. maestroes who since the end of the war have taken their orchestras overseas to show off this country's latest music styles. Gillespie leaves New York Oct. 30 for a four-week run of dates in Scandinavian countries. He's getting $6,500 weekly, plus all expenses for 17 people.

Gillespie's overseas bid is probably due to the stir he has made in U.S. jazz circles during the past two years or so with his so-called "rebop" style of trumpeting. When this was at its height a year ago there was much ado among the proponents and exponents of the curiously tagged style.

Gillespie, incidentally, is the subject of a color spread in Esquire magazine out this week (15).

ASCAP Canadian Div. Held Down In Bid for Per-Set Boost in Rates

The Canadian division of the American Society of Composers, Authors and Publishers—Composers, Authors and Publishers Assn. of Canada, Ltd.—was slapped down slightly last week in its drawn-out try to secure a heavy per-set boost in rates for its music. CAPAC, which had been seeking a jump from three cents per set to 21c per from the Canadian Government, was allowed only a boost to seven cents per by the Canadian Copyright Appeals Board, chairmanned by J. T. Thorson, Chief Justice of the Exchequer Court.

CAPAC has been fighting for some time to have its revenue rate from the government-owned stations boosted. In July, the case went to arbitration and the Appeals Board has been sitting on its decision ever since, finally turning it out last week. Boost to seven cents per set income from government coffers matches a previous boost CAPAC had gotten from the owners of independent stations.

Originally, since 1939 until 1946, CAPAC had been drawing a total of eight cents per set—five from the independents and three from the government. Then the former voluntarily offered a boost to seven cents and thereafter CAPAC went after the government stations, asking an increase to 21c. This bid was rejected by the government and the case went to arbitration.

In granting the boost last week to seven cents per set, the government was placed on the same basis as the independents and CAPAC is now drawing an overall 14c per set from Canadian's home listening posts for its music.

Broadcast Music, Ltd., the Canadian counterpart of the U. S.'s BMI, incidentally, is drawing three cents per set music revenue. Originally, it was one cent. BMI's agreement with Canadian radio, however, doesn't include the rights to music in the Peer-International catalog, which includes Mexican material, no South American rights and no rights to Italian music in the Ricordi, Milan, catalog.

Mercury, Maestro Amons Glower Over Disk Pact

Chicago, Sept. 9.

Gene Amons, sax leader of a five-piece combo, is at odds with Mercury Records over contract stipulations. He is approaching other diskmakers for cutting dates, but Mercury threatens legal action if he records elsewhere.

Mercury contends that Amons must first fulfill a pact he signed May 29 of this year, which calls for four sides and options for six months, and that Amons can't move elsewhere until Nov. 31. The saxer is fairly hot property just now, since his Mercury recording of "Red Top" seems to be moving fast in race areas.

Bill Richards Quits CRI; May Go With Bourne

Hollywood, Sept. 9.

Bill Richards, head of Columbia Records Coast branch until last week when Joe Higgins, vet from the New York headquarters, arrived to take over, quit the firm over the weekend. Richards, who had been with Columbia 11 years, had been expected by music men here to blast the situation that he felt left him no alternative to quit, but he hopped off for N. Y. immediately after resigning without uttering a word.

Originally, it was the intention of CRI's executives to talk Richards into staying with the local branch to work with Higgins. Richards apparently couldn't see that angle and bowed out.

Richards' biz in the east wasn't definitely ascertained before he pulled stakes, but it's rumored here he has been talking with Saul Bornstein and has made a deal to go to work for that firm. Not as a contact man, but in a general manager capacity. Since Jerry Johnson left Bourne a couple months ago to go to the Peer interests, Bornstein has been delaying selection of a successor on the grounds that he was seeking someone who could take over the operation of his entire publishing business and leave him free to take it easier.

Masters Acquires Rights To 'Tubby' Masters, But Authenticity Questioned

A. Edward Masters, music and band business attorney, and at one time a band financier, has bought the right to "Tubby: The Tuba" from the trustee assigned by the court to liquidate the defunct Cosmo's assets. Masters is said to have paid $5,200 for the rights to the George Kleinsinger-Paul Tripp story, and his purchase of it is for the purpose of resale. He's asking $8,000 for it on the turnover.

Meanwhile, there is in some quarters doubt as to the authenticity of the rights Masters bought. There had been a lien on the "Tubby" rights due to the fact that Cosmo, before it died, had borrowed $5,000 against the Masters. However, it's figured that the trustee knew what he was doing when he sold the rights to Masters.

Another angle to the "Tubby" saga, beside the fact that the writers of it recently sold it to Decca, who assigned Danny Kaye to make a single 12-inch double-faced disking of it, which is now on the market, is that there are many bootleg copies of the item in circulation. Somebody, somewhere got hold of the original masters or copies of them has been turning out their own diskings.

ASCAP Action Up to Tom Clark

Whether the Government will push its anti-trust action against the American Society of Composers, Authors & Publishers or reach an early settlement is now up to U. S. Attorney General Tom Clark and John Sonnett, chief of the anti-trust division. Consent decree, prepped by ASCAP's attorneys, has the approval of Government attorneys immediately in charge of the action who've forwarded it to their chiefs for a final say.

Decree was delivered to the Dept. of Justice last week. It removes much of the basis of the complaint by wiping out exclusivity features of current ASCAP dealings internationally.

Decision by Clark and Sonnett is expected some time during the week, it's understood.

British Musicians Will Try to Bar Vienna Symph From London

London, Sept. 6.

National Executive Committee of the British Musicians Union, representing some 22,000 members, has issued a statement expressing alarm and indignation on the issue of labor permits to the Vienna Philharmonic Orchestra enabling it to come here and work at Covent Garden Opera House as accomp to the Vienna State Opera Co., soon to visit.

Committee states: "We intend to use our fullest powers to prevent this dilution of the British musicians' interest—that all performances in British orchestral pits shall continue to be the sole and inviolate right of British musicians."

Band Reviews

VAUGHN MONROE ORCH (16)
With Moon Maids (4), Ziggy Talent, Frank Fontaine
Meadows, Framingham, Mass.

In recent years bandleaders who hit the b.o. jackpot when it was really worthwhile (before taxes, let's say) developed a follow-the-leader penchant for investing coin in ventures allied with the band business. Some went into music publishing, some went into backing other leaders, others invested in ballrooms, niteries, such as did Horace Heidt, Tommy Dorsey, Shep Fields. This spot is Vaughn Monroe's sideline and a pretty one it is, too.

Monroe is a third partner in the Meadows and every so often he bolsters the annual take with the lure of his own band, which originated in this area. And of all the maestro-owned spots this writer has seen, Monroe's takes the cake. Set several hundred feet back from the main highway between Worcester and Boston, and about evenly situated between them (20 miles to Boston, 18 to Worcester and an overall 3,000,000 population) this spot is a perfect picture post-card. Painted barn-red and white outside, beautifully landscaped and lighted by floods, the building, though only a year old, is antique-like in appearance.

Within, however, an entirely unexpected semi-modern view comes up. Knotty pine is used throughout the interior and though it's obviously new, a certain rustic feeling is retained. Main room, which seats approximately 850, is built in three tiers starting with a sunken dance floor and moving on to two table levels. There is a bar room just off the entrance and a cocktail room beyond, both of which increase the spot's capacity to about 1,100.

In addition to providing good food and name music (when Monroe is here), the spot uses other stunts to build trade. One is most unusual—a group of pony carts. It seems the spot is open for lunch daily and stove-weary housewives can bring the kids to be entertained all afternoon in rotation on the cart-path which winds around the overall 30 acres of land the spot is set on, while mom and pop enjoy themselves. This fits in, too, with catering to bridge clubs, which come for lunch and play until the cows come home (no Monroe, though). Another neat touch is two large pools between the building and the road, which are used for free ice-skating in the winter and when blade-cutting gets too rugged there's always the cocktail bar nearby—with a big fire place for that homey atmosphere.

Monroe's combo does business in this setting and when he's away Larry Green (RCA-Victor pianist) takes over and is said to be handy enough at the b.o. himself. Monroe's combo, fresh from a long one-night tour, didn't come in for too much attention since first-timers at the spot get a complete Cook's tour, but it sounded business-like enough. Monroe, however, is still the main gimmick in the band, backed up by Frank Fontaine's fine talent for mimicry. Ziggy Talent's novelties, and the Moon Maids which, if they aren't always solid on the ears, are solid in the eyes. *Wood.*

MEADOWBROOK
Mel Torme, Ray McKinley Orch. (16) with Lynn Warren, Jack Norman, Walter Gross
Cedar Grove, N. J.

This is the second of a series of bills Frank Dailey has or will book to alternate with top name bands at his Meadowbrook. Perry Como, Sam Donahue's orchestra, Marion Hutton and two acts comprised the first, which launched the spot's fall and winter season with a bang, and the current lineup, in for two stanzas, is made up of Mel Torme, Ray McKinley's orchestra and a Latin dance act.

Not since the meteoric rise of Frank Sinatra some years back has there been so much controversy over a singer as there has been in the past year or so over Mel Torme. This youngster, who'll be all of 22 this week and who is essentially a musician rather than a crooner, has been dubbed the "velvet fog" and is exhibiting the same wild hold on femme teenagers and is running into the same male razzing that characterized Sinatra's early days. And it's all on the basis of a comparatively few recordings, fewer of which reached high sales marks (due, principally, to Musicraft label's production difficulties).

High recording sales or no—make no mistake about it, Torme represents fine talent. The guy has a voice that's just ordinary in normal tones, but he does tricks with it and, despite the fact that he's still not a polished performer—he makes too many mistakes in many ways—he sells his stuff smartly and makes you like what he sells. What seems to be his forte, is a good-looking youthful appearance, combined with a confident, breezy manner. That's about all anyone could put a finger on—that plus an almost whispering style of delivering ballads and out Sina-

(Continued on page 50)

GEORGE PINCUS
SUGGESTS FOR YOUR PROGRAM
ON THE SUNNY SIDE OF THE STREET
Music by . . .
JIMMY McHUGH
SHAPIRO-BERNSTEIN

Spike Jones At $3.60 in Legiter

By TED FRIEND

Obviously slanted to appeal to the vaude-minded ticket buyer and drawing heavily on the stageshow technique of specialty entertainment grouped around a musical aggregation, the "Musical Depreciation Revue," under the blustering baton of Spike Jones, manages in spite of several dull lapses and some poor routining to justify a good part of the $3.60 top for the 116 minutes of musical mayhem now ensconced at the Curran Theatre.

Divided into two "acts" of approximately 30 unrelated specialties, with the "City Slickers Band" acting as the integrating factor, the hellzapoppinish brigade interlards much corn, a lot of slick orchestral hubbub and considerable good variety artistry, to give the seat buyers hilarity. Barring the drag of the tempo effected by the acrobatic dancing of Bettyjo and the birdcall artistry of Purv Pullen, both of whom are more boffo under other setups, the so-called "Revue" is adequate if brassy entertainment. If properly tightened up and helped along with another specialty or two to provide diversity, it should do all right for itself in most show spots.

Musical Depreciation Revue

San Francisco, Sept. 5.

Spike Jones production of revue in two acts, at Curran, San Francisco, Sept. 5, '47; at $3.60 top.
Cast: Spike Jones and orch, Doodles Weaver, Bill King, Purv Pullen, Fred Morgan, George Rock, Earl Bennett, Bettyjo Houston, Gardner Twins, Helen Gayco, Dick Gardner, Aileen Carlyle.

High spots of the evening are definitely the works of Carl Bennett and Doodles Weaver, the former a deft handler of hoke copy of the Chaplinish type, and the latter who gallops through a series of blithering items, most of them plenty funny.

Another who gleans kudos galore is George Rock, trumpet player, who whams with his lip work and comedy songstuff. For eye value there are Helen Grayco, singer, and the Gardner Twins who, though badly costumed, add zest to the scenery. On the whole, the show lacks femme appeal.

The production will have to give greater attention to pacing, with much verve added to the first act and the finale flashed up, before it is ready for big time. Current price level also seems on the higher side for the contents provided, though a large middle bracket audience should be available when the performance is vitamined to better tempo. Spike Jones, as m.c. and all-round performer, turns in an excellent night's work, as do the others in his band.

Novelty cartoon curtain by Milt Gross is an easy on the eyes opener to show. *Ted.*

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Skinnay Ennis	Astor Roof (850; $1-$1.25)	4	3,300	12,775
Jack Fina	Waldorf (400; $2)	5	2,650	17,150
Skitch Henderson	Pennsylvania (500; $1-$1.50)	11	1,675	18,375
Jerry Wald*	New Yorker (400; $1-$1.50)	6	1,125	7,600
Johnny Pineapple	Lexington (300; $1-$1.50)	43	925	39,725
Orrin Tucker	Roosevelt (400; $1-$1.50)	1	1,300	2,450

**Ice Revue at New Yorker. —Ginny Simms at Waldorf*

Chicago

Del Courtney (Marine Room, Edgewater Beach; 1,100; $1.50-$2.50 min.). Getting first break weatherwise in over two months, Courtney jumped to 13,600.

Freddie Nagel (Empire Room, Palmer; 550; $3.50 min.; $1.00-$1.50 Cover). Another step up, nifty 3,800. Liberace the draw.

Benny Strong (Boulevard Room, Stevens; 650; $3.50 min.; $1.00 Cover). Over 3,000 florists convening at hotel-frequented room, raising total to 3,600.

Charlie Ventura (College Inn, Sherman; 900; $2.00-$3.50 min.). Shaye Cogan in first Chi date replaced Clark Dennis Wednesday (4). Nice sledding with 4,500.

Los Angeles

Eddy Howard (Ambassador; 900; $1-$1.50). Fine 2,300 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Fairish 1,900 tabs.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 540; $3.50 min.). Carmen Miranda still sizzling with 6,100.

Henry King (Aragon; 90c-$1.15 adm.). Making up for slow month with peppy 15,600.

Ray Pearl (Blackhawk; 500; $2.50 min.). Band exited Sunday (7). Sherman Hayes opened yesterday (Tuesday). Pearl pulled hefty 3,000.

Teddy Phillips (Trianon; 90c-$1.15 adm.). Phillips out Sunday (7), after heavy 15,900. Johnny Long in yesterday (Tuesday).

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Buddy Lester's opening Friday (5) following Ben Blue, boosted covers to 4,700.

(Los Angeles)

Lawrence Welk (Aragon, B, Ocean Park, 2d wk.). Smashing 13,000 admissions, on heels of terrific opening stanza. Best biz ballroom has done in years.

Frankie Masters (Casino Gardens, B, Ocean Park, 2d wk.). Wavered around 4,500 customers.

Jimmy Dorsey (Palladium, B, Hollywood, 1st wk.). Initial frame started sluggishly, built slightly and wound with around 10,000 customers, okay.

Barclay Allen, Another Martin 'Alumnus,' Eyeing Band; Signs MCA Pact

Freddy Martin, whose band fathered the new ones now being maestroed by Jack Fina and Murray Arnold, each of whom came to attention via their piano chores for Martin, is due eventually to supply the band biz with another embryo leader. Music Corp. of America last week signed Barclay Allen, Martin's current pianist, to an "if and when" management contract.

Allen, who joined Martin last winter after Arnold cut out suddenly to form his own band (which Martin did not like), has been getting more attention than either Fina or Arnold did while they were with Martin, due principally to the fact that Martin worked eastern theatres this year for the first time. And since MCA was beaten to the punch by the new Mus-Art agency in so far as Arnold was concerned, it wasn't taking any chances with Allen. Hence the contract for future representation.

SONORA, VOGUE LATEST INDIES ON FOX CARPET

Harry Fox, collection agent for music publishers regarding recording royalty collections, is still moving against indie disk firms for back royalties. He turned a case against Sonora Records over to Chicago attorneys last week with instructions to begin action against the firm in that city, it's home base.

Fox made his move against Sonora on the basis of the fact that the company refused to allow a complete audit of its books by an auditing firm that has been working for him on other companies. Sonora did open its books to the accountants in N. Y., but Fox feels the check was incomplete in certain aspects. He also claims the company is overdue with its statement, which should have been in Aug. 15. Sonora, on the other hand, claims he gave it a month's grace, which Fox denies.

Fox also has attorneys checking into the Vogue company, Detroit, which owes publishers approximately $9,000. This indie, a subsidiary of Sav-Way Industries, is partially involved in a bankruptcy. An involuntary petition was filed against the parent firm last July by someone not connected with the music industry and if the bankruptcy goes through Vogue will be involved since it is part of the overall set up.

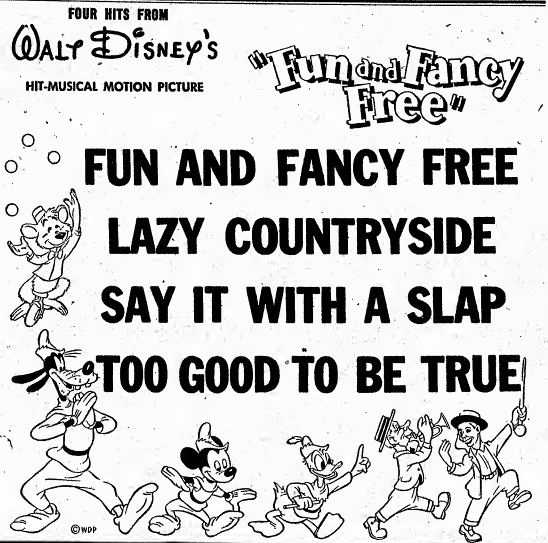
The Andrews Sisters
are doing their
CHRISTMAS DREAMING
A LITTLE EARLY THIS YEAR
HOW ABOUT YOU?

SKITCH HENDERSON'S
Sensational Instrumental Recording
(Cap. 441)
DANCING WITH A DEB
•
IF IT'S TRUE
Johnny Desmond-Page Cavanaugh Trio
(Victor 20-2312)
BLUE
(and Broken Hearted)
Bing Crosby (Decca 24114)
MILLS MUSIC, INC.
1619 Broadway New York 19

STANDOUT TUNES
THE BACHELOR AND THE BOBBY SOXER
from
"One of the happiest pictures ever."—N. Y. Mirror.
Orch. by Will Hudson
PAULL-PIONEER MUSIC CORP.
1657 Broadway New York 19 N. Y.

REPRINTED FROM
NEW YORK DAILY NEWS
September 7, 1947

Best Sellers
PEG O' MY HEART (CLARK, COLUMBIA).
That's My Desire (Laine, Mercury).
When You Were Sweet 16 (Como, Victor).
I Wonder, I Wonder, I Wonder (Armstrong, Victor).
Feudin' 'n' Fightin' (Shay, Columbia).
Tallahassee (Crosby, Decca).
By DOUGLAS WATT


FOUR HITS FROM
WALT DISNEY'S
HIT-MUSICAL MOTION PICTURE
"Fun and Fancy Free"
FUN AND FANCY FREE
LAZY COUNTRYSIDE
SAY IT WITH A SLAP
TOO GOOD TO BE TRUE
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1619 Broadway
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TOMMY VALANDO
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New York - MAC KOOPER, VIC PELLE ED McCASKEY Chicago BENNY MILLER Hollywood - DAVE BERNIE Boston JACK FAY

Songs With Largest Radio Audiences

The top 32 songs of the week, based on the copyrighted Audiene Coverage Index Survey of Popular Music Broadcast over Radio Networks Published by the Office of Research, Inc., Dr. John G. Peatman Director.

Survey Week of August 29-Sept. 4, 1947

Ain'tcha Ever Comin' Back	Sinatra
All My Love	Harms
All Of Me	Bourne
Almost Like Being In Love—*"Brigadoon"	Fox
An Apple Blossom Wedding	Shapiro-B
As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
As Years Go By	Miller
Ask Anyone Who Knows	Witmark
Cecilia	ABC
Come To the Mardi Gras	Southern
Don't Tell Me—†"Hucksters"	Robbins
Echo Said "No"	Lombardo
Feudin' and Fightin'—†"Sons O' Guns"	Chappell
I Want To Be Loved	Melrose
I Wish I Didn't Love You So—†"Perils of Pauline"	Paramount
I Wonder I Wonder I Wonder	Robbins
I Wonder Who's Kissing Her Now—†"I Wonder Now"	E. B. Marks
Je Vous Aime—†"Copacabana"	Crawford
Just An Old Love of Mine	C-P
Kate	Berlin
Lady From 29 Palms	Martin
On The Avenue	Leeds
On The Old Spanish Trail	Peter Maurice
Peg O' My Heart	Robbins
Tallahassee—†"Variety Girl"	Famous
That's My Desire	Mills
There'll Be Some Changes Made	E. B. Marks
Tomorrow	Morris
When You Were Sweet Sixteen	Shapiro-B
Whiffenpoof Song	Miller-S
You Do—†"Mother Wore Tights"	BVC
You're Not So Easy to Forget	Feist

The remaining 18 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc. Dr. John G. Peatman, Director.

Castanets and Lace	Republic
Chi-Baba	Oxford
Deep Valley—†"Deep Valley"	Remick
Every So Often	Warren
For Once In Your Life	Dreyer
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
I Have But One Heart	Barton
Ivy—†"Ivy"	Burke-VH
Just Plain Love	Morris
Kokomo, Ind.—†"Mother Wore Tights"	BVC
The Man Who Paints The Rainbow In The Sky	Mutual
My Future Just Passed	Beverly
Oh My Achin' Heart	Mood Music
Old Devil Moon—*"Finian's Rainbow"	Crawford
Red Silk Stockings And Green Perfume	Morris
Story of Sorrento	Pemora
There's That Lonely Feeling Again	Mellen
What Are You Doing New Year's Eve	Famous

† Filmusical *• Legit Musical*

(Copyright Office of Research, Inc., New York)

10 Best Sheet Sellers

(*Week Ending, Sept. 6*)

Who's Kissing Her	Marks
Peg O' My Heart	Robbins
Wish I Didn't Love You	Param't
That's My Desire	Mills
Sweet 16	Shapiro-B
Apple Blossom Wedding	S-B
Feudin' & Fightin'	Chappell
Near You	Supreme
Lady 29 Palms	Martin
I Have But One Heart	Barton

Second 10

Tallahassee	Famous
Ask Anyone Who Knows	Witm'k
Whiffenpoof	Miller-Schirmer
I Wonder, I Wonder	Robbins
Almost Like Being Love	Fox
Doing New Year's Eve	Famous
Aintcha EverComin'Back	Sinatra
On the Avenue	Leeds
Smoke, Smoke, Smoke	General
Kate	Berlin

J. Dorsey, King Cole Okay in Slow Salt Lake

Salt Lake City, Sept. 9.

King Cole Trio racked up a solid week, ending Saturday (6), at Jerry Jones' Rainbow Randevu. Trio followed Jimmy Dorsey orchestra, which had a great b.o. one-nighter the week before. Dorsey beat the general Labor Day exodus, and went into his percentage. This was a sharp contrast to a n.s.g. two-nighter by Alvino Rey the two preceding nights.

Biz at the Randevu and the Coconut Grove is expected to get a hypo from the Labor Day closing of two resort spots, Lagoon, and Saltair. Summer b.o. at the Randevu was strong only when name bands hit town, with a sharp fall off inbetween. Grove was slow, with only fair response to names.

Music Notes

Larry Shayne, prof. mgr. of Beverly Music, in Hollywood confabbing with Dick Haymes, chief stockholder in firm ...Frankie Carle and Doris Day etched four faces apiece for Columbia last week on Coast....Bobby Sherwood, who disbanded his orchestra several months ago, now singling on Capitol Records as vocalist and trumpeter, with Frank DeVol aggregation backing him. First sides were slashed over weekend, under new setup... Barton Music has peddled the Terry Shand-By Dunham ditty, "Lazy Stream," to Eagle-Lion for insertion in upcoming "Northwest Stampede"....Kay Starr signed by Capitol diskery... Johnny Clark and Drugstore Cowboys cutting four faces for Whimsy Records, Hollywood oddlabel... Dick Haymes disked pair for Decca over weekend ...Russ Morgan tracked 10 tunes for World Transcriptions.. Jose Iturbi concerted in Panama City last night (9).. Larry Raine cutting for United Artist label on Coast, backed by Bill Millner band....Xavier Cugat crew signatured for another Hollywood Bowl concert Sept. 20.. Chuy Reyes rhumband recording for Capitol tomorrow (11)....Eddy Howard sliced four more sides for Majestic Sunday (7). ..Tony Martin piped a new pair for RCA-Victor late last week on Coast ...Jack McLean orch slashed four faces for Coast Records in Hollywood last week and started one-night trek to Chicago, where band opens six-week stand in O'Henry ballroom Sept. 24 ...Frankie Carle sessioned again last week for Lang-Worth Transcriptions....Eddie Janis, BMI's Hollywood film studio contact, back at post after whirl to N. Y. to huddle with Carl Haverlin.

Arthur Piantadosi, formerly with Music Publishers Holding, has joined Broadway Music as its Coast rep ..Bob Schermen, one-time recording master for Coast Atlas Records, joined King Records in similar capacity .. Trumpeter-vocalist Bill Dillard inked waxing pact with Mary Howard label.

Henderson Sets Own Crew For His Salt Lake Nitery

Hollywood, Sept. 9.

Horace Henderson, vet pianist-arranger, has taken over The *Dixie*landers, roadhouse near Salt Lake City, and is leading his own crew in site.

The 88er was in Hollywood last week, lining up various jazz names for one-night personals in spot. First set was Benny Carter who flew up Sunday (7) for initial in series of concerts Henderson is tossing in the nitery.

Kenny Sargent orchestra goes into the Prom ballroom, St. Paul, last two weeks in November.

RAY McKINLEY SET FOR NEW YORKER RUN

Ray McKinley's orchestra gets its first shot at a major New York hotel spot later this month when it opens at the New Yorker hotel. McKinley was sold last week by General Artists to replace the current Jerry Wald for an indefinite period, opening Sept. 17. Booking in all probability is based largely on McKinley's recent showing at the Roosevelt hotel, New Orleans. He's now at Frank Dailey's Meadowbrook.

Sammy Kaye is due into the New Yorker in December on a return ticket growing out of his date there last year.

Capitol Builds Roster, Signs 4 More Artists

Hollywood, Sept. 9.

Capitol Records went on an artist-signing spree late last week, inking chirp Kay Starr, conductor-arranger Dave Cavanaugh, oatuner Eddie Kirk and Joe Lutcher's 8-piece sepia combo. Move dispelled talk that waxery was narrowing its performer lineup after dropping Matt Dennis last month, and allowing Martha Tilton to jump to Majestic.

Cavanaugh will be given label billing and will use a combo to back jazz vocalists on Cap roster. Lutcher is younger brother of Nellie Lutcher, song stylist who clicked solidly for plattery within recent months.

From Hollywood!

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Anson's Sardi's Jock Stint Shows Way To Other L. A. Eateries

Hollywood, Sept. 9.

Though on cue from Jack Eigen in New York, KFWB's Bill Anson has started a trend here, it appears, in airing a midnight to two a.m. platter parade, with yokel interviews, from new Sardi's, formerly the Chi-Chi on Hollywood boulevard at Vine.

Spot was dying on its nightside about two months ago when Anson, who originated the notion in Goldblatt's department store, Chicago, some time back, was ushered in as a last resort, now the joint's leaping at night, business being a reported 600% over previous night trade.

And there's the rub, 'cause House of Murphy went for the gimmick with Ben Alexander, Brown Derby is daytiming it with Roy Maypole. Breneman's has a lobster trick half-hour audience participation show, Club Morocco is looking for a guy and so are the Palladium and Mike Lyman's. And local jockey vet, Al Jarvis, reports many inquiries his way.

STAN KENTON'S LARGE COMBO SET FOR FALL

Hollywood, Sept. 9.

Stan Kenton's reorganized orchestra, which goes into rehearsal here next week (15) in preparation for its start east early in October, will be just as big as it ever was despite the current trend toward smaller combos. Kenton will use 20 musicians, in addition to singers, managers, secretaries, publicity men, etc. All told, there will be 30 people on his payroll.

Kenton set his personnel with the exception of one trombone here last week. It includes, Vido Musso, Bob Cooper, Boots Mussulli, George Weidler, Bob Gioga, saxes; Buddy Childers, Chico Alvarez, Ray Wetzel, Ken Hanna, Al Porcino, trumpets; Eddie Bert, Milton Burnhart, Harry Forbes, Bart Varsalona and one other, trombones; and Shelly Manne, drums; Eddie Safranski, bass; Laurinde Almeida, a concert guitarist, and Jack Costanzo, bongoes. June Christy, who gave it a try as a single while Kenton was disbanded this summer, and Ray Wetzel, will handle vocals.

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My Old New Hampshire Home

The Mansion of Aching Hearts

Last Night Was the End of the World

Please Go Way and Let Me Sleep

Just Around the Corner

All Alone

On a Sunday Afternoon

That Old Irish Mother of Mine

Take Me Back to New York Town

When My Baby Smiles at Me

Down Where the Cotton Blossoms Grow

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Down Where the Wurzburger Flows
Goodbye Eliza Jane
Goodbye Boys
Alexander
In the Sweet Bye and Bye
The Cubanola Glide
Under The Yum Yum Tree
All Aboard for Blanket Bay
They Always Pick On Me
Do You Take This Woman for Your Lawful Wife
Don't Take Me Home
I Love My Wife But Oh You Kid
Are You Coming Out Tonight Mary-Ann?
Hannah Won't You Open That Door
On Zee B on Zee Bou on Zee Boulevard
In a Hammock Built for Two
I Want a Doll
Moving Day
Old King Tut
Under the Anheuser Bush
Coax Me
I Remember You
I'd Leave My Happy Home for You
It's a Hundred to One You're in Love
My Lady Hottentot
My Little Coney Isle
Oh You Can't Fool an Old Hoss Fly
Summertime

BALLAD

Where the Morning Glories Twine Around the Door
When the Harvest Days are Over, Jessie Dear
A Little Bunch of Shamrocks
When Kate and I Were Coming Thru the Rye
I Wonder if She's Waiting
Down on the Farm
There's Someone More Lonesome Than You
Watching and Waiting
Where the Sweet Magnolias Bloom
In the Evening by the Moonlight Dear Louise
All Aboard for Dreamland
Cross My Heart and Hope to Die
Down at the Old Minstrel Show
Down on a South Sea Isle
Just as Your Mother Was
When the Harvest Moon is Shining

CHARACTER

The Ragtime Goblin Man
Top O' The Mornin' Bridget McCue
And the Green Grass Grew All Around
On the Old Fall River Line
I'll Lend You Everything I've Got Except My Wife
I Sent My Wife to the Thousand Isles
Knock Wood
Steve I Found It on Your Sleeve
With His Little Cane and Satchel in His Hand
With His Hands in His Pockets
You'll Have to Read the Answer in The Stars
You're a Better Man Than I Am Gunga Din
Can You Tame Wild Wimmen
Gallagher
I Ain't Gonna Weep No More
Oh Oh Miss Phoebe
Mariutch Down at Coney Isle
Jack, How I Envy You
I Want My Rib
Idaho
On the Hoko Moko Isle

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On the Upbeat

New York

Decca Records readying an album called "Decca Records for Children Who Ask Questions" . . . Vaughn Monroe had two forced landings flying his own plane on recent one-nighters . . . Carmen Cavallaro and Tommy Dorscy both ran cocktail parties in N. Y. last week . . . Joe Mooney quartet opened at Warwick hotel last night Tuesday . . . "The Heathertones," femme quartet, join Ray Heatherton's band after he quits Biltmore hotel, N. Y. Sept. 16 . . . Harry Prime shifted from Randy Brooks to vocals with Jack Fina, on Waldorf Roof . . . Nancy Reed to Skitch Henderson band from Hal McIntyre, Betty Norton replacing with latter, at Post Lodge, Larchmont . . . Ella Fitzgerald cutting series of Safety Campaign transcribed jingles for N. Y. cops . . . Sister Rosetta Tharpe hitting high b.o. marks on one-nighters, getting as high as $2,000 guarantee against percentage . . . Herman Schubert opened new "Pan-American" cocktail bar at Pelham Heath Inn . . . King Cole Trio cut disk with Johnny Mercer for Capitol in Hollywood titled "Harmony," from "Variety Girl" film . . . Norman Granz opens new jazz tour with "Jazz At Philharmonic" unit at Academy of Music, Brooklyn, Sept. 24, then Carnegie Hall Sept. 27. Unit includes Bill Harris, Flip Phillips, Howard McGhee, Ray Brown, Hank Jones, Jack Mills and Helen Humes. Illinois Jacquet will guest on both N. Y. dates . . . Tony Pastor doing CBS Treasury shows for two weeks from Click, Philadelphia, opening Sept. 20 . . . Chuck Foster into Blue Moon, Wichita . . . Rocky Carr, to Coast for United Music . . . Johnny Desmond to remain a single, instead of forming band . . . Jerry Wald dropping guitar and french horn from band at New Yorker hotel and adding one trumpet and trombone for theatre and one-night work . . . Anita O'Day into Club Troubador, Sept. 15 with Georgie Auld band.

Hollywood

Harry Owens Hawaiian outfit inked into Aragon ballroom for four stanzas, teeing Sept. 26 . . . Willard Alexander due in Friday (12) . . . Gerald Wilson's combo into Club Alabam, black-and-tannery, for a stretch . . Marcia Whalen new chirp with Les Parker combo. . . . Barbara Nelson, formerly with Boyd Raeburn, formed 17-piece orchestra here, all male save herself. Among sidemen are Red Doris, ex-Kenton tenor; Chuck Peterson, ex-BG trumpet; Dick Shannahan, ex-Barnet drummer; Ollie Wilson, ex-Crosby trombone; Jimmy Salko, ex-Les Brown trumpet. Benny Carter is doing arrangements . . RCA-Victor and Exclusive Records have made pitches to pact Jack McVea combo, which recently split from Black & White waxery. . . . Hal McIntyre nixed two-week bid from Edgewater ballroom, Frisco, because no other location work was available to him on Coast and he didn't want to jump out here from east in October for mere fortnite. . . . Everett McDonald has filled vacant chair in Harry James' trumpet section. Ed Mehelick, James' bass, one-niting for a spell with Tommy Dorsey, but will rejoin James before latter starts stand at Palladium Oct. 7.

Chicago

Chicago, Sept. 9.

Ray Olson joined Sherman Hayes orchestra as vocalist when band opened at the Blackhawk Sept. 9 . . . Mercury Records threw promotion party for Harry Cool's opening at LaMartinique, Tuesday (9) and hired special bus to transport press and town's disk jockies, to far South side spot . . . Henry Busse into Chase hotel, St. Louis, Oct. 10 for two weeks and also inked at Schroeder hotel, Milwaukee, for same period beginning Nov. 18 . . Buddy Shaw orchestra celebrates start of third year at the Latin Quarter as house band next week . . . Deems Taylor, prez of ASCAP here for a couple of days before going west for Coast meet . . . Jimmy Ray's band, which hasn't played this territory in almost two years, is skedded for a Sept. 19 opening at the 400 Club in St. Louis . . . . Olivett Miller, sepia harpist, at the Capitol Lounge here. . . Chi telephone number of the National Assn. of Disk Jockey headquarters is State 3472, and according to tele system here, the numerals spell, "Disc". . . . Gardner Benedict into the Netherlands Plaza, Cincinnati, Sept. 30. . . . After closing the Rainbow Rendezvous, Sept. 19, Frankie Carle begins series of one-nighters until Oct. 10 when he moves into the Chicago theatre for two weeks, followed by Riverside theatre, Milwaukee, and Paramount theatre, Toledo . . . .

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Welk's Champagne Music Bubbling; Booked Into '48

Hollywood, Sept. 9

Lawrence Welk orchestra, which closes month stand at Aragon ballroom Sept. 21, has been booked solidly deep into next year. After pulling stakes here, crew starts trek of 30 one-niters to Chicago. On dates around Far West, Welk has been booked at $1,000 per gig against usual 60%, but from Rapid City, S.D. on into Chi, the Welk happy hunting grounds, the dates are for $1,500.

Nov. 11 the band opens at three month stay at Trianon, Chi, followed by a March 27 return to the Roosevelt hotel, N. Y., where the orchestra will get guarantee and 20% of gross, a better deal than Welk got at the site last spring.

NBC Finally Yields On 'Body and Soul'

NBC, which is harsher than its contemporary networks in banning from the air the lyrics of tunes that seem to its executives in questionable taste, finally lifted last week the 17-year old ban, imposed on the Johnny Green standard, "Body and Soul." One of the outstanding tunes of the past two decades, NBC had barred the lyric ever since the song was born out of the Libby Holman musical, "Three's a Crowd." It was permissible only instrumentally.

Lifting of the "Body and Soul" ban, due the imminence of the UA-Enterprise film using the title and song, points up the bans on other tunes, which music publishers often feel is silly. They recognize the need for censorship, but the nets, NBC in particular, is far too strict in its evaluation of what will harm the public morals. For example, another outstanding tune fenced off from net air is "Love for Sale."

Disk Cleanup at KFWB

Hollywood, Sept. 9.

Wholesale cleanup on double entendre and risque-lyricked songs is being undertaken at Warners' KFWB by new program director, Thomas Freebairn-Smith. Bans have already been issued to all disk jockeys on several recorded tunes and now Smith is combing entire library to weed out offensive platters, after which complete list of nixed tunes will be circulated throughout entire staff to preclude use of disks contained in personal libraries of jock. Those already banned are "Hurry On Down" and "Snatch and Grab It," both Capitol platters, and "Aren't You Kind of Glad We Did," Decca.

Some jockeys have been voluntarily censoring their own output, but now all will be governed by published list to which it's expected many more will be added shortly.

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AND FROM THE SAME PICTURE
HONEYMOON
BE SWEET TO ME KID
WHAT'S THE USE OF DREAMING
P. S.: Watch THERE'LL BE SOME CHANGES MADE
On the Peatman Survey After Only One Week of Promotion
EDWARD B. MARKS MUSIC CORPORATION
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Band Reviews

Continued from page 46

MEADOWBROOK

traing Sinatra at it. He does show-type tunes too, such as his "Country Fair" and "Jamboree Jones" in a crack manner. In short, he's got it.

This show he opened with "You Oughta Be In Pix," "Aint'cha Ever Comin' Back," "Kokomo, Ind.," "You're Driving Me Crazy" (one of his best disks), "Let's Do It," "Girl That I Marry," "Almost Like Being In Love," "Old Devil Moon," "September Song," "Jamborce Jones" and "Over The Rainbow," plus a shot at Ray McKinley's drums and got off leaving 'em wanting more. Walter Gross, Musicraft Records music director and concert pianist, accomps Torme and does one number on his own.

Sharing the spotlight with Torme is Ray McKinley's new band, a combo that's a sharp improvement over its last date here some time ago. This band has a chance to go places for it combines excellent music, most of which forms a pattern for dancing, plus which its leader has awakened to the fact that entertainment is the main factor in the current band market. McKinley has in the past turned most of his vocal talent toward boogie-beat vocalling. He has changed that now and though much of it is still in that category the tunes used are more entertaining and his manner of delivery has been brought down to a laugh level. For example, he does a thing called "Mumbo Jumbo In the Gumbo" that's a riot. This and other items similarly worked and delivered draw a 20-deep ring around the Meadowbrook bandstand, which hasn't been happening lately in many of the country's ballrooms.

Musically, McKinley's six brass, five sax, four rhythm combo is smart. It is well-rehearsed and its arrangements, some by Eddie Sautier, are as colorful and musically interesting as they ever were. But, virtually all are now fitted to a good dancing beat whereas they once were fit only for tangled feet. There's only one objection to this band, and if McKinley can work it out the possibilities in his crew as it now works are legion—that's a leaning toward loud brass passages. If he somehow can work out a mute style or something along those lines for the section the band would be more improved. Brassy bands, no matter what else they have to offer, are going nowhere today.

McKinley has two other vocalists with his band, Lynn Warren, a cute brunette who sings well and Jack Norman whose ballads are often disturbed by overdone backgrounds, but who otherwise is a fair enough worker. *Woods.*

LEO PIEPER ORCH. (11)
With Jack Damone
Donohue's Mountain View, N. J.

This Leo Pieper combo, one of the first, if not the first booked into the eastern area by the Chicago McConkey Agency, is a smart little band for its aims. A mickey outfit, catering to dancers mostly, its style seems to combine a little of all the outstanding sweet band names, with Lawrence Welk predominant.

However, what catches attention mostly when Pieper gets to work is the unusual precision attained. Applying that word to a grouping of two trumpets, one trombone, four sax, three rhythm, all led off and on by Pieper's own accordion squeezing is in itself unusual, but this combo is one of the best rehearsed of its type ever heard. That goes not only for its instrmental work, but also for the choral arrangements it produces.

Material Pieper works with seems well rounded. He's got a good stock of pops, novelties and standards and paces them well. They're all nicely written to fit the aims of the band and occasionally there are, combinations of instruments producing sounds unusual enough, in view of the band's danceability aims, to make one sit up and take notice.

Pieper is at the moment having trouble with the femme vocal department. He has a boy, however, who doubles from bass, who does a acceptable job. He's Jack Damone.

Briefly, for the size of it, Pieper's combo is a good buy. It makes for good dancing and good listening. *Wood.*

BOBBY MEEKER ORCH (11)
With Dolores Dean
Muehlebach Hotel, K. C.

Bobby Meeker has been around the local scene for quite a spell, but his present aggregation was put together around St. Louis only a couple of years ago. Instrumentation is fairly standard with four reeds, two trumpets, trombone, piano, string bass and drums, with Meeker himself getting in now and then for a little fiddle playing.

Band has a standout idea in the way it puts across medleys. Meeker has made a consistent play for medley lovers, and it's beginning to pay off. So much so that dancers shuffle up frequently to request a combination of tunes. (Band recently recorded an album for Premier, with 17 tunes off eight sides. Disks are coming in for some notice from midwest platter spinners.

Meeker's music generally is on the sweeter, softer side, but occasionally veers off to a novelty number or a south-of-the-border rhythm. To point up these, as well as sweet ballads, Dolores Dean chimes in on the vocals. Gal is cute and voice in moderate soprano range.

Following the Mucblebach date, Meeker is due for a stand at the Music Box, Omaha. *Quin.*

MEYER DAVIS' SON IN FATHER'S FOOTSTEPS

Meyer Davis is grooming his son, Emery, for the society band business and he's now starting to lead orchestras for debutante parties.

Son led a band all summer for dances at the Beach Club, Greenwich, Conn., and last Friday (5) played for a deb party.

Ten Acres Folds; Monroe's Meadows Opposish Tough

Boston, Sept. 9.

Ten Acres, Ruby Newman's suburban dine and dance spot seems to have lost out in its battle with Vaughn Monroe's Meadows for patronage. Ten Acres folded last week and there has been talk here of bankruptcy proceedings.

Ten Acres is only three or four miles from Monroe's Meadows operation and in the same direction out of Boston. Also in that area is the Totem Pole, operated by Roy Gill, which has been doing consistently good biz with local bands this summer. Spot stopped buying big name crews several months ago due to prices.

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Niteries Eye Toward Top Bands To Bridge Gap of Name Act Scarcity

Many niteries are considering the occasional use of name bands in an effort to get a strong enough draw to take the place of scarce top line attractions. The Town Casino, Buffalo, is already dickering for Harry James at a reported $12,000 weekly, while the Merry-Go-Round, Youngstown, O., is negotiating for Louis Prima.

Idea for name bands as a substitute for names, probably stems from the Click, Philadelphia, which is hitting good grosses with top orchs. Cafe, operated by Frank Palumbo, has been using top orchs whenever available, with the result that he's decimated the attendance at nearby ballrooms.

Use of name orchs in cafes is figured by the ops to cost not much more than name shows. The Town Casino recently paid Lena Horne $8,500, and has even used more expensive talent, including a complete Olsen and Johnson show. Even if it pays James $12,000, they count on eliminating the usual house orch during the run, and if a floorshow is still needed, layout will be modestly budgeted.

Another factor that will make name band operations feasible for niteries is the probable elimination of the standby fees for traveling orchs before long. These fees have been illegal since the Taft-Hartley law went into operation Aug. 22, but in some cases are still being paid pending action by the American Federation of Musicians.

BASIE ADDING GIRL LINE TO VAUDE UNIT

Count Basie is slated to go on a vaude tour with a line as part of a package. Idea has frequently been considered by other maestros including Sammy Kaye, but few have yet gone in for femme production numbers. Basie opens with new setup at the Paradise theatre, Detroit, in October.

Ziggy Johnson will produce the 12-girl line.

Frankie Laine Gets $3,500 For N. Y. Paramount Date

Hollwood, Sept. 9.

Frankie Laine, singer who rocketed in niteries and vaude here in past year, has been signed for three weeks at N. Y. Paramount, at $3,500 per stanza. He will start stint either Nov. 24 or Dec. 1 on a bill that includes Dean Murphy and Ray McKinley orch.

AGVA Slaps $500 Fine On Baer & Rosenbloom For Breach of Rules

Max Baer and Maxie Rosenbloom were tagged with fine of $500 by arbitration board at American Guild of Variety Artists last week after having been adjudged "guilty of conduct unbecoming a member and violation of union rules." Sum when collected will go into union's welfare and death benefit fund.

Matter, as brought out at hearing, stems back several weeks when the Maxes played the Club Nicholas, Saratoga, N. Y. When spot announced installation of show, headed by the comics, Lou Smolov, AGVA rep in that territory, notified operations they'd have to post cash security covering salaries of talent. It was not done and when Smolov said he'd hold up the show if bond cash was not posted, comedians reportedly told him to take a powder.

Baer and Rosenbloom, according to additional testimony, stated they had been paid their $4,000 weekly stipend in advance. Smolov told them this constituted infraction of union rules, claiming the amount would still have to be posted with union. When this idea was negated he ordered them out of spot, but they stayed. Smolov retaliated by yanking them up on the carpet at AGVA, which resulted in the fine. When comics admitted collecting in advance on the date, they had no defense.

FRANK MARLOWE
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Film Names Mark Time on P.A.'s Till Tax Is Adjusted

Until the film industry decides on the extent of budget slashes to compensate for loss of revenue from Britain because of the 75% tax on American pix, talent agencies expect that personal appearance tours will be at a standstill. Percenters declare that many filmsters prefer to stick around Hollywood until it's determined how they will be affected.

Major problem facing the film players is wheter they'll fit into the plans of the economically-minded studios. Some of the higher-priced supporting players who could get huge salaries on vaude and cafe stands fear that minor roles will be essayed by cheaper talent, but are still waiting for evidence in that direction.

The top-priced stars, according to agencies, fear that they may be used in only one picture a year, and unless they have a clause in contracts specifying that they can make films for other studios, they're likely to go out on tour. However, the studio course of action is too indefinite for them to sign for theatre engagements.

Until announcement of the British tax came, agencies had been able to get a number of top players to hit the road, but since then, no active player has signed up.

While, the studios are still to decide how the cuts will be applied, each class of film performer is hopeful that they'll be benefited by the new course of action, and consequently want to be on the scene in order to cash in.

PETER LIND HAYES INTO N. Y. COPA, NOV. 28

Peter Lind Hayes has been signed to follow Joe E. Lewis at the Copacabana, N. Y., Nov. 28. He'll play the spot with his wife, Mary Healy, songstress, who will accompany him on a string of other cafe and vaude dates. Hayes and Miss Healy will precede the Copa date with the Club Charles, Baltimore.

Hayes' dates in the east are being booked by Lou Irwin from the Coast.

Sepia Policy Set For Former Riocabana, N. Y.

Former Riocabana will reopen under management of Dickie Welles, Harlem nitery operator, with sepia show policy and renamed the Black and Tan. It will preem when liquor license is cleared.

Spot, some years ago, had colored policy when called the Ubangi. Since then, it has gone through a succession of names and policies. Most successful operation was when club operated as La Conga and featured Latin bands. Tax difficulties caused the shuttering and subsequent indictment of Jack Green, who several weeks ago was given a two years' suspended sentence to pay up taxes due the Government.

N. Y. Nitery Biz Bullish Again After Worst Summer in Years

Opening of fall shows in many New York cafes coupled with the post-Labor Day return of summer vacationers has boomed cafe business considerably. Takes are reported to be the biggest since last winter, and operators anticipate that business for the month of September will compensate for the unusually slow summer.

Both eastside and westside cafes boomed to the extent that ropes were up in a number of clubs. Spots such as the Carnival and Diamond Horseshoe, which had been doing passably, had lush weekend business, even at the late shows. Latin Quarter, whch had a prosperous summer, also hit higher grosses.

East side cafe picture was brightened by the reopening of the Blue Angel and Ruban Bleu. Both hit capacity most days of the week.

Copacabana didn't increase much, since it's been doing capacity, anyway. Versailles picked up considerable amount of late trade, and opening of Cafe Society Uptown, Monday (8) was similarly big, with Lucienne Boyer as the draw.

September is traditionally a good month in cafes, but this month's business increase is particularly noticeable because of the slow summer.

Union Yanks Show When St. Loo Nitery Nixes Pact

Jefferson hotel, St. Louis, was placed on the unfair list by American Guild of Variety Artists for failure to pact minimum basic agreement and post cash security with union. Gil Robinson and George & Joanne, who were to open in the hotel's Continental room Friday (5) were yanked by union.

Spot is only one in that area that has not signed pact with AGVA.

State, Hartford, Sets Band Units to Combat AFM 'Featherbedding'

Hartford, Sept. 9.

For the first time since it opened some 20 years ago, the State theatre last Friday reopened after a summer hiatus, without the aid of a pit band. House and the Musicians Protective Association, local affiliate of AFM, are in the midst of a dispute on the recontracting of a pit band. Current bill has Desi Arnaz orch unit.

With the inaugural of the Taft-Hartley bill, State theatre came of opinion that the use of musicians, when it feels they are not needed, is featherbedding and therefore they do not have to use pitcrew. House is willing to hire them when occasion requires. Union is seeking a reinking of old contract which called for eight men and minimum of three shows a day.

Miami Festival Nov. 9

A three day festival starting Nov. 9 will be held to mark the opening of Miami's $6,000,000 Rickenbacker Causeway, and the $11,000,000 Cranston Park which can accommodate 150,000 patrons in a single day. Festival will be directed by Jerry Donovan, Dade county supervisor of park activities.

BILL MILLER ANGLING TAKEOVER OF FLA. BOITE

Miami, Sept. 9.

Palm Island's Latin Quarter will operate this season under new aegis with Lou Walters dropping his interests in the nitery.

Associated with the room for several seasons, Walters will drop out to concentrate on his New York and Caribbean interests.

Dickering with E. M. Loew, owner of the L. Q., for outright buy or lease, are: Bill Miller, operator of Riviera, in Ft. Lee, N. J.; Irving Tint and Sid Peretz, who own the Paddock club here.

ATTENTION!

Dan Friendly, Sidney Piermont,
Harry Levene, Harry Mayer

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ALAN CARNEY'S POOL IN HOLLYWOOD

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Fulton Burley	3 years
Alan Wilson	1 year
Gene Wesson	2 years
Buddy Ebsen	5 years
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Tom Kettering and Leon Newman

Other places we have layed off successfully:
Lake Tahoe, Las Vegas, Palm Springs, Reno, Lake Arrowhead and Sun Valley.

Thanks to all those bookers who have been kind enough not to interrupt our California Swimming season.

P.S.—We're not even jealous of "Whitey" Roberts for "Always Working."

"That's Good Enough for Me!"

"One of the strongest acts to be hitting the Strand... potent at the boxoffice...crowds are a pushover for her delivery." Variety, *Aug.* 27, 1947.

"In Paramount's 'Variety Girl' film, Pearl Bailey walks off with the solo honors with her vocalizing of 'Tired'."
Don Craig, Washington, D. C., Times-Herald.

PEARL BAILEY

COLUMBIA RECORDS

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35 Loew, RKO Houses Playing 1-2 Niter Vaude, With Jefferson, N. Y., Full Wk.

One and two night vaude stands in the New York area will continue to be an important factor this season with around 40 theatres in operation. Number of theatres is virtually the same amount as last year, but talent sellers are hopeful that many of these stands will increase time allotted to live shows.

They point out that the RKO Jefferson, which previously operated two nights of vaudeville, will now be a full week stand for the first time. House will open a five act show Sunday for three days, play a nine act bill Wednesday, and revert to five acts for the rest of the week. Other houses may follow suit if that experiment is successful.

Meanwhile, RKO has 17 other houses around New York playing vaude. Bookings are farmed out between Dave Stern and Irving Barrett, with Stern setting shows at the full-week Jefferson. RKO houses comprise the Royal, Hamilton, 125th Street, Regent, Yonkers, Mt. Vernon, Franklin, Orpheum, Strand (Rockaway), Prospect, Republic, Greenpoint, Bushwick, Tilyou, Dyker, Madison and Capitol, Brooklyn.

Other big one night-operator is the Loew circuit which also has 17 nabe houses in the area. Abe Feingold of the Leo Cohn agency sets the shows for the chain. Houses include the Orpheum, Willard, Premier, Yonkers, Prospect, Fairmount, New Rochelle, Triboro, Boulevard, Gates, Delancey, Coney Island, Oriental, Bay Ridge, Hillside, Bedford, and the Lyric, Bridgeport.

Arthur Fisher has a three night stand at the Jamaica theatre, and occasionally sets shows in other nabe houses including Bayonne and other North Jersey towns.

Show Biz, Elks Honor Chas. Loder at NVA On His 90th Birthday

Charles A. Loder, retired comedian and reputedly oldest member of National Variety Artists, was given a testimonial dinner at the NVA clubroom, N. Y., last Monday (8) night in celebration of his 90th birthday.

Prominent among those attending the affair were Walter Vincent, prexy of the Actors Fund; Dave Ferguson, repping Jewish Theatrical Guild, and a committee from the Buffalo, N. Y., Lodge of Elks, where he's also the oldest member. About 300 NVA members attended. Lou Handin, exec secretary of the organization, was toastmaster.

Loder, who had spent the greater part of his life in show biz until his retirement some years ago, had appeared in vaude and later in legit productions.

Starting out as a blackface comedian, he appeared in "Hilarity," "The Evil Eye" and "On the Go," with the Four Cohans. He toured the U. S. and Europe with Jess Dandy in "The Prince of Pilsen."

New Youngstown (O.) Spot Splurging on Names

A new spot using name talent will open Sept. 25 in Youngstown, O. Merry-Go Round, to be operated by Nick Constantino, will preem with Joey Adams, Tony Canzoneri and Mark Plant topping the bill. Subsequent layout opening Oct. 2 will have Murphy Sisters, Nancy Bell, Duke Art, and Leon Fields.

Jerry Rosen, who is booking the club, is now dickering for the Louis Prima Orch, Ella Fitzgerald, Frankie Laine and Belle Baker for subsequent bills.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 9.

Birthday greetings are in order to May Taft, Eddie Vogt, Helen Inglee, Virginia Godwin, William "Whitey" Mathews, Eddie Slagus and Abe Seligman, all Rogerites.

Sophie Medes, who mastered all stages of the thoracoplasty operation, has been upped for suppers and pictures.

Larry Ritza and frau in from Ontario for vacation at the Wilson camp on Kiwassa lake. He's general manager of the O'Brien circuit in Canada.

The Isaac Schulmans motored in to visit their son, Sam Schulman, who anticipates an all-clear soon.

Dolly Gallagher elated over holiday visit from her mother.

Largest crowd to turn out in the history of the actors colony attended the lecture given by Rabbi Stephen Wise at the Jewish Center here. Rabbi Wise is an annual visitor.

Joe Denicolo suffered setback that returned him to infirmary, while Robert Pasquale has been upped for extra meals and pix.

May Taft given a 10-day furlough to N. Y. C. to attend the wedding of her son.

Thanks to columnist E. E. Meredith of the Fairmont (W. Va.) Times and James Lee of the Worcester (Mass.) Gazette for their boosting and greetings.

George and Ethel Rittenhouse, Beulah Brown and Emma Binkley in from Lancaster, Pa., to bedside of John (IATSE) Binkley, who is improving nicely.

Jessie Carter planed in to visit husband Joe Carter, who has been upped for meals and pix.

Dennis and Rose McMahon, who are vacashing in Saratoga, visited Bill Lalis, who is doing nicely.

(Write to those who are ill.)

Gambling Lid Stays On For Miami Boites

Green light for the gaming season in Broward county, Fla., has been given, according to agencies, who are now angling the lush Florida winter business. Simultaneously, it's expected that the Miami Beach and vicinity will have to get by without any backroom activity.

Tipoff on the gambling situation is seen by the fact that the Colonial Inn, Hallendale, Fla., is signing top names. Slated to open the room on preem show starting Christmas day is Jane Froman, who's set for two weeks, and Joe E. Lewis who tops the following show, Jan. 8.

Colonial Inn is the only important talent spot in Broward county; there are other gaming rooms, but they do not use talent.

Dade County niteries, which take in Miami and Miami Beach are still to set important shows for the coming season. The resort cafe owners are already resigned to the fact that they'll have to get by without any help from the gaming tables, but are hopeful of lining up sufficient number of names to snare business.

Ink Spots Booked For Strand, N. Y., Xmas Time

Ink Spots quartet, which has played the Paramount theatre, N.Y. every time they were dated on Broadway since they became b.o. names, is this year shifting to the rival Strand. Group has been booked by the latter house for the Xmas period, with their opening date still indefinite. No band or acts have as yet been named for the same bill.

Capitol's Xmas show has been set in so far as the band is concerned. It will be Tommy Dorsey.

Jacoby's Embassy, N. Y.?

Herbert Jacoby, who in conjunction with Max Gordon operates the Blue Angel, N. Y., is currently negotiating for the purchase of the defunct Embassy club, N. Y. Deal hasn't been set yet but is expected to be consummated shortly. If deal comes through, Jacoby will double between the Blue Angel and the Embassy.

Embassy was opened two years ago by Bill Miller, who now runs the Riviera, Ft. Lee, N. J. Spot had tough sledding most of the time, and Miller subsequently sold out to Morris Schwartz. Club closed last spring and later went into bankruptcy.

Night Club Reviews

Cafe Society Uptown
(NEW YORK)

Lucienne Boyer, Abbey Albert Orch (5), Gao Gurgel Quartet, Frank Pourcel conducting for Miss Boyer; $3.50 *minimum.*

The French invasion continues. For Lucienne Boyer it's a comeback, of course—and a signal one it is—but this week will see Dario & Jimmy Vernon simulating the Monseignor (Paris) motif of strolling violinists when they induct their La Martinique tonight (Wed.) for the fall season. Billy Rose may ditto at his Diamond Horseshoe, N. Y., which has been an institution for nostalgic floorshows; instead he, too, may get a gang of fiddlers to group themselves around the customers and give out with string music. Charlie Morrison's Mocambo in Hollywood is already doing it. This week in New York, also, is climaxed by the return of Joe E. Lewis to the Copacabana, all of which indicates that the 1947-48 season is getting into high.

As for Miss Boyer's return, following a wow engagement this past spring which stretched into four solid months, boniface Barney Josephson is paying more attention to his food although it's still essentially American rather than the French cuisine one might expect from the advance bally.

In Miss Boyer he has a chanteuse who (1) looks considerably better than when she marked her American comeback and (2) is fortified by a little more English, plus some judicious program notes which interpret the lyric content of her major song cycle. That's presumably her manager, Arthur Lesser's idea, and a good one it is too. It's something akin to the technique of Maurice Chevalier, whom lesser also presented last season on his legit-concert tour wherein The Lip—with more glib English at his command that Mlle. Boyer—explained the song themes, and then did them in French. Result was solid all around. It doesn't resemble the linguistic quiz show as with most Gallic entries since, no matter how you slice it, the Yank customers would like to know what it's all about. They may act and look wise, perhaps for fear of not tipping their mitt on linguistic shortcomings, but it makes for better b.o. if the show-wise performer (and his or her manager) makes sure that the payees are hep to the wordage.

Miss Boyer, trimmer and back to her svelte shape of the days when the Shuberts first brought her to America—or when she operated Chez Elle in Paris—is compelling in her trademarked bob. She wears a becoming blue gown, making one change into an 1860 costume for her "Attention" number, latter being the current hit of Paris.

She does "I Wonder Who's Kissing Her Now" in French and "Love Is Love" in English. A portable hand mike, camouflaged in a prop bouquet, permits for greater audience mobility and intimate byplay with the ringsiders, as she frequently dismounts the podium.

Apart from an inclination to be a shade too dramatic in her repertoire—at least at her premiere dinner show caught—plus the fact she milks 'em a little too much, there is no disputing the French patootie's nitery appeal. She personifies the amour - amour department, albeit punching it a bit too hard, but it is to her credit that she holds the room the way she does despite the overlong songs in an unfamiliar tongue.

No small assist is given her by her own violinist-conductor Frank Pourcel who heads up the Abbey Albert orchestra (5). Latter should develop into one of the outstanding little bands of the year. Albert is a piano-conductor—when Pourcel is not batoning for the show—who has an unique combo of bass, accordion, violin and guitar backing up his dexterity at the keyboard. He mixes up "Rhumba Rhapsody" with musicomedy dansapation excerpts in a colorful and brilliant style which should command disk attention. What "Rhumba Rhapsody," incidentally, did for a Jan August on the disks could well happen with Albert, given a waxworks opportunity. He makes the melody dominant, brilliant, staccato and dance-compelling.

Whether bossman Josephson did it deliberately or not he likewise has a small Latin group in Gao Gurgel who, for all their number (4), produce plenty of congarhumbaology.

But the main draw is Miss Boyer who's worth the $3.50 minimum she commands. *Abel.*

El Morocco, Mont'l

Montreal, Sept. 3.

Phil Brito, Gary Morton, Stanley Kramer, Norma Hutton, Line (6), *Hutton Orch; minimum* $1.50.

Phil Brito toplines diverting new

(Continued on page 54)

A PAIR OF JOKERS FOR A FULL HOUSE

STANLEY BURNS

Crystal Gazing with 'Willie'

Thanks to Chester Lorch for a grand three-week engagement at the Brown Hotel, Louisville.

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BILLBOARD—Sept. 6—"Harmonica Act Hums! Good authority . . . gained respect . . . strong hand." Jack Tell.

NEW YORK HERALD TRIBUNE—Aug. 29—"Best performers of the show . . . amazing depth and variety of expression." Jack Barstow.

NEW YORK POST—Aug. 30—"Proves his versatility . . . with excellent renditions of the Roumanian Rhapsody Number 1 and 'Scott's Powerhouse'."

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HARRY KRIVIT

Dir.: PAUL SANDER — 54 W. Randolph St., Chicago

AQUASHOW CLOSES 10-WK. PROFITABLE RUN

Aquashow, the swim-display at the Ampitheatre at Flusing Meadows Park, closed Saturday (6) after 10 weeks operation. Elliot Murphy, layout's producer, had the most prosperous season since its opening three years ago. Grosses are reported to have run as high as $20,000 weekly or over, while nut was kept around the $10,000 mark.

Aquashow had remarkably good run of weather, only two shows having been rained out during its run. In both cases, no refunds were given inasmuch as rain checks were honored on subsequent shows.

Site was originally operated as the Aquacade during the New York Worlds Fair by Billy Rose. Producers originally intended to use the original tag, but idea had to be dropped because of protests by Rose.

C. D. MacKinnon, former Decca sales manager, who was in service and then went into refrigeration field, joined Keynote Records as sales manager.

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N. Y. AGVA Local Meet At Town Hall, Sept. 18

N. Y. local of American Guild of Variety Artists has made another switch in plans for its pre-convention meeting which had been set for the Hotel Abbey, N. Y., Sept. 18. Due to large response, meeting has been switched to Town Hall.

Purpose of conclave will be to nominate candidates for delegates to represent the local at the forthcoming national convention of AGVA to be held in midwestern city to be named later. After nominations are made, nominees will be balloted upon by entire membership and those elected will represent the local at the convention.

All other of the 32 branches of AGVA will hold similar meets during September and its expected that balloting and election of delegates will be completed in time to hold convention in mid-November.

'Wonderland' Weak $3,750 At Utah Centennial Expo

Salt Lake City, Sept. 9.

Barnes & Carruthers' "A Trip to Wonderland" finished the first of its two-week run at the Utah Centennial Exposition Sunday (7) with a weak gross of about $3,750. Averaging about 700 spectators a night in the grandstand that can handle 5,000, the variety show seems headed for a grand floperoo.

Chief reason for the low take can be attributed to the fact the expo is definitely on its last legs. Over the Labor Day weekend, the turnstiles clicked to about 21,000, while the Salt Lake County Fair, playing opposition, crashed through with a solid 85,000 for four days.

Cardy's New Opening Day

Cardy hotel chain of Canada has changed opening nights in the entertainment rooms from Mondays to Fridays starting Sept. 12. Move has been made to give the shows a chance to be reviewed in weekend editions of local papers which have a wider circulation than weekdays.

Change was instituted following a survey conducted by the hotel chain and May Johnson, Cardy entertainment booker.

First American acts to benefit by the change will be Ugo Martinelli, who opens Sept. 12 at the King Edward hotel, Toronto and the Normandie Roof show at the Mt. Royal hotel which will include Durnan Bros., and Helene and Howard.

Healy's Preems Sept. 25

Healy's Cafe, N. Y., which had to postpone its preem several times; is now set to bow Sept. 25. Located on former site of Thomas Healy's Golden Glades at 66th street and Columbus avenue, new enterprise will be operated by Jerry Healy, son of the late restaurateur, and Dan Healy (not related), vaude and nitery comedian.

Jerry Healy will supervise restaurant and business end of enterprise, while Dan Healy will head and supervise entertainment in the nitery room. Initial show has not been set as yet.

JUDY MAGEE
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Opening
SHOW BAR
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Featured Sept. 10 (Tonite)
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HELD OVER 6TH WEEK
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Canadian Exhibition Tops Previous Years

Toronto, Sept. 9.

Canadian National Exhibition scored biggest success in its 68 years history when show shut down Saturday after usual two weeks operation.

Official attendance figures released Monday by Elwood Hughes, general manager, were an all time high of 2,360,500, an increase of 521,500 over the previous record of 1928. It seems certain now that next years 'CNE, according to officials, will inaugurate long-discussed policy of running for a three week period instead of two.

Union Lifts 'Unfair' Ban On Trio of Philly Spots

Differences between American Guild of Variety Artists and Frank Palumbo, operator of trio of niteries in Philadelphia, were adjusted this week when latter signed new pact with talent union and agreed to post cash security for all performers playing his spots.

Palumbo, who operates Ciro's, Click Club and Palumbo's, had refused to negotiate bond with union for an incoming show at Ciro's. AGVA retaliated by labelling spot unfair. However, Palumbo pacted deal and unfair ban was lifted.

CAPITOL, N. Y., YANKS SHOW AFTER 2 WEEKS

Sudden decision to yank Capitol theatre, N. Y., show after a two week run forced booking of an entirely new layout in record time. Failure of show to hold up prompt (Wednesday), with new show opening tomorrow (Thurs.).

Decision was reached Wednesday (3) noon, and by the end of the afternoon, Sidney Piermont, Loew booker, had the new bell set. It comprises Enric Madriguera's orch, Georgie Price, Luba Malina and the Arnaut Bros.

New film will be "The Romance of Rosy Ridge."

NOTICE TO AGVA MEMBERS

In order to receive a ballot to vote for the delegates nominated at the membership meetings, your dues must be paid up to and including the quarter ended July 31, 1947.

The deadline date for paying your dues is October 1st, 1947. The ballots showing the delegates nominated for each area throughout the country will be mailed shortly thereafter.

Pay up your dues by October 1st so that you can have a voice in selecting the delegates to represent you at the coming Convention.

NOTE CHANGE IN SCHEDULE OF AGVA MEMBERSHIP MEETINGS:

New York City Membership Meeting, Thurs., Sept. 18, 1947
Chicago, Ill., Membership Meeting, Wed., Sept. 17, 1947

ADD TO MEMBERSHIP MEETING SCHEDULE THE FOLLOWING JURISDICTIONAL AREAS:

WORCESTER, MASS. . . . . . . SEPTEMBER 19th
INDIANAPOLIS, IND. . . . . . . SEPTEMBER 16th
READING, PA. . . . . SEPTEMBER 16th
DENVER, COLORADO . . . . . . SEPTEMBER 18th

DON'T FAIL TO EXERCISE YOUR PREROGATIVE AS A MEMBER OF AGVA TO ATTEND THE MEETING — NOMINATE — VOTE

MATT SHELVEY,
National Administrative Director
American Guild of Variety Artists

Nitery Reviews

Continued from page 52

El Morocco, Mont'l

layout here. Teeing off with "Sweet Lorraine" and "Peg O' My Heart" as warm-ups, he follows with "Ain't You Ever Coming Back," "Five Minutes More," and "Sorrento." Then does table to table singing with portable mike for "If I Could Be With You" and "That's My Desire" which bring him good results. Encores with "I've Got You Under My Skin" for more plaudits.

Gary Morton is a clever comedian with a nice choice of material and gags. Does neat impreshes of Bette Davis in "The Letter," Bogart in "Casablanca," and other Hollywood greats. Winds with socko Jolson impresh in medley from "Jolson Story." Kramer's Marionettes, held over from previous show, click again with clever gab and adept manipulation of the dolls.

Norma Hutton does neatly on vocals of "She Didn't Say Yes" and "Temptation."

Hutton orch, led by Leo Lafond, backs up show nicely. *Marc.*

Village Vanguard, N. Y.

Bertha "Chippie" Hill, Evvy Shaw, Jay Marshall, Jimmy Shirley Trio, Don Frye; $2.50 minimum.

For enthusiasts of classic blues singing, the Vanguard's new fall show is made to order. Bill headlines Bertha "Chippie" Hill, one of the last of the blues chirpers from the old school that flourished in the 1920s with such stalwarts as Ma Raincy and Bessie Smith setting the pattern. Miss Hill has been brought out of a 17-year retirement by boniface Max Gordon for her preem appearance in a modern N. Y. nitery.

Resembling a colored matron more than anything else, Miss Hill nonetheless should prove a booming draw at the Vanguard. Working without a mike to give her powerful pipes full play, she runs through several standards, such as "Some of These Days" and "If I Could Be with You. She really hits her stride on the blues, demonstrating unique phrasing and plenty of rhythm and getting the audience to join with her in rhythmic clapping. Result is almost a Holy Roller conclave.

Miss Hill could improve her act by bypassing the standards in favor of more blues. At show caught (5), she sang only "Old Careless Love" and a special, "Vanguard Blues." She's much more at home on these, with part of her secret evidently being that she has so much fun herself while singing them. Audience was clamoring for more but she begged off on the plea that her pipes were a little rusty and needed lubricating.

Rest of the show comprises comedienne Evvy Shaw, former understudy to Betty Garrett and Jane Kean in "Call Me Mister"; comic-magician Jay Marshall, and the Jimmy Shirley Trio. Marshall, with his suave demeanor and excellent patter that he mixes ingratiatingly with his minor prestidigitations, is definitely ready for the big time. He shows plenty of ease with some free-riding ad libs and demonstrates outstanding versatility with a neat bit of ventriloquism and a parody on radio cowboys.

Miss Shaw and the Shirley trio are reviewed under New Acts. Don Frye fills in capably at his perennial stint of emcee and intermission pianist. *Stal.*

Cloud Room, Port., Ore.

Portland, Ore., Aug. 24.
Jack Marshall, Allan Rogers, Lorna Fordyce, Eddie Flenner's Orch (6); 85c *cover,* $1.50 *Sat.*

Jack Marshall, headlining new layout, starts in low-gear but soon gets attention with his face-contorting biz and amusing parodies. Follows with his "Butchy McGurk" characterization for comedy tirades on taxes for plenty laughs and a yokel bit prefacing "Doin' What Comes Naturally" for solid sendoff.

Allan Rogers, tenor, turns in a neat job on "Smile Back at the Sun", "Fine Old Irish Gentleman", "Don't Tell Me" and pop numbers requested by the audience.

Lorna Fordyce cliks in her brace of tap routines. Eddie Flenner's lads background shows nicely and keep floor crowded for customer dansapation.

Ciro's, Hollywood

Hollywood, Sept. 6.
Harry Richman, with Ken Jones; Eddie Oliver Orch, Don Alfredo rhumband; cover charge $1.50 weekdays, $2.00 Saturdays.

Host H. D. Hover, whose booking coup brought Harry Richman into this Sunset Strip spot for a minimum of three weeks is going to have his headaches during the current stand. The place will, after all, hold only a certain number of people. And even if Richman did nothing but get up and take a bow, every table would be taken.

This is, as expected, a nostalgia packed show. It is Richman at his best, singing the songs with which he is identified, "Sunny Side of the Street," "Putting on the Ritz," "Song of the Vagabond," "Birth of the Blues," etc., but with new material as well. Every number is a click. Every step, every gesture, every inflection the Richman that the film crowd sardined the place to see on opening night.

First show probably is typical of what the run will be like. Whether with Ken Jones at the piano or 88ing himself, everything he does is solid. They kept him on the floor for an hour at the opening show with shouted demands for his more famous numbers. And even after he obliged, there were screams for reprises.

The best-known of his oldies have been woven into a routine about plans for a picture of his career. Imitations are worked into another routine based on "That Old Gang of Mine" and include Jolson, Cantor, Sophie Tucker and Fanny Bricc.

Ken Jones accompanies neatly and Eddie Oliver crew rates a nod for a solid job of backing and for smooth dansapation. Don Alfredo rhumbeaters holdover to please the Latin-American addicts with their south of the border rhythms. *Kap.*

Sheraton Lounge, N. Y.
(SHERATON HOTEL)

Bud Taylor, Harry Smith; no cover or minimum.

A cocktail lounge, generally, isn't a place for a leg-show. The type patronage that frequents the hotel cocktaileries are usually drinkers who sip for relaxation, like unobtrusive entertainment, and rarely miss the gam-exhibits.

However, the Sheraton Lounge has hit upon an idea that exploits femme architecture, is publicizing it with good taste and is reaping a good return on the plan. Gimmick being used here is the costumed waitresses garbed in regulation gown tops and flimsy net skirts that fully reveal the lower structure. They're a bit startling at first glance, but once the customer sees the parade passing several times, he gets to like it. The ads showing pictures of the servitors are helpful in bringing the patronage in.

Withal, the lounge is a restful spot tastefully decorated with plastiglass murals, and subdued lighting. Atmosphere is conducive to low-conversation, and during an evening gets a good turnover.

The aural entertainment is by organist Bud Taylor, who's able to get rich tones out of the Hammond, and provides tuneful pops that don't call upon too much trick interpretations since that would destroy the restful nature of the room. Harry Smith, at the piano, also hits the stride of the room with his literate piano interpretations culled mainly from musicals.

The attention-arresting feature is the piano-organ duets, in which both play complimentary counterpart for applause-getting returns. *Jose.*

Latin Quarter, Chi

Chicago, Sept. 5.
Buddy Lester, Steve Condos, Nicole Valerie, the Rossilianos, Dick Hyde, Line, Buddy Shaw Orch; $1 cover, $3 minimum.

Between them Buddy Lester and Steve Condos should make the tinkle of coin at this spot a little louder than it has been. They'll come to see Lester, a hometown boy, but they'll go away talking about Condos. For Nick's brother, as a single, has turned out to be superb entertainer in dishing out the taps and the shuffles. Watching him in motion can't help but elicit raves. He's tops in complexity of pattern, mixing of rhythm and stirring up excitement.

At the opening Lester and Condos teamed up for a series of comedy bits and slayed 'em. In fact, Lester's best score of laughs was chalked up when he had Condos feeding him, for Condos, because of his unassuming callowness, is as likeable when pitching cues as he is at pitching the feet. Lester's other top laugh session accrues from his one-man vaude routine. It likewise rocked 'em to a fare-thee-well.

Lester being Lester, he wasn't content with wrapping the customers up in securely tied knot with a progession of good, clean stuff and calling it a pretty triumphant occasion. He had to give 'em his old stag whimsy, which he elects to caption "Alaska." Midway through the latter's parade of lyrics he paused to apologize for the sootiness of the taglines with the explanation that he just had to do them or he wouldn't be happy. Most of the verses were not funny.

Another Lester aberration that could have been omitted to his benefit was his introduction and spotlighting of the town's nightclub reviewers. Some of them seemed quite embarrassed by the intrusion on their privacy and felt that he might have consulted them before pulling them into his orbit of effulgence. Dale Harrison, Chicago Sun columnist, for instance, ducked from his table at ringside before Lester had a chance to direct the spotlight in the former's direction. As far as the payees are concerned, Lester has as favorable a sounding board in this spot as any comic could ask and he should pile 'em in solidly for two weeks at least.

The Rossilianos, who open the proceedings, are experts at knowing their way around the ballroom floor whether the rhythms are waltz, Latin-American, polka or the latest fast step. They look smart and comport themselves smartly.

Nicole Valerie, a French Canadian import, has the elements that make it easy on the eye and there is a nice lyric quality about her soprano, but she has yet to develop the knack of routining and selling herself. At the opening occasion Mlle. Valerie took the edge off the corking impression she had made up until that point by milking 'em with encores. Her impressions of Lucienne Boyer, Jean Sablon and Maurice Chevalier serve as a sturdy foundation for her act and her specialty on the theme of "There's Danger in Your Eyes" fits the personality pretty well, but there's doubt about the Hildegarde takeoff and the "That's What Uncle Remus Said" routine. Nevertheless, there's much promise in the girl.

Highlight of the girlie line's contribution is a Latin whirl with strobolite effects, cooked up by Selma Marlowe, and with vocal by baritone Dick Hyde. Buddy Shaw lends his customary skilled baton to the runoff and also stooges well with Lester. Odec.

Riviera, Fort Lee, N. J.

Dean Martin & Jerry Lewis, Maureen Cannon, Miriam Lavelle, Greb & Lober, Tony Bavaar, Donn Arden Line (18), *Joel Herron Orch conducted by Walter Nye, Pupi Campo Orch; $3.50 minimum.*

Probably the closest approach to development of name talent is on exhibit at Bill Miller's Riviera, Ft. Lee, N. J., where Dean Martin and Jerry Lewis top the new layout. Duo incubated last season at the Havana Madrid, clicked on local vaude stands, and now impress as potential name fodder in their first top-rung cafe engagement.

Lads belong to the anything-for-a-laugh class with no one performance a repeat of its predecessors. They show sufficient interest for the Broadway lammisters to cause repeat visits and will draw enough Gotham trade to hypo toll collections considerably on the George Washington bridge.

As yet, the pair haven't reached their full potential, there are still some rough edges evident, but they are going in the right direction inasmuch as they're developing a duo comedy style with a considerable number of fresh angles and new material. Strong factor in their act is the ability of Martin to make his songs stand up on own, and work into the spontaneous buffoonery by Lewis. Pair, remained on for nearly an hour and didn't wear out their welcome.

Other strong asset of the show is the holdover Miriam Lavalle, who although is the process of recovering from a leg operation, hasn't let up on the pacing or design of her strenuous act. Her trick spins and applause garnering tricks still follow in rapid succession for top returns.

The new acts on the bill, Maureen Cannon and Greb and Lober, constitute a pair of excellent turns, but unfortunately, refinements and subtleties of these acts aren't too evident in this large structure. Miss Cannon, who previously clicked in musicals, has a rich, warm and colorful voice, is a fresh-looking gal, but projection is designed mainly for musical and intimeries. At show caught, she attempted punching, at which she's out of character, but withal, managed to retain her innate freshness. She showed her ability to handle difficult numbers with her rendition of excerpts from "Manhattan Towers" and "Great Come 'n' Get It Day."

Greb and Lober, clickers in smaller rooms, are similarly lost here. The cute characterizations of their terp turn suffer, but nevertheless they register.

Production by Donn Arden is being held over in the new show. Tony Bavaar still does the vocals.

Pupi Campo, who leads the new rhumba band here, may lack some of the improvement that general run of Latin addicts go in for, but he has floor-filling capabilities. Walter Nye conducting Joe Herron's orch, backs the show capably. *Jose.*

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Variety Bills

WEEK OF SEPTEMBER 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 11
E Madriguera Orc
Georgie Price
Luba Malina
J & R Arnaut
Paramount (P) 10
C Cavallaro Bd
Nip Nelson
Raul & Eva Reyes
State (L) 11
Ed Sullivan
Harvest Moon Dance Winners
Paul Winchell
Monica Lewis
Robert Sis & W
Music Hall (I) 11
Fanfaire
Patricia Bowman
R Krouvller
Salici Puppete
Alexander Small
Lawrence Nickol
Paul Franke
Ester Borja
Roxy (I) 10
Jack Haley
Ella Logan
Victoria Cordova
Harmonicats
Strand (W) 12
V Lombardo Orc
Minevitch Rascals
Johnny Puleo
Dorothy Keller
Marshall Bros
QUEENS
Jamaica (I) 10-13
Phil Foster
Valaida Snow
The Debonaires
Rio & Rita
ATLANTIC CITY
Steel Pier (I) 8
George Prentice
Larry Daniels
3 Del Rios
3 Cyclonians
Melody Masters
BOSTON
Keith's (R) 11
Ted Weems Orc
The Glenns
Tim Herbert
CHICAGO
Chicago (P) 12
Virginia O'Brien
Wiere Bros
Arthur Blake
Lewis & Van
Oriental (I) 11
Olsen & Johns'n R
Carl Sands Orc
COLUMBUS
Palace (R) 15-17
Merry Macs
Nelson Sis
MIAMI
Olympia (P) 10
3 Dunhills
Leon Kramer
Barney Grant
Roland 2
Elsa & Waldo
ROCKFORD
Palace (I) 12
Carroll Sis
Bob J King
Allen Reno
Brook & Van
Sanger-Rose & Andre
Paul Walker Orc
SAN FRANCISCO
Golden Gate (R) 10
L Hampton Orc
WASHINGTON
Capitol (L) 11
John Calvert
Howard (I) 12
Eddie Vinson Orc
M Ellington Orc
Hadda Brooks
Jackie Mabley
3 Brown Buddies
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Belmont-Plaza
Rich & Gibson
Diane Adrian
Roy Douglas
Jose Mazanares O
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Cedric Wallace 3
Wally Blacker
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Troubadour
Mildred Bailey
Mary Lou Wms
Georgie Auld
Versailles
Dean Murphy
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Stubby Orc
Lou Cecil
Corday & Triano
Pappy Below
Hotel Edison
Geo Towne Orc
Wivel
Bob Lee
Kay Carole
Stuart Langley
Peggy Palmer
D'Quincey & Glv'ns
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes Or
Vera Love
Countess Marina
Chez Paree
Carmen Miranda
Nick Long Jr
Marty Gould Orc
Barry Sherwood
Chez Adorables (10)
Hal Winters
Galente & Leon'da
Hotel Bismarck
The Talbots (2)
Lorita Mahoney
Eddie Fens Orc
Benno Delson Orc
Orin Morehouse
Helsings
Sid Fisher Orc
Al Morgan
Del Breszs
Adrian Lorraine
H Edgewater Beach
Alex Konyat
Del Courtney Orc
Mayo Bros
The Juvelys
D Hild Dancers (12)
Hotel Sherman
Carl Marx
Dave Garroway
Charlie Ventura Orc
Studs Terkel
Jose Melis
Shaye Cogan
Hotel Stevens
Benny Strong Orc
Bob Hopkins
Acromaniacs
Fay & Gordon
Boulevar-Dears
Latin Quarter
Steve Condos
Buddy Lester
Latin Lovelles
Buddy Shaw Orc
Dick Hyde
Nicols Valerie
Vine Gardens
Lillian Lee
Yvonne York
W Whitehouse
J & J Walton
Joe Kish Orc

ENGLAND

BRISTOL
Hippodrome (I) 8
Max Miller
Ivor Moreton
Dave Kays
George Lacy
Lups & Velez
Ronnie Leslie
Pharos & Marina
Doyle Kids
CARDIFF
New Theatre (I) 8
Rev Continentale
Derek Roy
E Arnley & Day
Agnette & Silvio
Big Ben 3
5 Rapids
Chas Stephen
Rona Ricardo
12 G Ray Girls
Les Parisiennes
CHISWICK
Empire (I) 8
Troise Co
Douglas Ryng
Amazing Fogel
Velda & Vann
Mary Priestman
Earle & Babette
Cooke & Ponios
DERBY
Grand (I) 8
Billy Cotton Bd
Leslie Strange
Johnson Clark
Paul Wingrave
Adey & Dawn
Sirdani
Keefe Bros & A
HACKNEY
Empire (I) 8
Syd Seymour
Mad Hatters Bd
Constance Evans
Pat O'Brien
Sereno & Joy
Alf Kay
Earle & Oscar
Jimmy Mac & F
Seymour Lovelies
Henry Adams
LEICESTER
Palace (I) 8
Bernard Delfont
Max Bacon
Rex Ramer
Shane Sis
Naltos
Rex & Eileen
Yale Bros
LONDON
Casino (I) 8
Ink Spots
Stoll (I) 8
T Arnolds Ice Rv
MANCHESTER
Hippodrome (I) 8
Nat Mills & B
Tarzon & Pngo
Downey & Dayem
4 Maple Leafs
Joss Mario
SHEPH'RDS BUSH
Empire (I) 8
Dante & Co
WOOD GREEN
Empire (I) 8
E & D Waters
Len Young
Herschel Henlere
Billy Matchett
Los Florence
Eileen & Paul
Olsen Sea Lions

Cabaret Bills

NEW YORK CITY

Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
Phil Gordon
Ellis Larkin
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Lou Holtz
Diosa Costello
Wood & Kelly
C & T Valdez
Yvonne Adair
Jimmy Ellison
Paul Gavotte
Reid Orc
China Doll
John Tio
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings
Copacabana
Joe E Lewis
George Tapps
Mario & Floria
Leila Ernst
Clark Dennis
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
Hotel Lexington
Alomas Hawaiians
Hotel Pennsylvania
Skitch Henderson Orc
Hotel Biltmore
Ray Heatherton
Arthur Ravel Orc
Village Vanguard
Bertha Hill
Evvy Shaw
Jay Marshall
Jimmy Shirley 3
Don Frye
Hotel Plaza
Jimmy Savo
Hotel St Regis
Milt Shaw
Laszla & Pepito
Paul Sparr Orc
No. 1 Fifth Ave
Louise Howard
Nype & Cote
Hazel Webster
Downey & Fonville
Highlights
Riviera
Martin & Lewis
Maureen Cannon
Tony Bavaar
Joel Herron Orc
Greb & Lober
Miriam La Velle
El Chico
Rosita Rios
Caballeros
Havana-Madrid
Noro Morales Orc
Rodriq'z & Phyllis
Repita Triano
Maximo
Sacasas Orc
Iceland
Leary & Flagg
Leary Bros
Florence Budny
Jo Anne Axtell
Frankie Frissaura
Blimpy Blank Orc
La Martinique
Aimee Valreze
Ruby Hill
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Gloria Wallis
Ruloff 3
Terry Corrigan
Catron Bros
Robert Baxter
Paco & Hilda
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Hotel New Yorker
Jerry Wald Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Waldorf-Astoria
Ginny Simms
Jack Fina Orc
Mischa Borr Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott
Gloria Le Roy
Emile Boreo

Unit Review

Ice Capades of 1948

Pittsburgh, Sept. 3.

Eighth edition of ice extravaganza in two acts and 23 scenes. Features Donna Atwood, Bobby Specht, Markus & Thomas, Eric Waite, Trixie, Jackson & Lynam, Hub Trio, Patti Phillippi, Dench & Stewart, the Walleys, Chuckie Stein, Forgie & Larson, Red McCarthy, Alan Konrad, Phil Taylor, Al Surette, John Flanagan, Esco Larue, Mary Irwin, Mary Sleichter, Don Rearson, Frank St. Amant, Joseph Setta, Helen Davidson, Ann Drewry, Pat Matthews, Mary Lela Wood, Line (71 girls and 27 boys). Brian McDonald, m.c. Produced by John H. Harris and staged by Chester Hale. Directorial assistants: Rosemarie Stewart and Robert Dench. Costumes, Freddy Wittop and John Booth, Jr.; sets, Floyd Parrish; music, Jerome Mayhall and Fran Frey. Orchestra conducted by Jerome Mayhall, assisted by Walter Carl. At the Gardens, Pittsburgh, Sept. 8, '47; $3.60 top.

Eighth edition of John H. Harris' "Ice Capades" looks like the show the producers' sights have been set on ever since the beginning. It's got everything and should mop up easily.

With the '48 version, "Ice Capades" has finally emerged from the nouveau riche stage to become an entertainment of character and distinction. Frozen eclair has been tightly streamlined, moves much faster and at no sacrifice to the eye-popping splendors of the past. There seems to be an easy charm about this edition, and it's the charm of experience and security; the lavish hands of the past have been laid on with a lighter, simpler touch.

Costumes have the look of a king's ransom, and pocketbook has been opened wide on production. Sets are housed in the arena flies and drop and go up again in a flash, giving everything a split-second precision. Show runs nearly three hours, but there's not a dull moment except in the first act when an Uncle Tom's Cabin number doesn't come off and slows down what has been an extremely swift entertainment until that point.

Goodies are evenly divided between the two acts, and routining has been laid out by skilled hands. Lineup's exactly the same as last season, but the familiar routines on skates have been added to in most cases and they're all set, of course, in different locales which deliver the illusion of newness.

Topping the talent list are Donna Atwood and Bobby Specht, and they're about as close to skating perfection as it's possible to be. Miss Atwood cuts a lovely figure of shimmering grace in her backstage ballet reprise from last season; Specht puts on a terrific display in a Western number wrapped around a tinkling medley of "Oklahoma!" tunes, and both get together for a couple of striking duets in the spectacular Dutch Treat finale, carried out in the windmill-wooden shoe motif, and again later in a colorful gypsy chardas.

The Western setup likewise brings on the badminton whizzes, Hugh Forgie and Stig Larson, who crock them with their specialty again, and Trixie, the cute juggler, back with the show again after taking time out for motherhood. Hub Trio (Mullen Twins and Ed Raiche) are easy standouts with their acrobatics, winding up with unbelievable back-flips through hoops, and Red McCarthy, the speed demon, works this season as a Bat Man and pulls some hazardous jumps over a flock of obstacles.

Nate Walley, slick skater, teams up with his wife, Edythe, in a smartly-tailored number and then again with Chuckie Stein, the midget performer, in a precision routine that's cuter than a button, and the old Smoothies, Orrin Markhus and Irma Thomas tear the house apart as usual with their mature grace. Chief comics, Eric Waite and team of Larry Jackson and Bernie Lynam, are still top-heavy favorites but are slowly reaching the point where they'll have to be a little more inventive, and same goes for Esco Larue, doing his familiar comedy adagio with Mary Irwin and Joseph Setta. Their sameness over the seasons is wearing a bit thin.

Dench and Stewart are class every inch of the way; young Alan Konrad is rapidly developing into one of the flashiest bladesters on any rink and the Benoit Sisters move smartly into the revue's Hit Parade with showy skating. Phil Taylor's stilt routine hasn't varied the fraction of an idea but the Scotch Highlander costume gives it a push and Patti Phillippi clicks in her quick specialty as a jitterbugging, pistol-packin' mama in "Rodeo Daze." Mother Goose Omelet, a series of animated nursery rhymes, is a neat bit, and sure fire for the kids, while Skating Prom, which opens the second act, gives Chester Hale a chance to go to town with some swirling dancing effects from the big choruses and he doesn't miss a trick. It's costumed to a queen's taste, too. Mexicana finale is really an eye-popper and sends 'em away happy. M.c. chores are looked after expertly by Brian McDonald, who likewise doubles as company manager, and music under the direction of Jerome Mayhall is best it's ever been.

Consensus here was that for most part eighth edition of "Ice Capades" is about the classiest of the lot.

Cohen.

Yates-Goetz

Continued from page 7

ing about Yates' management and lack of big profits during the war years.

The Rep prez early this year bowed to him to the extent of opening the 14-man board to three representatives of Goetz and three of the Jules Brulatour estate, which is second only to Yates himself in size of its holdings. Goetz named himself, his attorney, Col. Sam Becker, and Harry C. Mills to the board. They will all resign now.

With a place on the directorate, Goetz had opportunity to ask of Yates even more facts and figures than he did as a stockholder. He got an abundance of material, which he, his lawyer and his accountants have been analyzing. The fight, it has been estimated, cost him over $50,000 in fees to Becker and the accountants and in other costs.

With the Harry Goetz shares added to his own, Yates now has undisputed control of the company. Only if Ben Goetz and Brulatour should band together and put up a terrific fight for proxies among the independent shareholders is there even any conceivable and remote possibility of upsetting the present regime.

Harry Goetz held about 40,000 shares of Rep and 17,000 shares of Associated Motion Picture Industries. Latter owns 175,730 shares of Rep common, 27,600 of preferred and $285,000 in debentures. Harry Goetz holdings in AMPI represented about 9% of its outstanding stock.

Svelte B's

Continued from page 3

web-covered, haunted belfry to Dr. Jekyll's most frightening vision. And, on this, Mayer's den of drawn-out murder thrived.

Then Universal went fancy and decided no more B's. That robbed the Rialto of its top source of product. Columbia, which likewise had made the horrors a habit, also decided on the more aesthetic approach. Which leaves Mayer with nothing but a few castoff psychomellers, a choice of low-budgeted actioners and an occasional higher-cost epic which didn't turn out quite the way the producers saw it.

Mayer, who's a rather esoteric fellow himself, is pleased at the upturn in tone of the Rialto's clientele. But he can't help feeling a little sentimental about horror and violence—and that $2,000 a week.

New Acts

HAROLD RUSSELL
Comedy, Music
12 Mins.
Oriental, Chicago

Surprisingly, there is almost as much entertainment value in this act, as there is human interest. Harold Russell, handless Army veteran, and double Academy Award winner for his portrayal of Butch in "The Best Years of Our Lives," with his appearance on the stage, conveyed the same emotion and poignant feeling his characterization did in the film.

Although Russell has been touring vet hospitals, this marks his first professional vaude appearance. Russell has developed a natural ease regarding his hands and his acting, that would be the envy of the oldest trouper. He remained unruffled during two technical errors; caused when the piano he played later in the show, was raised from the pit too early, almost completely covering him, and when the solovox attachment he was to use was not turned on.

The theatre wasn't completely filled during the opening show, which helped stifle any impression that patrons came out of curiosity. Lad broke the tension in the audience immediately after walk-on, by pointing out the memorable line Fredric March delivered in "Best Years." that Butch's hooks "didn't bother him, why should they bother you."

Most of his stint evolves around humorous details of how he crashed motion pictures, and his casual treatment of his co-workers, especially Virginia Mayo, aroused plenty of chuckles, Jackie Gleason, another headliner on bill, joins him for several good gags, which lad always topped.

Russell completes his bit with an accomplishment taught him by Hoagy Carmichael during the shooting of their picture, the keying of "Tea for Two." In this spot he was assisted by maestro Carl Sands, who sat next to Russell for bass accompaniment in duet.

Mack.

PENNY PIPER
Songs
8 mins.
Town House, Los Angeles

Out of the loudspeakers comes ABC thrush Penny Piper to take a whack at entertaining, intimate style. Gal wanders on and off the podium during the course of the evening, offering four or five numbers at each stint.

She's well spotted here and the method of presentation is okay. Gal makes a nice appearance and warbles easily, getting a zest in her tones that is all too often missing with nitery vocalists. For a small but class hotel boite, like the Garden room of the Town House, she looks like a good bet.

Miss Piper works neatly with no pretensions and registers with equal effectiveness on rhythm or ballad stuff. With no control man riding her voice, she needs to learn just a trifle about the shadings of nitery presentation but judging by break-in, stint will be well polished with only a few more hours experience. As it stands, act is ready for intimate hotel room circuit.

Kap.

DERRY FALLIGANT
Songs
15 Mins.
Bocage, Hollywood

Enterprise waxworks troubadour, making his nitery bow here, shapes up as a very definite heartthrob attraction. A personable young gent who handles himself easily, Derry Falligant already has built a following through his platters and will build more through p.a.s. Singer has an easy style, neat delivery and a romantic set of pipes that fairly reek with s.a. Femme contingent will go heavily. Ent is a Coast outfit and Falligant a large local fave.

Falligant's balladeering is in the real troubadour style. He accompanies himself on the guitar and gets in some romantic whistling trills to back up his smooth vocalizing. Numbers are selected with care and he has a naturalness on the stand that helps. Act looks like a strong bet and with the disk background probably will go far.

Kap.

EVVY SHAW
Comedienne
15 Mins.
Village Vanguard, N. Y.

Miss Shaw is making her first stab at nitery work here, after serving as understudy for the last year to Betty Garrett and Jane Kean in the Broadway musical, "Call Me Mister." She's got a raft of special material which she sells adequately but still needs plenty of polish before heading to any of the swankier boites uptown.

A slightly-built gal with an impressive face, she does her best work on a takeoff of a tyro chirper trying to sing torchies. This she wisely saves for an encore. Preceding numbers are not so good, lacking melody, and Miss Shaw has not yet learned the knack of selling material on the basis of lyrics alone. With a little more experience under her belt, she'll probably be okay for the intimate rooms in which she can show off her facial expressions to best advantage.

Stal.

JIMMY SHIRLEY TRIO
Instrumentalists
5 Mins.
Village Vanguard, N. Y.

This three-man colored combo impresses as a good instrumental group which can hold its own with any of the 52d street trios. Comprising Jimmy Shirley on guitar, Charles Williams on piano and Moses Allen on bass, the group demonstrates nifty rhythm and improvisation techniques. As with most such groups, the guitar carries most of the melody, with the piano and bass tagging along for rhythm effects.

Trio didn't get much of a chance to show in the Vanguard program, serving up only one number. This was a good original, titled "Vanguard Re-Bop." Group also backed the show capably.

Stal.

LITA & GABREIL CANSINO
Spanish dancing
12 Mins.
Hotel St. Moritz, N. Y.

Lita and Gabriel Cansino, of the famous Cansino Spanish dancing family (of whom film star Rita Hayworth is a member), are doing the same type of flamenco hoofing which distinguished their more notable kin.

The latest Cansino grouping have been around for some time, in hotels and cafes. They have the fire and dash, plus the enthusiasm, but only for lesser spots.

Kahn.

German Comics

Continued from page 2

make the film folk wonder. Attuned to the idea that the musichalls and the cabarets, with their kidding-on-the-square comedy, too often interpret the true feeling of the people, the accent is always against the Occupation Army. At the Palaast, a vaudery, in Frankfort, for example, the emcee-comedian—a funny fellow, concedes Granet — made his entire comedy spiel one against the Occupation. Gags run something like this: "Formerly we had one dictator, now we have four," referring to the quadruple split-up. In Berlin the comedians gag about British tommy or American GI "denazifying" the frauleins simply by the act of rubbing derrieres, or some other intimate gesture, thus ridiculing the fraternization and denazification laws.

More realistic is the constant ribbing, in nitery and vaudery, of (1) the general shortages, (2) the Russians—of course that's only in the U. S., British and French zones—and (3) the smug position of the German as he is now being fought over by his four different occupying groups. The accent is chiefly on the Anglo-American faction versus the Russians.

Blacketeering an Open Joke

The shortages make blacketeering an open joke. Granet's camera crew lensed, quite by accident, two actual raiding parties on blackmarket operations. Prime commodities are soap, cigarets, candy and chocolates, towels, etc., with cameras, field glasses and kindred optical goods the trading items from the other side of the fence. The GIs also do a terrific business in watches readily bought at PX stores.

What wouldn't happen in years in America—one Hollywood company tripping over another on location—took place when Billy Wilder's Paramount camera crew for "A Foreign Affair" (Marlene Dietrich) walked in right on top of Granet's "Berlin Express" company. That's not as unusual, however, as it might sound, because, for obvious reasons of camera values, the location-finders for both RKO and Par naturally lighted on the same spectacular backgrounds.

The U. S. Army is very cooperative with the Hollywood contingent, and Miss Oberon will probably never forget that five-speed-forward Mercedes-Benz motor she was assigned. It belonged to Joachim Von Ribbentrop. It manifested that the champagne kid didn't trust anybody. In fact, that went for Hitler and one other wealthy German woman; all three owning the same type of special auto job which seats nine people, had miniature gun-turrets on sides and rear, apertures for small firearms, bulletproof glass and steelplate. When you ride in the back it feels like a hook-and-ladder wagon, requiring a rear chauffeur, because the wheelbase is that long.

On the subject of Hitler, the Russians opened up his and Eva Braun's suicide subcellar, but closed it up again a year ago.

Sid Field, Tommy Trinder, Crazy Gang Go for All Our Old Rationing Jokes

By ABEL GREEN

Hark-back to the revusicals seen in London indicates the same uniformity of comedy. It's a holdover from our rationed-days jokes because austere Britain today, with its shortages of everything, is very much food-minded. As a result, whether it's the Sid Field show at the Prince of Wales ("Piccadilly Hayride"), or Tommy Trinder at the Palladium (Val Parnell's "Here, There and Everywhere"), or Nervo & Knox-Bud Flanagan-Naughton & Golden at the Victoria Palace (this is another Crazy Gang show presented by Lupino Lane and Jack Hylton, this time called "Together Again"), the humor is uniform.

Gags have to do with being kind to your butcher; local cockney comedy about the "barrow boys" — they're the blackmarket boys who push the fruit and vegetable barrows (modified pushcarts) and sell you anything and everything sans coupons and above ceiling prices. The barrow boys are apparently well organized into a "protective association" which has good lawyers when they're arrested; one of the top news stories, transcending others, was a 100 pound ($400) fine paid by one of the barrow boys for selling fruit above the legal price limit.

Field and Trinder OK for U. S.

Field and Trinder are capital for America, and of course Nervo & Knox, Bud Flanagan and the others have played the varieties around the world. Flanagan still talks about the Bushwick, Colonial and Royal—wotta memory!

Sid Field is the top fave and, if that 75% film tax is ameliorated, he may well be on the threshold of a new career when and if J. Arthur Rank pairs him with Bing Crosby in that proposed filmusical to be produced in London. The Groaner would carry Field's phiz and comedy style around the world whereas now it's limited. Field did an abortive film attempt for Rank a couple of years ago in "Talk of the Town," which despite its U. S. director Wesley Ruggles (aided by Buster Collier) proved so disastrous, the Rank organization wisely scrapped it although one good song, "My Heart Goes Bumpity-Bump" did emerge from it. Chances are that after Field clicks in pix that'll get the same dusting-off as is the case with James Mason, et al.

"Piccadilly Hayride" is presented by Val Parnell in conjunction with George Black, Ltd., produced by Alec Shanks (associate Charles Henry) and is performed twice nightly at 5:50 and 8:30 p.m.—a ringer for Frank Fay—Field is the whole show although ably foiled by Jerry Desmonde, a tried trouper in the best variety tradition. An American turn, the Ross Sisters (2), with their contortive routine (and incidentally very homesick, having been in the show eight months) stand out as does Robert Lamouret, French ventriloquist who should click big in the U.S. He utilizes a Donald Duck dummy that's a wow. A precocious 10-year-old drummer Victor Feldman, is another highlight in this tastefully mounted vaude-revue.

Actors Like 6 P.M. Shows

Incidentally, in line with those 6, 7 and 8:30 p.m. shows, this is something the actors like and it will be a long time before the public loses the habit. With double daylight (summer) time the 6 p.m. show is actually 4 p.m. so that by 10-11 it's still bright in London, the trams and buses are running, and transportation facilities are still available. Since coal is at the base of all this, the early theatre-going habit, long inured during the war, is a necessity. The public has its high tea before theatre and dines (or sups) after the show.

Tommy Trinder at the Palladium is in Val Parnell's production (staged by Robert Nesbitt; dances by Joan Davis; and the same Charles Henry who did Field's comedy material repeats here). The format is a trip round the world from London to Paris, the Sahara, the Orient, the jungles, Australia, Hollywood, Manhattan and back to blighty. It's a serviceable enough libretto skeleton during which George Campo (& Partner) does his standard Apache dummy bit; the 3 Jokers (male lookers) do acrodancing of a suaver school than the 3 Sailors; Wilson, Keppel & Betty indulge in effective hoke; Valerie Tandy is a tiptop soubret foiling for Trinder; John & Daphne Lee supply some effective Hollywood masks for the film colony number. In between, Trinder cavorts with gags about "how long can you do without food?" and kindred be-kind-to-your-butcher jokes.

Like Field, Trinder is coming to the States this winter just to get the "feel" of American audiences. They're wise in recognizing that their local comedy might be strange to the Yanks but this reporter stressed that our Berles and Holtzes also have native local gags about Brooklyn, smog, Jersey and the like.

Jack Hylton's Crazy Gang is "Together Again" at the Victoria Palace and here Flanagan, Nervo & Knox and Naughton & Gold go in for all the Olsen & Johnson shenanigans besides rationing and butcher gags. They're the whole show but have good assist from the vocalizing Eric Whitley, the acro Chevalier Bros., Janik & Christian Arnaut who like most all the other Arnauts and Goldschmidts (family) acts, click.

Then, too, it is noted that flippant gags about "Billy the Yid" (Kid) creep in, perhaps natural enough in a land which is the world target today because of the Palestine snafu. But traditionally the music hall and the political cabaret reflect the moods, modes and manners of the times and it's inevitable that a little of that becomes intrusive, particularly so when the rest of it is such downright hokum.

Above all, whether in these music halls or the legiters seen, what strikes the visiting American is the burlesque atmosphere of most audiences, particularly in the summer. Lacking airconditioning, it's a wonder in the first place why and how people come to the theatre. But since the British provincials, like the American gawkers go for the hits, the natives at least make themselves comfortable by doffing coats, dispensing with ties, and rolling up shirtsleeves. There is no tabu on smoking apparently and, in summer particularly, that's no asset to the environment. The only tabu seems to be photographing in the theatre. Important program legends warn: "productions being copyright the unauthorized photographing of scenes, incidents and acts is illegal."

State, N. Y.

Ed Sullivan with Harvest Moon Ball Contest Winners, Paul Winchell, Monica Lewis, Robert Sisters & White; "Black Gold" (Mono), *reviewed in* VARIETY *June 25, '47.*

The annual two-week session of the Harvest Moon ball winners, an event which gets plenty exploitation by the N.Y. Daily News, provides the State theatre with a healthy draw. Many who didn't get into Madison Square Garden to witness to witness the events, hit this house for a reprise gander of the winners.

Ed Sullivan, Daily News columnist, naturally goes with this package. He's been emceeing the event for many years, and virtually grew up as an emcee via this series.

This year's crop of dancers impress as being the best in many years. Group, generally, are lithe terpers, make a nice appearance and show a degree of skill which developed further could be put to professional use. Winners in the foxtrot, waltz, tango, jitterbug, and rhumba categories, latter which won the all around-championship, show up as good amateur performers.

However, the bulk of the entertainment is left to skilled professionals with Paul Winchell topping the list. His ventriloqy and comedy hit the audience potently. Although he recently worked the nearby Capitol, his effectiveness on Broadway hasn't been diminished.

Monica Lewis also provides pleasing session with a well delivered line of songs. She's personable, shows good taste in selection of her numbers and works up enough audience enthusiam to win encores.

A warm opener is provided by dance turn of Robert Sisters and White. Trio work atop a drum ala Tip, Tap and Toe and make a good warmup act for bill. *Jose.*

Olympia, Miami

Miami, Sept. 5.

Pat Rooney, Amory Bros., Pansy the Horse, Zarco & Beryl, George Broderick, Les Rhode House Orch; "Perils of Pauline" (Par).

Current layout blends high spots with good supporting acts to make for pleasant 60-minute show.

Amory Brothers top proceeding with a sesh of harmony which builds to begoff proportions. Stint is much more effective here than in closer confines of local club which featured them recently. Blendings include "That's My Desire," "Shadrack," solid "Swing Low, Sweet Chariot" featuring the sock bass member of quartet.

Vet Pat Rooney wraps things up with his showmanship. Plays out full values of his still spry hoofery to click with young and oldsters in aud. Off to solid palming.

Terp slot is held by Zarco and Beryl, who tee off layout with carefully devised adagio-Spanish number to warm mitting. Colorful costuming add to orb-impresh, with lifts and spins top-drawer stuff.

Pansy the Horse, with usual blonde stunner guiding, garners steady laughs.

George Broderick purveys pantorecord canto that goes well. Mugging is well-timed with waxings of Spike Jones' "Chloe" and Phil Harris' "Poker Game." Discards disks to mimic Peter Lorre for topper.

Les Rhode and house orch handle backgroundings in good style. *Lary*

Strand, N. Y.

Victor Lombardo Orch (13) with Patty Dale, Mark Carter; Dorothy Keller, Marshall Bros. (2), Borrah Minevitch's Rascals (6), "Dark Passage" (WB), reviewed in VARIETY, *Sept. 3, '47.*

This new show at the Strand, coupled to the Humphrey Bogart-Lauren Bacall film, "Dark Passage," is a very pleasing package. None of the acts or the band are outstanding names as individuals, so that the entertainment load is evenly distributed on them all. And they deliver nicely.

Victor Lombardo's orchestra, a sweet one composed of four sax, three trombones, two trumpets, three rhythm plus the leader's straight soprano sax, is playing its first major Broadway theatre, after a spell at the New Yorker hotel's Terrace Room. And it does a highly satisfactory job in the same smooth, workmanlike manner that characterizes frere Guy Lombardo's stage performances. Plus which there's the same attention to dress. This band looks good onstage.

There's only one fault that can be found with the band's work and that's due to Lombardo himself. He's strange to the m.c. chores and it's apparent. Time will condition him to overcome that, however. Otherwise, the combo works like it has been around for years. It has worked out a well-paced group of numbers for this date, some recorded for Majestic Records and others straight pops.

Lombardo can be thankful for a fine vocal section, which in his type of band is so vitally necessary to stage work. He has Patty Dale, Mark Carter and a man from the sax group to provide a trio. Miss Dale and Carter for duos and also for solos. Trio opens show with "Zu Bye," a new tongue-twisting pop, then Carter, showing a neat baritone, does "That's My Desire." Farther down in the show, Miss Dale does "Kokomo, Ind." and "Feudin' and Fightin'," the last major contribution by the band. She handles it excellently and gets away to heavy applause. Later there are well-done arrangements of "Lady From 29 Palms" and "Begin the Beguine," the last a colorful stage arrangement.

Dorothy Keller, tap star of legit, is the first of the acts. She's a smart dancer, but her artistry is not being used to its fullest. Her routining doesn't take full advantage of her ability. There's a fast tap to start, then a Latin-tempo bit, and close to takeoff on a jitterbug. With the exception of the first routine there's nothing to the act. It gets response, but not what could be gotten with better routining.

Marshall Bros. hit the spot. Two young, fresh-looking zanies are sharp at mimicry brimming over with laughs. Opener brings on one to do a good takeoff on Frank Sinatra doing "Night and Day," interrupted by his partner, who strolls on in a Hollywood sport shirt and pipe, to do a Bing Crosby. From there they go into accurate apings of Peter Lorre, Danny Kaye, Lionel Barrymore and others, all smartly tied together with laugh lines. There's a lot of entertainment in this act.

Finale is the Borrah Minevitch act—without Minevitch. Since the click of the Harmonicats with their recording of "Peg O' My Heart" mouth organ groups have a new lease on life (Harmonicats, incidentally, are at the nearby Roxy). And the Minevitch group, despite the fact that they've been around for years, are no different from others. That this is true is obvious when the group does its own arrangement of "Peg," which is close enough to the Harmonicats' version to make people in this audience believe that they're the group that did the hit-disking of the tune.

Nevertheless, this act has plenty, both musically and laugh-wise. The midget, Johnny Puleo, is still with the act and the laughs he provides with his constant squabbling with the others are plenty.

Biz s.r.o. when caught Friday (5) evening. *Wood.*

Oriental, Chi

Chicago, Sept. 4.

Harold Russell, Jackie Gleason, Emerald Sisters (2), the Chords (2), Carl Sands Orch (13); "That's My Man" (Rep.)

Harold Russel, amputee star of "Best Years of Their Lives," makes his vaude debut as headliner of current bill. Reception is terrific. (New acts).

Show opener is a roughhouse routine by the Emerald Sisters. Zippy steppers cue routines to popular rhythm tunes and practically knock themselves out to please. For finish they switch to wheel somersaults over and under a table, and small tank effect number, for heavy response.

The Chords tee off with "Jitney In the Jukebox," a perfect cue for their vocal imitations of bands of Guy Lombardo, Henry Busse, Harry James and Vaughn Monroe. Boys feature everything from fiddles on "Holiday for Strings," to hot trumpets and brassy noises in Spike Jones version of "Cocktails for Two." "Flight of the Bumble Bee" started out seriously, and ended up a rib tickling bass fiddle-violin imitation. Their final number, a takeoff on Jeanette McDonald and Nelson Eddy in duet on "Sweethearts" had 'em.

Jackie Gleason scores with his comedy routine. Aside from a neat assist in the Harold Russell bit, he keeps thing rolling with revamped army-gags, plus some original ideas on radio programs. Also does clipped impersonations of Charles Laughton, Peter Lorre, Charles Boyer, Errol Flynn, Lionel Barrymore and Jimmy Durante. His closing number, the story of his romance with an usherette named "Laura" wins him a begoff.

House orchestra, with Carl Sands at the piano, closes bill with "By the Light of the Silvery Moon," combined with a Jolson medley, featuring vocals by drummer, Smith Howard. Sands also does good job at emceeing. *Mack.*

Apollo, N. Y.

Earl "Fatha" Hines Orch (18) with Essix Scott, Melrose Colbert; Jesse & James, The Gibsons, Howell & Bowser, Spider Bruce & Co.; "Web of Danger" (Rep).

Playing his annual date at Harlem's sepia vaude flagship, Earl Hines' band heads up the current Apollo layout. His is a competent polished outfit comprising four rhythm, eight brass, five reed plus a vibe. Boys tee off with a jive tune, "Coffeyhead," paving the way for Jesse & James. Lads garbed as bell hops are a fast moving terp turn. Work hard with varied routines and close to good returns.

Only ofay act on the bill, the Gibsons brings a nice change of pace to the show. Portly male, obviously an old-timer, opens with some deft knife juggling, then follows with neat blade pitching, framing in the figure of his blonde femme assistant against a wooden bull's eye target. Made fast to the target, gal is then rotated on the spinning frame while her mate etches in her outlines with the knives. For a climax the hurler dons a black mask and repeats throwing blindfolded for nice results.

Band returns to dish out an okay arrangement of "Begin the Beguine," warbled by Essix Scott. Stocky chap with robust voice, he sells his tunes nicely. Also does "Only Have Eyes for You" to garner good applause. Per usual, comic Spider Bruce scores with the payees in the house's standard weekly blackout.

In the nature of a reprise of his George Gershwin concert of last year, for this sesh Hines does an unusual Fats Waller medley. Pianist-leader gets it underway with some solo ivoring then warbles "On the Old Yazoo," more for novel effects than for the quality of his voice. Teen-ager Johnny Hartman, tall youth, displays potential ability in crooning "Ain't Misbehavin'." His baritone also well received on "Mam'selle" and with better salesmanship should rate among the top-bracket Negro vocalists. Hefty Melrose Colbert, blues singer, registers with "Black & Blue." On the whole Hines' Waller concert is a commendable deviation from the "brass and blast" offered by some of his podium predecessors.

Bert Howell and Buddy Bowser, comedy turn, hold down closing spot. Open with straight man's tenor giving out with Jean Sablon's "Passing By." Due follows with comic patter, vocalizing and violin playing. Boys would do well to acquire fresh material. Gags are substantially the same used in their last booking here. Nevertheless most of them scored with the patrons and they bowed off to boff reception.

RKO, Boston

Boston, Sept. 5.

Max Baer & Maxie Rosenbloom, Merry Macs, Ben Beri, Nelson Sisters, Larry Flint House Orch; "Kiss of Death" (20th).

Max Baer and Maxie Rosenbloom have been around in the niteries, but this is their first local vaude date. They're doing their standard act of breaking up each other's routine, heckling each other from the audience, plus a copule of songs (with Gordon Andrews at the piano) and patter. Smoothly accomplished and wows the customers.

Other acts are pretty standard, too, all working in front of Larry Flint's house orchestra. The Merry Macs do such items as "Natch," "Almost Like Being In Love," "Pass the Biscuits Mirandy" and "Anyone Can Dream," proving personable and attractive as well as plenty competent vocalists nicely blended, and go big. Ben Beri's comedy juggling and the Nelson Sisters work on the high trapeze likewise smooth and clicks without effort. Band does a couple of specialties, but the bill could use another act to make this layout a little more impressive on the marquee.

Main attraction this week, however, is the film, in for a couple of weeks and clearly responsible for the strong a.m. biz which lifts this house out of average takes and puts it above the 30G mark. Which is seldom done, incidentally, without a name band. *Elie.*

Casino, London

London, Sept. 2.

The Ink Spots, Western Bros., Billy Caryll & Hilda Mundy, Charley Rivel, Rolly Rolls, Scott Sanders, Lai Founs, Bert & Harry Nicol, 3 Charlivel, Freddie Carpenter's Casino Girls, Harold Collins Orch.

With temperatures wilting box-offices, the Ink Spots proved their tremendous popularity by drawing a capacity house, with turnaways. Reception given them was terrific, and they did not belie reputations made by their disk sales.

Teeing off with "Bless You" they follow with "The Java Jive," "Do I Worry," and "Can You Look Me in the Eyes." Encore with "Whispering Grass" and "Maybe." Each number brought appreciative salvos. Lads were terrific all the way.

Rest of bill is nicely balanced and entertaining, with Charlie Rivel—the trapeze Chaplin—outstanding. Living up to their billing as the "Continent's most versatile young trio," are Rivel's three sons, Three Charlivel. New to London, they offer specialties ranging from instrumental work to jive and ballet. They also appear in their father's famous trapeze act.

Rolly Rolls scores with his pianoing, interlarded with comedy, and wins solid applause.

Western brothers deserve their star spot because they are always up-to-date and clever entertainers. One appearance of Billy Caryll and Hilda Munday would have sufficed, since offerings in second half duplicates mother-in-law gags of earlier stanza.

Scott Sanders, veteran comic, the four Lai Founs, good Chinese acrobats and jugglers, and Freddie Carpenter's Casino Girls, complete the bill. Harold Collins and the Casino Orchestra pace the show nicely.

Same bill is to last at least four weeks, but it's the Ink Spots who will lure audiences. *Cane.*

Circle, Indpls.

Indianapolis, Sept. 5.

Henry Busse Orch, with Betty Taylor, Lee Sherain, Arne Barnett; Ish Kabibble & Effie Lee, Wally Brown, Anita Martell; "Dick Tracy's Dilemma" (RKO).

Henry Busse has a crowd pleaser for the Circle's first stage show after a long summer layoff. The band, which has held its popularity longer than almost any other competitor here, plays up to standard and the supporting acts are individually okay and long on comedy, all three entries leaning to laughs. Wally Brown and the English girl juggler, Anita Martell, push Ish Kabibble for heftiest audience response.

Busse gets best results in spot featuring Arne Barnett as piano soloist. Barnett gets such good response for a swell job on "Warsaw Concerto" that two encores, "Bumble Boogie" and "Holiday for Strings," latter without band, are in order. Aside from traditional "When Day Is Done" and "Hot Lips," top instrumental routine is medley from "Annie Get Your Gun." Betty Taylor looks and listens well on vocals of "Feudin' and Fightin'" and "The Lady from 29 Palms" and Lee Sherain does "Ivy" and "Almost Like Being in Love" nicely.

Miss Martell, who comes out singing a sophisticated ditty about a guy who left his hat and stick, is a slow starter because it takes the audience a while to figure what she's going to do. But the customers really warm up when she goes into her nifty juggling routine with a humorous line of talk on the side. Brown's staccato chatter keeps the house in chuckles. Ish Kabibble's collection of original poems and witty sayings, topped by a radio mystery program with sound effects in which he is assisted by Effie Lee, is strictly corn but gets a fair quota of laughs in the closing spot. Biz good when caught. *Corb.*

Million Dollar, L. A.

Los Angeles, Sept. 6.

Gene Krupa Orch (17), with Dolores Hawkins, Buddy Hughes; Sara Vaughn, West & D'Arco; "Wife Wanted" (Mono).

Gene Krupa has a smooth-working combination built around his skin-pounding. Orch has visual as well as musical attraction for vaudfilm bookings and is pleasing Million Dollar patrons this week. Added attraction is Sara Vaughn and comedy act of West and D'Arco, giving nicely-rounded bill for the frame.

Krupa takes off with "Boogie Blues," vocaled by Dolores Hawkins, and is next up with "Lover." Both numbers come off well. Jazz trio made up of Krupa, Tommy Lucas, alto sax and Buddy Eanelli, piano, at show caught, was sock with arrangement of "Stompin' at the Savoy." Midway in show, Krupa gives fine arrangement of "Valse Trieste," featuring unusual drum work. Windup tune is "Drum Boogie," silhouetting Krupa and solid skin-beating.

Miss Hawkins and Hughes get off two tunes each. Gal's best is "Boogie Blues." Her other spot, "That's Good Enough For Me" doesn't register. Hughes' workout on "Please

(Continued on page 61)

Hanna, Cleve., Boosting B.O. Trade With Low-Deposit Subscription List

Interesting device to hypo legit attendance and attract bookings in Cleveland, successful in its initial try last season, will be pushed more energetically this fall. Called the Hanna Ticket Plan, the idea was instituted by Milton Krantz, general manager of the Hanna playhouse there.

Gist of plan is to line up theatre subscribers for all the season's new shows, ask them only for a $4 advance deposit instead of a steep subscription fee. Subscribers mail in the balance due on each show—when notified that the tickets are available. The original deposit covers the price of the tickets for the final show. Members are allowed three rejects a season.

In this manner, the Hanna had an advance of $7,300 in the till for every show that came in last season. This season, according to Krantz, the subscribers' total is already $9,700 for each show, with likelihood that the total may go to $12,000. Since subscribers don't have to lay out much at a time, 90% of them have signed for the pay-as-you-go plan this season, says Krantz. His mezzanine (150 seats) is sold out for every performance by this plan. First 12 rows of the orchestra are gone, subscribers getting the choicest seats.

The plan, Krantz believes, is one way of saving legit on the road. It's also a way of getting bookings, the $9,700 "guarantee" being a magnet to a producer. The Hanna is an independent house, although it books through UBO. The plan is separate from the Theatre Guild subscription list in Cleveland, which Krantz says totals 5,000. His subscribers don't take the Guild plan, and one of Krantz's projects now is to try and combine the two groups, for their mutual benefit.

Krantz figures it costs the playhouse 15c. a ticket for handling details of his plan. Season's advance promotion costs about $450 an attraction, which cost is shared with the production. The Hanna had 33 shows last season, and this season already has bookings beyond Christmas. Paul Beisman, of the American, in St. Louis, has a somewhat similar subscription scheme, called the Playgoers Plan.

Krantz is currently in New York to set bookings for the Hanna.

OFF-COLOR 'COW' DRAWS CRIX IRE, CUSTOMERS

Reading, Pa., Sept. 9.

"How Now, Brown Cow," new farce by Madeleine L'Engle and Robert Hartung and directed by Ezra Stone, is being repeated this week in Green Hills Lake theatre, near here, thus extending the strawhat's season one week. The house was scheduled to close Saturday (6).

Critics on both Reading newspapers, Eagle and Times, tore "Cow" almost to shreds in Tuesday's (2) reviews, but the writeups had an unexpected effect. They started a rush to Green Hills that kept up all last week, the house selling out every night.

Reviewers objected to play's extreme length and "unnecessary" sections. The Eagle's Larry McDermott took exception to a "pass word" used by the college girls in their antics which in McDermott's opinion more than exceeded the limits of good taste and were downright offensive.

'Evening With Woolley,' Poetry, Symph at Spa

Saratoga Spgs., N. Y., Sept. 9.

"An Evening With Monty Woolley" will be presented at the Spa Music Festival in the theatre on the State Reservation tonight (Tues.), with the star reciting poetry to specially composed music played by 39 members of the New York Philharmonic Orchestra under the direction of F. Charles Adler. Woolley is a resident of Saratoga and has been recuperating here from an operation recently performed at the Albany hospital.

The Spa Festival was launched in 1941, discontinued during the war and revived last year. It started with an orchestra of strings and woodwinds. The Festival features the seldom-played music of older and modern composers. Every program has one new piece.

'Soldier' Opens Season At Nixon, Pitt., Sept. 22

Pittsburgh, Sept. 9.

Nixon will have an unusually late opening this season, staying shuttered until Sept. 22, when "The Chocolate Soldier," with Billy Gilbert, arrives. In recent past, Labor Day week has usually been tee-off time for the local legit site.

Getaway for 1947-48 was delayed a week when Theatre Guild decided against sending "The Iceman Cometh" on the road again. Eugene O'Neill drama was to have launched the season Monday (15) with a subscription offering. Bookings following "Soldier" are practically solid up to the first of the year.

Winter Strawhat For Palm Springs

Palm Springs, Sept. 9.

Winter strawhat drama company is being organized here by a group headed by Rudy Vallee, Earl Strebe and Ned Bergen, with plans to open in November in a local house owned by Strebe. Program calls for presentation of known plays, with an original script tried out as the final offering in every group of four.

Interested in the project are William Powell, Chester Morris, Eve Arden, Charles Farrell, Victor Mature, Vince Sherman, Ida Lupino and Paul Lukas.

Gielgud's 'Crime' Stint Spurs Film Interest; Also to Act 'Medea'

John Gielgud was signed yesterday (Tues) to play lead opposite Judith Anderson in Robinson Jeffers' "Medea," opening on Broadway, Oct. 20. This will mark first time duo is playing together since 1937, when they appeared in "Hamlet." Gielgud can stay in play only until Nov. 30, when replacement must be made, as he's also signed as lead in "Crime and Punishment."

Pacting also of Gielgud to appear in Dostoievsky's "Crime and Punishment" on Broadway this fall has stimulated interest among film companies for the English actor to do a Hollywood version of the drama. Gielgud has already received screen offers, and he says he's interested because he'd be given opportunity to direct as well as act in the Russian classic. It would be his first U. S. picture chore in either capacity. There have been several previous film versions of the drama, in English and French.

The star, who arrived in the U. S. recently to stage Robinson Jeffers' "Medea" for the new producing firm of Robert Whitehead and Oliver Rea, surprised the trade by agreeing to play in the Dostoievski revival for the same firm, as he was slated to appear in two short Terence Rattigan plays in London this fall. He played the role of the student, Raskolnikoff, in "Crime" in London in 1946 for a seven-month run. Show will go into rehearsal in mid-November, opening cold in N. Y. in December.

Rodney Ackland's version of "Crime", the same as he used before, will be used by Gielgud. Theodore Komisarjevsky will direct. Believed that certain revisions will have to be made on the script, which Gielgud and Komisarjevsky will attend to, with a possibility that Ackland will come over to supervise revisions.

Barter Thea. to Tour 3 Troupes This Fall

Abingdon, Va., Sept. 2.

The Barter Theatre will have three troupes on tour this season with one unit making a national tour. The road trip will supplement the schedules of two other Barter units, now playing in Abingdon, which are booked to tour Virginia and the South.

National tour, to cover all 48 states, was the idea of Robert Porterfield, theatre's founder-director, and has Gov. William M. Tuck's approval. It will open in Charleston, W. Va., Oct. 8.

Syracuse's Legit, Vaude

Syracuse, Sept. 9.

RKO hopes to revive stage here with double-barreled plans for vaude and legit attractions in their two Syracuse houses, manager Jack Flex announced. Leadoff is Sammy Kaye, signed for a week at RKO-Keith's Oct. 9.

On the legit side, "State of the Union" (Kay Francis) is set for a one-nighter Oct. 8 at the RKO-Empire. "Oklahoma!" arrives Dec. 8 for a week, and "I Remember Mama" is underlined for Jan. 13-14. Later in the season the Empire will have "Lady Windemere's Fan" May 18-19 and "Harvey" May 25-26.

Footlight Tumble, Rubbish Smoke Help Enliven World Preem of 'Allegro' in N.H.

New Haven, Sept. 9.

Two unexpected incidents punctuated the opening last Wednesday night (3) of "Allegro" at the Shubert here. Both occurred late in the show which ran until nearly midnight on its initial performance.

First incident happened when Lisa Kirk, engrossed in putting over a solo ditty on an elevated stage, stepped too far downstage and fell into the footlights. Girl reassembled herself with considerable aplomb, kept singing as she regained her feet and finished the number to a tremendous hand.

Second, and more serious, incident came when rubbish burning in a nearby alley wafted fire odors through open doors of theatre. Jittery patrons leaving orchestra seats were met by house and company attaches who succeeded in calming down most of them.

Entire balcony rose, to quote a musician, "as though we were playing the national anthem," but aside from a few patrons who played it safe by leaving, practically everyone returned to his seat. Annamary Dickey, vocalizing at the time, continued with her song, those on stage being unaware of what was happening.

It was felt that a serious disturbance was avoided by presence in audience of a large number of showfolk who knew how to conduct themselves in such an emergency.

BROCK PLAYS 'HARVEY' —CLOSE TO HIS CHEST

By **MURDOCK PEMBERTON**

(Only The Producer's Brother)

Abingdon, Va., Sept. 9.

Brock Pemberton's much heralded appearance in the lead role of "Harvey" at Bob Porterfield's Barter theatre here last night (8) came off as scheduled to a full house of local and state dignitaries. Also a few relatives.

Yankee spies and first friends of long acquaintance were not surprised either at Pemberton's suppressed desire to act the part or his portrayal of it. Having witnessed over a thousand performances of his own show with three topnotch comedians he evidently felt that there was something to be added.

Pemberton's interpretation is entirely his own. Reared in the Arthur Hopkins school, he relied upon underplaying and the oblique approach. He played the part of the screwball pal of the six-foot rabbit with a Pemberton consistency, close to his chest. By Saturday (13) night's performance, which will be given in Roanoke, Pemberton will probably be thinking about Hollywood. At least he will have no more worries about an understudy.

The Barter Theatre furnished some substantial support for the visiting Broadway producer; Ernest Brognine, Caddell Burroughs, Mary Hayden and Kalita Humphreys being either of Broadway potential or experience. Carroll McComas in the Josephine Hull role turned out a thorough job. Pemberton had brought Paul Foley, stage manager of the Joe E. Brown troupe, on from Detroit and much of the success of the venture goes to his careful toning down the cast to Pemberton's subdued interpretation.

Barter in this lush state, by the way, is now in the form of lettuce that rabbits don't eat. Only one white rabbit was turned in at the boxoffice in exchange for tickets.

Ferruccio Tagliavini, Met's click tenor last season, and Jascha Veissi, viola, will start a joint concert tour Oct. 5 in Los Angeles. Have 25 dates, ending in mid-December at Norfolk.

Jelin, Dispossess Notice, Bills—And the Critics—Plague Chanin

Vagaries of present-day production are exemplified in the experience of John Morris Chanin, who presented "The Magic Touch" at the International last Wednesday (3) to open New York's fall season. Opening night the marquee didn't light up or house doors open, until 8:40, causing bewilderment and speculation by first nighters.

(Show was doubtful of resuming last night, after two Sunday (7) performances were canceled, but bond was posted with Equity late yesterday (Tues.).)

According to Chanin, he rented the theatre for four weeks at $4,000 a week rent from Max Jelin, who has the house on lease from its owners, Ballet International. Instead of the usual week's rent as bond and a week's rent in advance, Chanin says he gave Jelin $8,000 in escrow and $8,000 more to cover the complete rent, before the show officially opened. Production has been in the house for two weeks, or since Aug. 19, giving a series of preview performances, mainly for friends and members of Teamsters Joint Council 16, the union which backed the show.

About Aug. 25, says Chanin, he got a dispossess notice from Ballet International because the August rent hadn't been paid. He took the matter up with Jelin, who straightened it out. Ballet International's attorney, incidentally, stipulated at the time that the September rent must be paid by Sept. 3, when "Magic" opened. Night before the opening, says Chanin, Jelin presented him with a bill for $921—for tickets, backstage doorman pay (both of which Chanin says Jelin was to handle) and stagehands and rehearsal pay while house was occupied (which Chanin claims he was to share with Jelin). Dispute over this bill, until Chanin had paid it in full, caused delay in the opening night curtain.

Switch of getting the teamsters union to back the play is a new one in legit circles. Council secretary John Burke said union officials had read the script, liked the labor-management tie, and had authorized sale of tickets in its name at a $2.40 to $6 scale, with the Council to share in the proceeds. Producer Chanin claimed $60,000 worth of tickets sold before the opening.

Show's $6 top is considered high for a straight comedy. But of the $6, Chanin claims he's getting only $2 out of each ticket sold, balance going for taxes, promotion and union's share in backing the show and selling tickets. Chanin, who says he took the International as an interim booking, planning to move downtown later, has the house on a four-wall basis to run this share scheme, instead of the usual percentage rental deal.

Jelin's lease on the Belasco expires Sept. 30, and the time limit on his stated purchase of the theatre for $500,000 has passed. The Belasco Theatre Corp., owners, will operate it after Sept. 30, with Leonard B. Sang as managing director. Sang, recently employed by the Shuberts in Chicago, has managed theatres here and in New Haven. If "Burlesque," Belasco's present tenant, stays after Sept. 30, it has to make a new deal with the owners.

Ann Andre, Alan Ross For 'Sweethearts' Tour

When "Sweethearts," at the Shubert, N. Y., goes on tour, it will have two principal replacements. Ann Andre, last seen in "Red Mill," will play the romantic lead, Sylvia, in place of Janet Medlin, while Alan Ross will play opposite as the young prince, subbing for Mark Dawson. Ross has done some Broadway roles, but this is his first musical. Bobby Clark will continue as star.

Fred Hebert will succeed Milton Stern as stage manager. Jim Miller will stay as company manager, and Zac Freedman will go on the road as advance man. The musical closes its New York run Oct. 11 and opens Oct. 13 in Boston.

Agma-San Carlo Sign New Pact

Chicago, Sept. 9.

American Guild of Musical Artists signed a new basic agreement with the San Carlo Opera Co. covering the Boston and Chicago engagements. Irv Meyers, local counsel for AGMA, said new paper calls for chorus members to get $70 a week and local ballet members $56 weekly. Ballet dancers from out of town will get $75. Payment for rehearsal time is also provided.

San Carlo runs from Oct. 6 to 26 at Chicago Civic Opera House, replacing regular Chicago opera season.

Boston Weekly Weeps For 'Stars'; Lambasts Critics Who Roasted New Drama

Boston, Sept. 9.

Entering the lists as a drama critic by enthusiastically previewing "The Stars Weep," the Pilot, weekly newspaper of the Catholic archdiocese, made a wrong guess when the aisle-sitters panned show to a man, and followed up with an editorial scorching the crix.

Play, set for two weeks, closed for a rewrite after eight performances. It had to do with a husband and wife legit acting team which had resorted to birth control measures to keep from having children. Action of the play focuses on three of the unborn children being on stage with their "parents" watching them sadly as the actors crack up.

Pilot saw in this an eloquent plea against birth control, a topic coming up periodically for referendum (so far always beaten) and about due to come up again. It reviewed the show while it was in rehearsal for a week at the Wilbur, urging all to see it.

The crix stepped in at this point and let the play have both barrels. Even Elliott Norton of the Post and Leo Gaffney of the Hearst American, who reflect generally the viewpoint of the church, murdered it. In its editorial, headed "What Did the Critics Want?" the Pilot tried to pick up the pieces, claiming the play failed "for no discernible reason except its decency."

The newspaper editorial did not mention the main turning point of the plot, which allows one of the unborn children, who falls in love with an ex-Marine flyer, to lose him in marriage to a thrice-divorced woman.

St. Loo Little Theatre Takes After Broadway

St. Louis, Sept. 9.

Two of last season's Broadway successes, "Joan of Lorraine" and "Years Ago," are among six plays to be presented by the St. Louis Community Playhouse, formerly the Little theatre, during the 1947-48 season that tees off next week. Other pieces on the sked are "The Adding Machine," "The Torch Bearer," "Hedda Gabler" and "Laburnum Grove."

Bradford Whitney, director of the Community Playhouse, is casting for "Joan" which will be the opening piece.

RAY BOLGER'S 'READY' FOR BRITISH TOUR

Deal is in the works for a British tour of "Three to Make Ready," with Ray Bolger in conjunction with the William Morris agency attempting to line up a group of principals in the original production. English tour would start at the completion of Bolger's run at the Carnival, N. Y. nitery, slated to start Sept. 25.

If deal is completed, show would do a tour of the provinces before hitting London.

Herb Jeffries to Top Negro Musical 'Camille'

Los Angeles, Sept. 9.

Herb Jeffries, singer, was signed for the top male role in "Camille," an all-Negro stage musical to be produced by Thomas Hammond, slated to open in Los Angeles and move to New York this winter.

Marvin Mar is adapting the French classic and Rene Du Plessis has written lyrics to Serge Walter's score.

Maurice Abravanel, Who Plays Both, Claims Pops, Longhair Don't Mix

Maurice Abravanel, who has successfully conducted theatre orchestras on Broadway and symphonic groups in concerts, believes that theatre music and the long-hair variety don't mix. What's more, he doesn't intend to try combining them. Abravanel, whose last Broadway conducting job was with last season's "Street Scene," has since been appointed conductor of the Utah Symphony Orchestra, Salt Lake City. He starts his season there Oct. 20.

During the winter, as a totally disassociated chore, he will stage a performance of "Street Scene" with the drama department of Utah Univ., at its special request. He says there has been an unusual amount of interest in the show outside of New York. But he won't schedule a suite from the musical in his symphony programs, anymore than he plans performing the "Show Boat" suite or "Porgy and Bess" symphonic arrangement. They just don't belong, he says.

Abravanel feels that symph conductors should not program a Broadway musical suite, because the music is better played by a small-sized specialized orchestra than an 80-piece symphony. It's out of proportion, he says. Furthermore, arranging it into a suite, he says, takes away all the flavor from a show's music.

Abravanel left the Metropolitan Opera Assn. in 1938 to conduct "Knickerbocker Holiday" on Broadway, following that with assignments on "Lady in the Dark," "One Touch of Venus" and "Street Scene." In between he has conducted summer concerts, and this summer conducted opera in Mexico at the Opera Nacional and led two concerts of the Toronto Philharmonic.

He feels that a public for opera is building, and that a time is coming when Broadway will take it up. "Street Scene" and "The Medium" point a trend. The Met, Abravanel says, can't supply new productions because of the heavy costs and limited run, and Broadway will ultimately fill its place.

But he also feels that a Broadway musical's social function is still mainly to entertain the out-of-town buyer, and he believes that the old type musical, of girls, gags and glamor, is on the way back. The tired business man needs it.

In Utah, Abravanel will have a 77-piece orchestra and a 22-week season. Symph has a $130,000 budget already guaranteed. Orch is one year old; its conductor last year was Werner Janssen. Group is an outgrowth of a WPA orch some years back. Abravanel is taking with him a few players from New York, including Leonard Posner, concertmaster of Radio City Music Hall, as his c-m; Napoleon Cerminari, ex-Philly orch clarinetist, lately in "Street Scene," and two French horn players.

SEVERAL CAST CHANGES FOR 'WINDERMERE' TOUR

"Lady Windermere's Fan," opening a 40-week tour in Wilmington tomorrow (11), will have several important cast changes from last season's Broadway run. Most important is that of Judith Fellows as Lady Windermere, in her U. S. debut. George Thirwell, also from London, is the new Cecil Graham, and Bramwell Fletcher will play Lord Darlington.

Cornelia Otis Skinner is still starred, with Estelle Winwood, David Manners and Rex Evans again featured. The Oscar Wilde revival will follow the Wilmington engagement with a three-week run in Washington.

'No Exit' Holds in L.A.; Dickering Road Tour

Los Angeles, Sept. 9.

Pelican Productions' presentation of "No Exit" grossed enough in its original two-week stand to warrant two weeks more. French existentialist play will continue through Sept. 14.

Road tour is under negotiation, starting in San Francisco, with the same cast toppers, John Emery, Tamara Geva and Nancy Coleman.

Kinskey-Tamiroff 'Lady'

Hollywood, Sept. 9.

Leonid Kinskey and Akim Tamiroff, have acquired the rights to Irving Stern's comedy "The Lady Has Ideas."

They plan a Broadway production this winter.

'Father' Off Tour Map For Couple Years, Due to Pic; Radio Rights Set for '49

Due to the release of the "Life with Father" film, Oscar Serlin doesn't figure on sending a stage version of the comedy on the road again for two or three years, possibly a little more. However, he's convinced that the play's appeal is timeless and universal, and that within a few years after the picture has been shown, there will be a public for a stage production again.

Radio rights will not be available until Aug. 15, '49, when a number of written bids, now kept on file, will be opened and considered by Mrs. Clarence Day, Jr., widow of the original author; Howard Lindsay and Russel Crouse, who wrote the dramatization, and Serlin, who produced it.

Meanwhile, Serlin is waiting for the script of the sequel, "Life with Mother," which Lindsay and Crouse have been working on sporadically for the last year or so and which may be ready in a matter of months. He's also waiting for a revised script of "Ill Met by Moonlight," the Michael MacLiamoor drama which Serlin bought after seeing it presented at the Gate theatre, Dublin. The author is currently working on the revisions at his home in Ireland.

DOWLING WILL PARLAY LECTURES-DRAMATICS

Eddie Dowling's first lecture date for Columbia Concerts Lecture Bureau will be Jan. 7 in Town Hall, Detroit, with other January dates to follow at Albany State Teachers College; State Normal School, Normal, Ill., and Univ. of Illinois, at Urbana. On this, his first lecture tour, Dowling will do a combination lecture and elocution including excerpts from "Glass Menagerie," "White Steed," "Shadow and Substance" and "Time of Your Life."

Plan of Edna J. Giesen, lecture division head, is to book Dowling through January and February, doing dates in between his "Big Break" radio broadcasts Sunday night. For that reason he can't be booked too far from New York. Dowling is now staging the legiter "Our Lan'," due to open Sept. 27, with a possibility this will be followed with similar chore on "Heaven Help the Angels." He wants the spring free to do another play, either acting or directing.

Burl Ives, also on Columbia's list, will do a concert tour under the lecture bureau's management, and not a lecture tour, as erratumed.

St. Loo Muny Opera Pulls Into Black by Thin Margin

St. Louis, Sept. 9.

The 29th consecutive season of the Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park Playhouse, just skinned into black figures. A two-week transit strike that halted bus transportation, two performances washed off of the boards by rain and decreased attendance at several more because of threatening weather reduced the total gross. Despite advanced costs all along the line the management continued the price scale (30c-$2.20) which has been in effect since the enterprise started.

Total paid attendance of 843,279 people was 23,684 below the best season high in 1946. Should the Housing Expediter Office give the green light, the management is ready to proceed with improvements costing $400,000, to be completed before next season. One of the major improvements will be the adding of 2,000 seats, bringing the capacity to 12,000.

HENRY CLARKE
With Theatre Guild's London Production of "OKLAHOMA" (Jud)
Theatre Royal, Drury Lane
Direction
Henry Wiese, 1674 Broadway, N. Y.

Latin-American Coin Situation a Headache; Hitting Concert Biz

U.S. concert managers are concerned about the current financial situation in Central and South America, as it affects engagements and payment for their artists. They see a definite inflationary trend below the border, with recession symptoms clear in certain countries. Practical result has been that U.S. artists are finding it difficult to get their salaries in U.S. dollars (as previously arranged), out of certain countries. Other nations, to all intents and purposes, have put a halt to dollar outgo. A corollary effect has been the increased hiring of European artists, at much smaller fees, and different financial arrangements.

The Mexico City opera season is over, with talent having been paid off, although there is talk of subsequent government clampdown. The Buenos-Aires season will run until October, with singers reported to have collected their coin thus far. But other centers report less favorable situations. The Rio de Janeiro opera season, finishing this month, has been causing some anxiety. A couple of artists haven't been paid for performances sung, and are wondering about the balance of their engagements. Rio hasn't yet paid some artists from last season and the government is now believed working towards a complete halt of outgoing dollars.

KIBBEE WILL GO LEGIT IN REVIVAL OF 'BEAN'

Hollywood, Sept. 9.

Guy Kibbee has revealed that he will pass up pictures this fall for a top role on the Broadway stage in "The Late Christopher Bean," to be produced by Michael Myerberg.

Kibbee joins the cast in New York on completion of his current film job in Argosy's "War Party." He will play the part originated by Walter Connolly.

NTC to Base Road Co. At Indiana for School Tours

Indianapolis, Sept. 9.

Plans for a National Theatre Conference road company based at Indiana Univ., which will take two plays this season to cities and towns off the beaten path, were announced today (9) by Lee Norvelle, director of the university theatre and chairman of the NTC committee in charge of the venture.

Company of five men and five women representing conference member institutions in Ohio, Indiana, Kentucky, Illinois, Michigan and Iowa will be supported by 10 $1,000 fellowships granted by the conference in addition to a scholarship apiece at Indiana Univ. The conference also will provide funds for operating expenses "until sucb time as the project becomes self-supporting," according to Norvelle.

Company will be assembled at Indiana Univ. this month to prepare the first play on the docket, Somerset Maugham's "The Sacred Flame," for a Nov. 12 opening at Bloomington. It will be available after Nov. 24 for bookings throughout the middle west in community, university, college and high school theatres. Work will begin on the second production, to be opened in February, as soon as the first is under way.

Inside Stuff—Legit

John Chapman, N. Y. Daily News critic, in Sunday's (7) column, said that "as a play reporter, I try to learn as little as possible about what I am about to see; that is, I don't like to read scripts or out-of-town notices, and will rudely shush any friend who happens to have caught a show in a tryout and wants to tell me his opinion of it.

"All summer," he said, "I managed an almost complete state of ignorance, but I did have a struggle with the Theatre Guild's Rodgers-Hammerstein musical, 'Allegro.' This was because the county I live in is practically infested with producers of, investors in, and friends of 'Allegro' and I have several friends (up to now) in the cast. Everybody is so enthusiastic about this $300,000 baby that it is hard for him to keep quiet.

"Overselling is a dangerous thing because it results so easily in disappointment. I have managed to quell my instinctive enthusiasm for 'Allegro' by remembering the shrewd custom of Oscar Hammerstein 2d, author of the show. Once a year VARIETY puts out a whopping anniversary issue and everybody but critics buys space. Most of the advertising is self-praise, but not Hammerstein's annual quarter-page. He is regarded by most of us as a man who can do no wrong. We remember only his fine shows, not his failures. But Oscar remembers the flops and on VARIETY's birthday he lists them all—and they are quite a few. Beneath the list and over his signature Hammerstein boasts, 'If I did it before I can do it again'."

"All My Sons," Arthur Miller's prizewinning play which the Army banned from occupation zones after a pressure group called it "Communistic, unrepresentative and a smear on U. S. business," was defended by Brooks Atkinson in his Sunday (7) N. Y. Times drama column. Atkinson apparently saw nothing Red in the play, and denied the other two charges. Defending Miller as "not a hack but a young man of genuine talent for the stage," Atkinson felt he had made a moving, thoughtful play out of authentic American materials.

"These small arms attacks on 'Sons,'" said Atkinson, "suggest that American tolerance and flexibility, over which we have been thumping our chests internationally for some time, are getting a little thin. Either a playwright has or has not the freedom to choose his own subjects without first making sure that he does not tread on touchy toes. The only alternative to this freedom is a censor." Atkinson claimed that political critics of "Sons" "are working in the direction of censorship and restriction.

They would feel happier if all art were innocuous and never touched on a real idea. If a man of genuine talent cannot write a play about a family of Americans and base it on a situation that resembles something already discussed in public, there is not much point in doing anything in the American theatre more serious than 'John Loves Mary'."

Irwin Shaw, sole newcomer to the N. Y. drama critic scene this season as the New Republic's ganderer, replacing Stark Young, who retired, is due in this weekend from the Coast (where he was working on a picture deal). He'll take up his reviewing chores next week, the magazine having decided to skip coverage on last week's opener, "The Magic Touch."

Shaw also has written a play, in collab with Peter Vientel, titled "The Survivors," set in Missouri after the Civil War.

Also back on the aisle is Wolcott Gibbs, New Yorker critic who was taken seriously ill last February, with John Lardner subbing for balance of season. Gibbs covered last Wednesday's "Touch" opening. Kelcey Allen, vet reviewer for Women's Wear Daily, announced appointment of Thomas R. Dash as his associate. Dash, who has been with WWD since 1917, is associate editor of the tradepaper, and has covered plays before. He'll help Allen out on any double openings, etc.

Sale by Columbia Pictures of its screen rights to "Burlesque," to 20th-Fox is figured to have little influence on the future of Jean Dalrymple's revival of the old George Manker Watters-Arthur Hopkins legiter. Although in its 10th month on Broadway, the Bert Lahr starrer has only recouped 50% for its investors because of the high overhead. Some have been petitioning Miss Dalrymple to fold the show, rather than send it on the road as is her intention, as a means to limit the possible losses. For Lahr, incidentally, the show has been all right since he collects around $2,000 weekly.

The 20th-Fox remake of "Burlesque" is supposedly on George Jessel's schedule with Betty Grable-Dan Dailey in mind.

William Horne, tenor who played male lead in New Opera Co.'s "Helen Goes To Troy" at the Alvin, N. Y. in 1944, and sang in the Irving Berlin GI musical, "This Is The Army," will give his first New York concert recital at Town Hall, N. Y. Sept. 30.

More recently Horne has been singing in opera, with the N. Y. City Center Opera Co., and elsewhere, and appeared last spring in the Gertrude Stein-Virgil Thomson opera, "The Mother of Us All," at Columbia Univ., N. Y. He sang the title role in U. S. premiere of Benjamin Britten's opera, "Peter Grimes," at Tanglewood, Mass. last year. The Met will do the work in N. Y. next season.

London critics, reviewing "Tobacco Road" at its private showing at the New Lindsey Theatre Club (the Lord Chamberlain still bars it from public exhibition in the West End), were more severe with the Jack Kirkland opus than their N. Y. brethren were years ago. One called it "a salacious, oily peep show." Another referred to the "excellent—that is to say, loathsome—performances." A third wrote that "we don't love or hate these demented human beings; we turn from them as from diseased animals." Another called it "sordid and eventually tragic; the third act succeeds in being moving after two acts which were grotesquely, unconsciously funny."

One way to circumvent the tight space situation on Detroit drama page was demonstrated by Joe E. Brown during the first week of "Harvey" at the Cass theatre in Detroit. Before leaving the Coast, where he completed "The Tender Years" before rejoining the show for another season, Brown arranged with Hollywood columnists having Detroit outlets to have his last interviews break in Detroit at the time "Harvey" was opening.

Result was two wire stories each in the Times and Free Press and a two-column feature by Harold Heffernan in the Detroit News.

Schwartz Scouting Cast, Skits for 'Inside U.S.A.'

Arthur Schwartz, producer of the forthcoming musical, "Inside U. S. A.," planed Monday night (8) to the Coast to line up material and talent for the show. He wants Harry Kurnitz, Irving Brecher and Don Quinn to write comedy sketches and get major names for the cast. George S. Kaufman has already agreed to write a sketch for the show, and Beatrice Lillie is a possibility for one of the leads. The score will be written by Schwartz, with his old partner, Howard Dietz, supplying the lyrics.

"Inside U. S. A.," which was suggested by the current John Gunther book, is to be a satire of contemporary America. The production is budgeted at $175,000, with a late winter opening planned.

JORY'S 'GOLDEN WEST' SET TO TROUPE EAST

San Francisco, Sept. 9.

Following a run at Pasadena, the Victor Jory musical version of David Belasco's "Girl of the Golden West" will open at the Curran theatre here for two weeks on the first leg of a trans-continental tour. Catherine Craig and James Ellison are co-starred with Jory.

Revival will open Nov. 16 in Detroit for three weeks and will make other stops in the east. Louis O. Macloon is presenting, with Ned Alvord handling press.

Walter Vincent, prexy of the Actors Fund of America, is holding an outdoor entertainment at the Actors Fund Home in Englewood, N. J., Sunday (14).

Florist Convention Hypos Chi; 'Carousel' Big 34G; 'Lives' Sock 21G

Chicago, Sept. 9.

Labor day sellouts, plus two mid-week matinees for the Florist convention, kept legit grosses from falling off last week. Top money maker is "Carousel" which looks set for the next couple of months. Musical had a special house for the flower growers and took in $34,000 for the week. "Private Lives," with $21,000, doesn't waver more than $100 or $200 from capacity biz, due to Miss Tallulah Bankhead. "Born Yseterday," which leaves Oct. 11, rolls into its final month with fine $11,500. "Swing Mikado," which opened Sept. 2 with an all Negro, non-union cast found lukewarm reception and will only take home $12,000 for the five days. Musical, at the Chicago Civic Opera House, is set for three weeks. Critics were not enthused over the first entry of the fall season. "Call Me Mister" goes into its last two weeks with a husky $24,500.

On the playbill for the next two months are the Bert Wheeler opus, "The Bench Warmer," which occupies the Selwyn starting Sept. 22; the musical, "Toplitzky of Notre Dame" at the Studebaker, Sept. 29, and "The Chocolate Soldier," with Billy Gilbert, in the Blackstone, Oct. 6. "All Gaul is Divided" may be an October entry if it can find an empty house. Brightest spot so far is the announcement that the Lunts will bring "Mistress Mine" to the Selwyn starting Nov. 3.

Estimates for Last Week

"Born Yesterday" Erlanger (28th week) (1,334: $3.60). Comedy did well last week at $11,500 with a Monday full house.

"Call Me Mister" Blackstone (17th week) (1,358: $4.80). Midweek biz was perked up by special showing for delegates to the florist convention, gross shooting up to $24,500.

"Carousel" Shubert (15th week) (2,100: $4.80). Musical also got an extra play from floral conventioneers and kept its legit lead with $34,000.

"Private Lives" Harris (7th week) (1,000: $3.60). Noel Coward-Tallulah Bankhear is a potent combination for this town; $21,000 last week.

"Swing Mikado" Opera House (1st week) (3,649: $3.60). All-Negro musical that opened (2) was not warmly greeted by the critics and got poor $12,000.

'Catch' to Try B'way

"Catch On the Wing," by Howard Richardson and Frances Goforth, tried out in Theatre-in-the-Dale, New Milford, Conn., this summer, has been bought for Broadway production by new firm of Lee Parry and Bill Downer.

"A Copy of Madame Aupic," new work by Gian-Carlo Menotti, tested at the same theatre Aug. 27, is also definitely set for New York this fall.

Current Road Shows

(*Period covering Sept. 8-20*)

"Alice in Wonderland"—Opera Hse., Boston (15-20).

"Allegro"—Colonial, Bost. (10-20).

"Benchwarmer"—Shubert-Lafayette, Det. (8-20).

"Big People"—Lyric, Bdgport. (15-20).

"Blackouts of 1947"—El Capitan, Hollywood (8-20).

"Blackstone"—His Majesty's, Montr'l (8-13); Royal Alex., Toronto (15-20).

"Born Yesterday"—Erlanger, Chi. (8-20).

"Call Me Mister"—Blackstone, Chi. (8-20).

"Carousel"—Shubert, Chi. (8-20).

"Chocoiate Soldier"—Rajah, Reading (19-20).

"Command Decision"—McCarter, Princeton (19-20).

"Harvey"—Cass., Det. (8-20)

"High Button Shoes"—Forrest, Philly (15-20).

"How I Wonder"—Shubert, N. Haven (11-13); Wilbur, Bost. (15-20).

"I Got to Get Out"—Walnut, Philly (8-20).

"I Remember Mama"—Biltmore L. A. (8-20).

"Lady Windermore's Fan"—Playhouse, Wil. ((11-13); Nat'l., Wash, (15-20).

"Make Mine Music"—Shubert, Philly (15-20).

"Man and Superman"—Shubert, N. Haven (17-20).

"Oklahoma!"—Lyric, Bridgeport (8-13); Aud., Hartford (15-20).

"Private Lives"—Harris, Chi. (8-20).

"State of the Union"—Playhouse, Wilm. (19-20).

"The Red Mill"—Shubert, Philly (8-13); Ford's, Balto. (15-20).

"This Time Tomorrow"—Victory, Prov. (19-20).

"Voice of the Turtle"—Nat'l, Wash. (8-13); Lyric, Richmond (15-17); Academy, Roanoke (18); Aud., Louisville (20).

Shows in Rehearsal

"Medea"—Robert Whitehead, Oliver Rea.

"Our Lan'"—Eddie Dowling, Louis J. Singer.

"Dream Girl" (road)—Stanley Wolff.

"Man and Superman" (revival)—Maurice Evans.

"Command Decision"—Kermit Bloomgarden and Sidney Phillips.

"The Big People"—Theatre, Inc.

"The Heiress"—Fred Finklehoffe.

"How I Wonder"—Ruth Gordon, Garson Kanin, Victor Samrock, William Fields.

"Music in My Heart"—Henry Duffy.

"High Button Shoes"—Monte Proser, Joseph Kipness.

"Alice in Wonderland" (road)—American Repertory Co.

***"The Chocolate Soldier"** (road)—J. H. Del Bondio, Hans Bartsch.

***Musical.**

'LOST COLONY' DREW 45,000 ON SEASON

Raleigh, Sept. 9.

"The Lost Colony" ended its 1947 season Sept. 1 on Roanoke Island with total attendance of more than 45,000 persons for 44 performances. Season opened July 1 in the Waterside theatre at Fort Raleigh.

The cast and staff remained on Roanoke Island for an extra performance Sept. 2 for the Shriners of eastern N. Carolina, who bought the house for the night as part of their fall ceremonial. It was the 320th performance of "Colony" since its preem July 4, 1937.

The total attendance drop from last season's 52,084 was blamed on the loss of six performances, one to rain, one to power failure, and four to the July 24 fire which destroyed most of the stage and part of the backstage area of the theatre. The production made a spectacular comeback after this mishap, the theatre being reconstructed in six days by the cast, staff and people of Roanoke Island.

'Okla' Capacity $33,000 For Toronto Repeat

Toronto, Sept. 9.

Within two days of first newspaper announcement of the return date of "Oklahoma!," Royal Alexandra sold its entire 1,525-seats scaled at $4.20 top. Show grossed a terrific $33,000. All mail orders were out and it was a matter of lining up at the boxoffice for the return engagement.

Rodgers-Hammerstein musical played a previous date here last spring.

'Mill' Hot 23G, Philly Opener

Philadelphia, Sept. 9.

Philly's first legit gross of the 1947-48 season was turned in by "The Red Mill," musical revival playing the first week of a return engagement at the Shubert theatre, where it did a month's strong biz last winter.

Management expressed disappointment at last week's $23,000 but, to onlookers, that figure didn't look so bad considering weather conditions and fact show was a return. Labor Day night's opening was big, then show nose-dived for three or four performances and came back strongly in the closing stanzas. No surprise in the Labor Day crowd, as it has been demonstrated in the last 10 years that although Philly goes to the seashore in droves over this weekend, there are still enough who stay home or who come home early, to take care of one legit show, especially a musical.

"I Gotta Get Out," season's first new show, opened last night (Mon.) at the Walnut to light advance. Comedy, lacking marquee names, will have to depend on notices.

Next Monday (15) brings "High Button Shoes," season's first tryout musical, to the Forrest for a three weeks' stay and the Shubert will counter with another tune show, "Music in My Heart," with Tchaikowsky tunes, on Wednesday night (17). Latter plays here only 10 days.

"The Big People," comedy tryout opening Sept. 22 with Ernest Truex, will relight the Locust for the season, and Sept. 24 the Walnut will have "Another Part of the Forest," which is in for only 10 days. Shubert's offering for three weeks starting Sept. 29, previously announced as "musical repertory," is still a mystery. On Oct. 6, Blackstone comes to the Walnut and "Medea," with Judith Anderson, opens at the Locust. "Alice in Wonderland" and "All My Sons" open on Oct. 20, the former at the Shubert for two weeks and latter at the Walnut for a month.

Plays Out of Town

Allegro

New Haven, Sept. 3.

Theatre Guild production of musical play in two acts. Music by Richard Rodgers; book and lyrics by Oscar Hammerstein, II; dances, musical numbers and production staged by Agnes de Mille; sets and lighting, Jo Mielziner; costumes, Lucinda Ballard; orchestrations, Russell Bennett; musical director, Salvatore Dell'Isola; choral director, Crane Calder; speaking chorus director, Josephine Callan; dance music arranged by Trudi Rittmann. Production supervised by Lawrence Langner and Theresa Helburn. Opened at Shubert Theatre, New Haven, Sept. 3, '47; $4.80 top.

Marjorie Taylor	Annamary Dickey
Dr. Joseph Taylor	William Ching
Mayor	Edward Platt
Grandma Taylor	Muriel O'Malley
Boys on Roller Skates	Ray Harrison Frank Westbrook
Jennie Brinker	Roberta Jonay
Principal	Robert Byrn
Mabel	Annabelle Lyon
Georgie	Harrison Muller
Hazel	Kathryn Lee
Charlie Townsend	John Conte
Joseph Taylor, Jr	John Battles
Miss Lipscomb	Susan Sveltlik
Coach	Wilson Smith
Ned Brinker	Paul Parks
English Professor	David Collyer
Chemistry Professor	William McCulley
Greek Professor	Raymond Keast
Biology Professor	Robert Byrn
Philosophy Professor	Blake Ritter
Shakespeare Student	Annabelle Lyon
Bertram Woolhaven	Ray Harrison
Molly	Katrina Van Oss
Beulah	Gloria Wills
Minister	Edward Platt
Addie	Julie Humphries
Millie	Charlotte Howard
Dot	Patricia Bybell
Vincent Reilly	Stanley Simmons
Dr. Bigby Denby	Lawrence Fletcher
Mrs. Mulhouse	Virginia Poe
Mrs. Lansdale	Lily Paget
Jarman	Bill Bradley
Maid	Jean Houloose
Emily	Lisa Kirk
Doorman	Tom Perkins
Brook Lansdale	Stephen Chase
Buckley	Wilson Smith

Singers, dancers.

In view of the personalities involved in the creation and production of this musical play, a fitting preface to comment on the premiere of "Allegro" might readily include reference to the literary title, "Great Expectations." As of its opening, those anticipations have not been fully gratified, but they are well on their way toward fruition. A three-week pre-Broadway fusing period should blend the numerous talents integrated in this offering into outstanding theatrical farc that will in all probability claim a prominent spot in the legitimate showcase.

"Allegro's" entry into the hit column will not be, however, without a certain amount of audience resistance. Playgoers anticipating a stylized musical will not find it here. Nor will they find a tuneshow of the frothy variety. There are some pretty serious sequences in the play and practically every human emotion is tapped where auditors are concerned. The whole, however, is so smoothly and skillfully presented that the net result indicates general acceptance.

Simplicity is the keynote of "Allegro." Play is not divided into scenes, as such; there are no ponderous settings, no counterplots, no complications to distract from the simple story of a youthful small-town-born doctor who finds too much sham among his big city clientele, and who finally brushes it all aside to return to his hometown in order to serve humanity. Book is a fine piece of scripting, capitalizing on numerous dramatic and humorous opportunities.

Producers of this one again have stuck out their necks in an attempt to get away from the conventional. As in the case of "Oklahoma!", which pioneered in the musical field, "Allegro" employs a technique that is distinctly its own. Story is told in a combination of dialog, Greek choral effect, and dance movement that is so correlated that auditors are unaware of transition from one medium to another.

There are no abrupt song cues, no sharp surges into ballet, no kindred breaks. An illusion of regarding the audience as the play's central character adds novelty to the first half hour. Offstage and behind scrim choral delivery, both spoken and sung, punctuates the story telling effectively. Through it all, a thread of nostalgic charm is constantly in evidence.

Musically, Richard Rodgers has sounded the limits of his talents and has come forth with an outstanding score. Everything in the scales is present, from strictly incidental choral material to surefire ditties that should get plenty of popular rendition. Lyrics by Oscar Hammerstein are a fitting complement to the Rodgers tunes, running the range from sentimentality to humor.

Headed for hitdom are "We Have Nothing to Remember," "You Are

(Continued on page 60)

B'way Rebounds With Season Start; 'Icetime' $52,000, 'Annie' $45,000, Fay Holds $18,000, But 'Touch' N.S.G.

Broadway bounced back sharply last week, with the departure of the American Legion, return of vacationers and more seasonal weather. Weekend weather—and biz—was okay, to offset any early-week dips.

Week's sole entrant, "The Magic Touch," got unanimous thumbs-down from the critics, and continuance is doubtful.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (32d week) (D-1,095; $4.80). Critics Circle prizewinner getting attention, pro and con, from raps by pressure groups and defense by reviewers. Up to $12,500.

"Annie Get Your Gun," Imperial (69th week) (M-1,472; $6.60). Gross leader maintaining its capacity pace, with Ethel Merman back; $45,000.

"Born Yesterday," Lyceum (84th week) (C-993; $4.80). Long run comedy hit upped itself a bit, to $17,000.

"Brigadoon," Ziegfeld (26th week) (M-1,626; $6). Rolling along on even keel, with sellouts, to keep to $42,000 mark.

"Call Me Mister," Majestic (73d week) (M-1,659; $4.80). Veteran GI musical continues improvement of recent weeks; up to $24,500.

"Finian's Rainbow," 46th St. (35th week) (M-1,319; $6). Capacity attendance continues the rule at this musical, for a $42,000 gross.

"Happy Birthday," Broadhurst (45th week) (C-1,160; $4.80). Helen Hayes starrer up with the general trend, for a $17,500 take.

"Harvey," 48th St. (149th week) (C-920; $4.20). Still buoyant with a capacity $18,000. Frank Fay is back, replacing Jimmy Stewart.

"Icetime of 1948," Center (15th week) (M-2,994; $2.40). Did $53,000 for 12 performances this week. Returning next week to winter schedule of nine a week.

"John Loves Mary," Music Box (31st week) (C-979; $4.80). Lifted slightly this week to $12,000.

"Oklahoma!", St. James (229th week) (M-1,505; $4.80). Takings went up to $24,000 for this marathon musical.

"State of the Union," Hudson (95th week) (CD-1,057; $4.80). Hit is bouncing back after last week's mild slump; $14,000.

"The Magic Touch," International (1st week) (C-1,173; $5). Opened last Wednesday night (3) to unanimously bad notices; continuance very uncertain.

"The Medium," and **"The Telephone,"** Barrymore (19th week) (M-1,064; $4.20). Participating in general upsweep with tilt to $11,000.

"Voice of the Turtle," Morosco (178th week) (C-939; $3.60). Status quo at the b.o. with $8,000.

"Young Man's Fancy," Plymouth (19th week) (C-1,075; $3.60). About $7,000 which is slightly better than last week.

REVIVALS

"Burlesque," Belasco (37th week) (C-1,077; $4.80). Still around the $10,000 mark.

"Sweethearts," Shubert (33d week) (M-1,382; $4.80). Improved with general upped biz to $19,000.

'Allegro' Smash $22,000, Five Performances, N.H.

New Haven, Sept. 9.

Shubert opened the 1947-48 season last week (3-6) with a smash sellout for every performance of "Allegro." Racks were clean several days prior to opening. Tremendous response, at $4.80 top for five performances meant a gross of $22,000 terrif.

Season carries on with another breakin this week (11-13) with Raymond Massey unfurling "How I Wonder." Next week gets the Maurice Evans opening of "Man and Superman" for five shows (17-20) and following week is a full stanza of "Oklahoma!" (22-27).

"Professor White" bows here Oct. 2-4.

'Weep' 7G, Hub; Blackstone 24G

Boston, Sept. 9.

"The Stars Weep," second opener in a list of 14 legit attractions booked here through Nov. 1, folded after one week at the Wilbur, the victim of general thumbing-down by the crix. Was supported by the Pilot, organ of the Catholic archdiocese here, but wound up with an offish estimated $7,000. Play was withdrawn for possible rewrite. Blackstone, in second and final at the Colonial, did 12 shows and got a wow $24,000, at $2.40 top.

Opener this week is "Allegro," mammoth Rodgers and Hammerstein musical coming in under Guild auspices. Opens tomorrow (Wed.) at the Colonial. Following week brings in "How I Wonder" at the Wilbur and "Alice in Wonderland" at the Opera House, with "Man and Superman" following Sept. 22 at the Shubert.

Final strawhat production of the N. E. season is at Lakewood this week, the Skowhegan strawhatter doing "But Not Goodbye," to finish off its 47th year.

'LASSIE' SICK $7,500, FIRST FOLDEROO, D.C.

Washington, Sept. 9.

"We Love A Lassie" became the first casualty of the local season when it did a folderoo after flopping badly in last week's stint at the National. Shubert production of the Marcel Wallenstein-Kathleen Cooper comedy grossed a sick $7,500, at $3.30 top, after a merciless panning by town's drama desks. Show played one week in Boston before coming here, with Broadway aspirations. Called a halt Saturday for "revisions."

"Voice of the Turtle," with Haila Stoddard in the lead role, looks good for its current week, with extra Sunday matinee and evening shows thrown in.

Cornelia Otis Skinner in "Lady Windermere's Fan" begins a three week run Sept. 15 under Guild-ATS sponsorship.

'Waltz' Strong 47G, L.A.; 'Biography,' SRO $6,000

Los Angeles, Sept. 9.

New season got underway last night (8) when "I Remember Mama" bowed into the Biltmore. Slated for three weeks, it will be followed by the Chicago company of "Call Me Mister," which will stop off for an indefinite visit.

Labor day tourists last week pushed Ken Murray's "Blackouts" beyond the usual gross, and the heat wave kept Gene Mann's open-air Greek Theatre crowded constantly during first week of final offering, "The Great Waltz." Other two houses ran along as usual.

Estimates for Last Week

"Biography," Las Palmas (1st wk) (388; $2.50). Continued capacity after initial three-day sellout for great $6,000.

"Blackouts of 1947," El Capitan (272nd wk) (1,142; $2.40). Labor day tourists shoved it up to smash $18,200.

"No Exit," Coronet (2d wk) (255; $3.60). Morbidity apparently keeping a few people away but maintaining 90% pace for $4,400.

"The Great Waltz," Greek Theatre (1st wk) (4,419; $3.60). Season's final offering, benefiting from 101 degree heat that sent 'em rushing for open air amusement, registered sweet $46,700.

K. C. PROSPECTS GOOD; SUBSCRIPTION BIZ OK

Kansas City, Sept. 9

Outlook is for big legit season here, according to early signs. Although season proper won't get under way until early October, "Harvey" played three performances Aug. 29-30 in the Music Hall, bringing out the SRO sign before curtain time for every show. The Frank Fay company rang up $17,000, a phenomenal figure, as the first indication of what the season may hold for good road companies here.

A & N Presentations, which brings in the shows, cooperates with two local groups, the Playgoers League and the Theatre Guild. Membership in both these groups is booming. League last year had about 3,300 members, an all-time high, but the pace of enrollments already is far ahead of 1946 and membership over 3,500 seems likely. Each member pays $1 for which he gets choice of seats before general ticket sales open.

Theatre Guild is a subscription list committed to five shows. This year the line-up will include "Carousel," Ina Claire in "The Fatal Weakness," Cornelia Otis Skinner in "Lady Windemere's Fan," "Another Part of the Forest" and one yet to be named. Past membership of the Guild has been around 1,600, but the pace is fast with this group and list of over 2,000 looks likely.

For the first time in recent years A & N will go through September without a show to offer. Season gets under way in October with return of "Tobacco Road," followed by "Annie Get Your Gun."

Plays Out of Town

Continued from page 59

Allegro

Never Away," "A Fellow Needs a Girl." A good comedy number is "Money Isn't Everything" and torch finds a good exponent in "The Gentleman Is a Dope." "Allegro" carries the play's theme in a sprightly number, and "Come Home, Son, Come Home" furnishes excellent ballad material. "Yatata, Yatata, Yatata" is a nifty song satire blasting the cocktail set. Other numbers, interpolated briefly but tunefully, are "A Darn Nice Campus" and "Sitting On the Porch in the Moonlight." Ensemble singing of the wedding ceremony may find an ultimate reception similar to the vocalizing of the Lord's Prayer.

To state that ballets are run of de Mille material is to pay the dance department a compliment—which is what it rates. In addition to assuming contributory importance to story delineation, the terps division provides numerous highlights strictly on its own. A number combining Annabelle Lyon, on toe, and Harrison Muller, on taps, is well done. Ray Harrison adds good footwork and Kathryn Lee neatly wraps up the proceedings on several occasions. This girl is due to become one of Broadway's acclaimed dancers of the season.

Cast names are few, but talent is notable. Roberta Jonay, John Battles and John Conte all are smart selections for the respective roles as Jennie, the neighborhood kid who marries the young doctor; Joe, the medic himself; and Charlie, the playboy sawbones. Annamary Dickey sings well and adds a good straight performance as Joe's mother.

The father is played competently by William Ching, and same applies to Muriel O'Malley who does the boy's grandmother. Lisa Kirk and Gloria Wills account for okay solos, latter also putting over a good comedy scene. Lawrence Fletcher, Paul Parks, Stephen Chase fit in straight roles. Julie Humphries leads the "Money" song in good style.

Scenically, production gets away from standard technique via a three-level superstructure, fronted by a crescent-shaped movable platform which carries props and people on and off. There is a minimum of actual scenery, with lights and an upstage masking piece for drops and colored slides bearing the major scenic burden. Costumes reflecting the lengthy period from 1905 to 1940 give plenty of leeway for striking design and color.

Staging emphasizes imagination, a quality that stamps the overall production. *Bone.*

This Time Tomorrow

Westport, Conn., Sept. 8.

Theatre Guild production of play by Jan de Hartog. Directed by Paul Crabtree. Scenery by Herbert Brodkin; costumes, Patricia Montgomery. Production under supervision of Lawrence Langner and Theresa Helburn. At the Country Playhouse, Westport, Sept. 8, '47.

Dr. Wouterson	Sam Jaffe
Dr. Wilts	John Archer
Yolan	Ruth Ford
Karels	Tyler Carpenter

Known, when the script first reached Broadway, as "Death of a Rat," this unusual new play is by Jan de Hartog, a Dutch playwright now living in England to which place he escaped with the help of the Dutch underground after he had been sentenced to death by Nazi forces of occupation.

Set in the shadows of a cancer research laboratory, this grim production will arouse considerable discussion and will also raise the question of whether it belongs in the clinic or in the theatre.

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Theatre Guild gives steadfastly fearless voice to science's campaign to overcome the dread of even discussing one of nature's greatest plagues. There are no medical delicacies in de Hartog's fortright script. It is a courageous play but it is not an entertainment for fearful theatregoers.

But the laboratory is only an incidental setting for de Hartog's principal mission, a cure for the fear of death. Dr. Wilts, an assistant to Dr. Wouterson, the renowned Dutch scientist, befriends a young Hungarian girl stricken with tuberculosis. He brings her to Dr. Wouterson's home for attention. There x-ray pictures reveal that she should already be dead.

Dr. Wouterson swoops down upon this phenomenon. Interrogation discloses that the girl is subject to hallucinations which forecast many shocking events and Dr. Wouterson is convinced that a psychic force is keeping her alive. By means of hypnosis the scientist is able to recreate her visions and he probes them to the point of death.

The girl, by leave of de Hartog's storytelling, if not by scientific law, is able to describe an equanimous brush with eternity. Through this penetration of the girl's images, Dr. Wouterson divines that the love urge has kept her alive and that its satisfaction will terminate her existence. His young assistant, who has fallen in love with her, kisses her impulsively and she falls dead in his arms.

The playwright's motives are convincing and his probings are realistically undertaken. Writing his own English dialog, since no translation is credited, de Hartog is literate and frequently moving but long speeches handed the stricken girl in her closing scenes take as much of her strength as her strenuous mental treatments. Paul Crabtree's staging of dialog drags considerably but he is always aware that he has a static script and he invests it with as much movement as he can command.

Ruth Ford, given one of the longest parts in recent new plays, is outstanding as the ill-fated Yolan. Her personal beauty gives the evening its only hue. John Archer is equally interesting as the assistant, torn between his service to and his indignation of man.

Sam Jaffe will improve his performance as the veteran scientist. Gentle and amusing in turn as absent-minded old doctor, he occasionally adopts the wild gleam of a Dr. Miracle which perplexes an audience already groping its way among the tortuous paths of this earnest drama. Tyler Carpenter registers in the role of a third assistant in the laboratory. Herbert Brodkin's settings are quite satisfactory, particularly one of a doctor's study.

The Guild has routed "This Time Tomorrow" to Boston, by way of Providence, first time it has ever used the Westport stand for a standard break-in. (Lawrence Langner, one of the Guild's two chiefs, owns the Westport theatre.) *Doul.*

I Gotta Get Out

Wilmington, Sept. 4.

Herbert H. Harris and Lester Meyer production of comedy in three acts by Joseph Fields and Ben Sher. Staged by Fields. Settings by Raymond Sovey. Presented at the Playhouse, Wilmington, Sept. 4, '47; at $3 top.

Jake	Don Gruseo
Angie	Kenneth Forbes
Steve	Griff Evans
Hymie	Joseph Olney
Stoddard	Charles Rondeau
Tom Wright	Robert Gallagher
Gussie	Peggy Maley
Frances	Eileen Larsen
Timmie	John Hudson
Mary	Sheila Stephens
Hogan	Mickey Cochran
Broderick	Dan Evans
Dr. Perrin	Edward Whitner
Dr. Flugelman	E. A. Krumschmidt
Constantin	Richard Shankland
Nurse	Vici Raaf
Swifty	Reed Brown, Jr.
Bernie	David Burne
Radtke	Hal Neiman
Mrs. Clark	Hazel Dawn
Taxicab Driver	Ralph Smiley
Larry	Ted Erwin
Player	Robert Gallagher
Ticket Seller	Charles F. O'Connor
Jerry, A Bartender	Ralph Simone
Woman Player	Barbara Thorsen
Second Woman Player	Ruth Saville
Third Woman Player	Vici Raaf
Tom Hill	Donald Foster
Walter	William Ayres

This new racetrack comedy isn't in the money in present form. But it has possibilities if given sorely needed hypo. Authors Joseph Fields and Ben Sher draw heavily on gags and wisecracks to produce laughter. But it's tough going and to anyone not familiar with bookies and betting it's bewildering. Play's main appeal is to those who follow the ponies with their pocketbooks, but it fails to show enough stamina to span an entire evening.

This plot revolves around three bookies and their trials and tribulations, mostly on the farcical side. Chased out of their barn hideout by a police raid, the bookies find refuge in the home of a Long Island matron. She's away conducting a youth camp so they decide to set up shop in her kitchen. Woman returns and throws monkey wrench into trio's plans by innocently accepting bet from detective over phone.

Scene shifts to Belmont Park, where woman gets arrested after cleaning up on the ponies. Her plunging at the track is explained away as means of getting funds to continue camp. Scene reverts to kitchen where everything works out okay, including right of bookies to cointinue using home as hideout.

A large and generally hard working cast is one of the show's assets. Another is the authentic bookie atmosphere and various bits of business which attempt to cover the play's many shallow spots.

Peggy Maley, as Gussie, a hard boiled, witty manicurist, gives an eye-catching performance with the authors' best lines. The bookmaking trip is well handled by David Burns, Reed Brown, Jr., and Hal Neiman. They set a fast pace in the opening hayloft scene. John Hudson gives a good account as the novice who wasn't cut out for the bookie business. He also is half of a mild love interest, with Shelia Stephens opposite. Her wooden playing is partly the fault of the script.

Eileen Larsen impresses as a foil for the Maley role. Hazel Dawn ended 16 years' retirement to enact the society matron. Her interpretation is uneven, ranging from the Billie Burke style of fluttering to straight playing. Rest of the large cast is mostly atmosphere for the excellently staged Belmont Park scene.

Fields directed and keeps things moving. Raymond Sovey's settings are excellent, especially the racetrack scene. *Klep.*

The High Cost of Loving

San Francisco, Sept. 7.

Kolb & Dill Co. production of comedy in three acts, by Clarence Kolb and Max Dill, under supervision Clarence Kolb, musical program arranged by Fred Hoff. At Geary, San Francisco, Sept. 7, '47.

Lena	May Cloy
Cora	Lynne Lyone
Emma	Julia Blanc
Rose Hauser	Virginia Lee
Edward Hauser	Gladden James
Albert Bean	Max Dill
Ludwig Klinke	Clarence Kolb
Anthoiny Tiedmeyer	Frank Darien
Noel Burnham	Marvin Prees
Lawrence Tucker	Edwin Rand
Mathilda Burnham	Stella Rae
Godfrey Burnham	George W. Poultney
Carmen	Carmen Prietto
Ann	Ann Stephens
Wanda	Wanda Roe
Mae	Mae Jackson

The return of Kolb and Dill to the boards after 15 years may rekindle a glow in the hearts of many old local showgoers, but will hardly add to the stature of current drama here or elsewhere. Nor will the three-act, one-set opus, "The High Cost of Loving," the museum piece which Kolb and Dill chose for a come back, take any blue ribbons as a vehicle. Both play and players at the Geary theatre are regretably dated, in spots even dreary.

Time has marched speedily since Kolb and Dill wowed their bucolic audiences with their Joe Millerisms and Malaprops. The American stage and its audiences have jointly come of age the past two decades and, while crying into nostalgic beer is a pleasant excursion for the moment, it will not substitute for the more or less solid stuff that current boxoffice requires.

"The High Cost of Loving" is little more than burlesque without the line of tired gals. Instead, it has a line of tired jokes and some tired foot-racing on stage, which is meant to take the place of dramatic action.

The most that can be said for those who labor in "The High Cost of Loving" is that they are earnest and hopeful folk. But this is not the year 1902, when Kolb and Dill first trod the boards. *Ted.*

See Dallas Operettas Topping Previous Years

Dallas, Sept. 9.

Dallas' sixth season of summer operettas, which ended recently, will probably top all previous seasons in gross receipts and attendance. Final figures will not be available till later this month. Nine productions were offered during the 10-week season, with "Show Boat" the only production to play two weeks. Estimates indicate the total paying attendance for the season will be close to the 260,500 mark.

Biggest hit of the season was "Show Boat," which set a season high in admissions and receipts during its second week. Show earned $73,000 in 13 nights (one was rained out). Runner-up was the closing production, "The Desert Song," which played to 34,335 customers, and set a record for Sunday night attendance on the closing night of the show, Aug. 24, when it played to 4,939 customers. Gross for "Song" will probably run between $39,000-$41,000.

"Roberta," with Gertrude Niesen topped this figure with a gross of $36,000. "Student Prince" with Lanny Ross, did $33,000, while "Blossom Time," with John Brownlee, drew $26,000. "No, No, Nanette" grossed $25,000 and, with "Rio Rita," trailed in the total attendance.

Play on Broadway

The Magic Touch

John Morris Chanin production of comedy in three acts by Charles Raddock and Charles Sherman. Features Howard Smith, Frances Comstock. Directed by Herman Rotsten; sets by Louis Kennell. At International, N. Y., Sept. 3, '47; $6 top.

Cathy Turner	Sara Anderson
Jeff Turner	William Terry
Eddie Mitchell	Sid Melton
J. L. Thompson	Howard Smith
Amy Thompson	Frances Comstock
Baker	Le Roi Operti
Flossie Claypool	Hope Emerson
Ken White	Burke McHugh
Larry Masters	Carleton Carpenter
Wilbur Grisby	Norman Tokar
Phil Parks	Henry Lasco
Frank Sarroni	Richard Karlan

"The Magic Touch" hasn't any. A tired, humorless farce about the struggles of a young couple to get by these days on $28.50 a week, the play is badly written and directed, with the acting rather motley. It's "Touch" and go with this one, but fast.

First play of the fall season strikes a dismal note. What could have been the basis for a sensitive and pertinent comedy-drama, is a springboard for wild and senseless doings, with cheap gags and silly situations to set them off. The young couple is extricated from its financial problem by a publisher who turns their experiences into a bestseller, turning their home and lives upside down in the process. There was opportunity for fun and wit here, but the authors decided on hokum, very bad hokum.

Howard Smith, as a pompous publisher determined to keep the kids poor until the bestseller is written and published, tries hard but vainly to keep the yarn rolling. Frances Comstock, as his practical, polished spouse, is a little more effective and winning. Sara Anderson and William Terry make an appealing young couple, with Miss Anderson's freshness and charm standing out in an inept script.

The supporting characters are stock and caricatures—Hope Emerson being futile as an overpowering femme photographer; Le Roi Operti being lost as a spiritualist neighbor, and Norman Tokar, Henry Lasco and Richard Karlan being positively embarrassing as the young wife's three well-meaning friends from back home. Sid Melton, as the family friend, is amusing at times, in a part he manages to outrace.

Louis Kennell's set is satisfactory. Herman Rotsten's direction isn't. *Bron.*

Strawhat Review

The Shining Threshold

Falmouth, Mass., Sept. 5.

Arthur J. Beckhard production of play in three acts (four scenes) by Rowland V. Lee, starring Eddie Nugent. Direction Rowland Lee. Sets, Joeseph Kapfer; lights, Pamela Judson-Stiles. Opened at the Tanglewood theatre, Falmouth, Sept. 1, '47; $3.60 top.

Mrs. Collins	Ishmar Black
Martha	Edna Eustace
Ezra Dill	Jay Barney
Joe Case	Arthur Mayberry
Henry Carrouthers	Eddie Nugent
Larry Devlin	Robert Allen
Mona	Elaine Stritch
Dr. Charles Alden	John McKee
Mary	Helen Reynolds
Mathew Cobb	Tom Hoier
Rev. Merribew	Ed Crandall
Chief MacNider	Spencer Davis
Coroner Burns	Percy Helton
Charles	James Lee
Theodore	John Gerstad
Dr. Parker	Elmer Lehr

A superior strawhat tryout and a natural for films, "The Shining Threshold" can't look too hopefully towards the shiny thresholds of Broadway. Doubtful if they'd go for this one, no matter what improvements are made.

It's another one in the blithe spirit department, but with a twist. A chemist in a small university town, fooling around with stuff in his garage, blows himself up. His friend, a physician, has long worked on the problem of bringing dead animals back to life a la Russian experiments. He brings the body to his laboratory and goes to work.

Action of the play fills the interval between the beginning of the experiment and the payoff, and consists largely of variations on a romantical situation involving the dead man, his living wife, and a couple who died in an automobile accident two years previously. There is plenty of action and a couple of funny sequences but somehow it never jells into anything more than a clever and knowing sketch.

The cast does a generally satisfactory job, but isn't quite up to the demands of the script in some sports. Eddie Nugent is sound as the man between life and death, and Robert Allen and Elaine Stritch are good as the other disembodied spirits. Jay Barney is excellent as the doctor, Helene Reynolds okay as the wife, and there are splendid bits by such old timers as John McKee, Elmer Lehr, Tom Hoier, Percy Helton and Arthur Mayberry and by such bright newcomers as James Lee and John Gerstad. The production is upper-level strawhat and the direction of Rowland Lee, who came on from Hollywood to stage the comedy-fantasy, is lively and deft, if a little too bustling. Should make a sock film and might possibly make the grade on Broadway, but the chances seem stacked a little too heavily against it. *Elie.*

Play Abroad

The Chiltern Hundreds

London, Aug. 27.

Linnit & Dunfee presentation of comedy in three acts by W. Douglas Home. Directed by Colin Chandler. At Vaudeville, London, Aug. 26, '47.

The Earl of Lister	A. E. Matthews
The Countess of Lister	Marjorie Fielding
June Farrell	Leora Dana
Bessie	Diane Hart
Beecham	Michael Shepley
Lord Pym	Peter Coke
Lady Caroline Smith	Edith Savile
Mr. Cleghorn	Tom Macaulay

Having scored an important prestige success with "Now Barrabas," a broadside against our prison system, W. Douglas Home turns to the lighter side of politics, and launches his cracks at every political party. But it's all in fun.

Young Lord Pym, heir to the earldom of Lister, is engaged to June, an American heiress, who wants her man to have a job. Defeated as a Conservative in the 1945 election for a seat held by his family for 200 years, Pym wants to call it a day, but June insists on his finding work. They quarrel and separate.

Just to prove he has guts, Pym fights a by-election, this time as Labor, and gets engaged to the parlormaid. And to prove to Pym that an American girl doesn't like a turncoat, June engineers the candidature of the family butler in the Conservative interest. The election is fought, the butler wins, finds the parlormaid cares for him more than she does for a coronet, and he promptly applies for the Chiltern Hundreds.

(According to Parliamentary Law a Member of the House of Commons cannot resign his seat unless he accepts an office of profit from the Crown. By applying for the mythical post of Steward of the Chiltern Hundreds which once paid $4, he can vacate his seat.)

This action leaves the way clear for a reconciliation between Pym and June.

This merry romp wouldn't be half as funny without the wonderful performance of 77-year-old A. E. Matthews. As an imperturbable huntin', shootin' and fishin' member of the House of Lords he pursues his placid, vague way through every farcical situation. Undaunted, he puts over his lines in masterly fashion. No author was better served.

Next best opportunity to provide laughter comes to Michael Shepley as a vintage Wodehouse butler, and he makes the most of it. Rest of the cast added their quota of laughter.

Provided the current heatwave isn't too prolonged, prospects for it here are good, and with amendments it is worth a tryout during the American strawhat season.

A courageous British film producer could make a good modest farcical comedy out of it. *Cane.*

'Mister' Heads West

Los Angeles, Sept. 9.

Chicago company of "Call Me Mister," co-produced by Melvyn Douglas and Herman Levin, will tour the west coast after a showing in Kansas City.

Revue is slated to open at the Biltmore theatre here about Sept. 29.

DANIELS IN 'LOVE'

Hollywood, Sept. 9.

F. Hugh Herbert signed Mark Daniels for the juvenile lead in "For Love of Money," which opens next month on the Broadway stage.

Daniels goes east late this week to start rehearsals.

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Literati

New Hargrove, Mauldin Books

Marion Hargrove is working on the second draft of his, as yet untitled novel, which William Sloan Associates hopes to have out by next spring. It's his first novel, and first book since "See Here, Private Hargrove," published in 1942. The author described it as "a domestic comedy about two guys whose wives start a radio program. It's at least partly autobiographical. Hargrove started to work on the 75,000 word book in June, and will have second draft finished this month.

The Sloan firm consists of staffers from Henry Holt Co., which published Hargrove's first book. It's believed this story will be serialized before book publication. The author has been doing some magazine writing and lecturing. He already has plans for another novel.

Sloan's will also publish Bill Mauldin's new book next month. Tentative title (which will be changed) is "Amateur Citizen." Tome, of 320 pages, is in same style of cartoons and text as the previous "Up Front With Mauldin," but with more text. Copy lists the reactions of a returned soldier to civilan life. Work has also been picked as a Book of the Month selection, probably for November. This is also Mauldin's first book since "Up Front" (which Holt also published). He has done some magazine writing in between.

Louis Sobol's Big Backer-Upper

Billy Rose will "defend" Louis Sobol's nostalgic book, "Some Days Were Happy" (Random House) next Monday (15) on the "Books on Trial" program over WHN and Russell Maloney will "prosecute" it. Sterling North will be moderator.

Example of Sobol's sentimental standing with his fellow journalists, as well as the Broadway bunch, has been evidenced in some extraordinary measures. For one thing, King Features is using Joe Laurie, Jr.'s review in VARIETY as an exploitation piece for its columnist. The N. Y. Journal-American, which is Sobol's "home" paper, virtually employed Gene Fowler's foreward as an editorial trailer, Perhaps the most sentimental gesture, however, was the roundrobin encomium from all the top N. Y. bistros, in a large display ad contrived by the Blackstone agency, wherein the saloonkeepers (whose beat Sobol covers regularly) cooperated in a half page ad to salute its author and further attract public attention to it.

The major blight in the author-columnist's life, however, is that Lee (Mrs. Louis) Sobol has returned to Doctors hospital, N. Y., for the nth time, this trip necessitating blood transfusions. They have been married nearly 30 years.

Atlantic Revamp

Revamping its format with the November issue, its 90th anniversary, the Atlantic Monthly will introduce a new cover technique in four colors by William Dwiggins who also is re-styling the publication makeup. The Atlantic colophon will be features on the November cover while subsequent color covers will be continued.

Reportedly the biggest in the Atlantic's history, the November number will include pieces by Albert Einstein, John Marquand, the late Thomas Wolfe, Sumner Welles, George Bernard Shaw and Somerset Maugham among others. Editorial policy will remain unchanged.

Reviewers on Review

Dorothy Speare, whose "Spring on 52d Street" is being blacklisted by the Boston Public Library because its "tone is unmoral," may do a syndicated newspaper column reviewing the book-reviewers. Authoress half seriously suggested the idea during an interview Wednesday (3) on the "Hi Jinx" radio program over WNBC, N. Y., with Tex McCrary and Jinx Falkenberg. She immediately had offers from two syndicates for such a series.

Miss Speare's idea would be to have a panel of names from various artistic fields to select such items as "most unfair review of the week," "most neglected book of the week," "book boners of the week," etc. Milton Caniff, creator of the "Terry and the Pirates" and "Steve Canyon" cartoon strips, and Basil Davenport, the writer, have already agreed to participate. Helen Hayes and Tallulah Bankhead have been suggested by listeners for the actress member of the panel.

Harrisburg Sheets Switch

Edwin F. Russell, former associate publisher of the Newark (N. J.) Star-Ledger, has acquired the Patriot and the Evening News, Harrisburg, Pa., for a reported $2,500,000. Sale of the papers was announced by Mrs. Gertrude McCormick, widow of Vance C. McCormick, who published the Patriot since 1902 and founded the Evening News February 15, 1917.

Russell, who is 33, is married to Sarah Spencer Churchill, a first cousin of Winston Churchill.

Al Capp's Club

Al Capp, creator of the "Li'l Abner" cartoon, is holding a big club over the head of E. J. Kahn, Jr., who's working on "profile" of Capp in the New Yorker soon.

"If I don't come out okay in that profile," Capp told Kahn, "I'll put you in my strip and make you out as the world's littlest jerk."

Hood Leaves Hsbg. Tele

John R. Hood, general manager of the Harrisburg Telegraph, Harrisburg, Pa., since 1940, has resigned to devote all of his time to the Associated Advertisers, of which he is founder and treasurer.

Hood has been associated with the Telegraph since 1934 and during World War II served as assistant public relations officer of the Fourth Naval District.

CHATTER

Tom Powers writing his fourth novel for publication by Bobbs-Merrill.

Hy (Hotel Astor) Gardner's feature in current Parade on "Glenn Miller's Musical Heir," profile of Tex Beneke.

Leonard H. MacBain, El Morocco (N. Y.) p.a., teed off a "Where There's Smoke" chatter column in the September Park East mag.

Merle Miller, of the editorial staff of Harper's mag, has finished a new novel, "That Winter," dealing with veteran adjustment to civilian life. Sloan Associates will publish it in the fall.

Charles Fletcher Batchelder, 95, died in Evanston, Illinois, Sept. 3. Before his retirement was cartoonist and artist for the Chi Tribune, Herald & Examiner, Daily News, and the old Times.

Allan Stevenson, actor last seen on Broadway in "A Family Affair," has finished a book on ballroom dancing. "May I Have The Pleasure?" Includes discussion of dance and music and a dancing career.

Leo Hofeller, until recently editor of the N. Y. Sunday Mirror, has joined the New Yorker as associate editor. During the war he was picture editor of Yank magazine and second in charge of the GI weekly, under Joe McCarthy.

John Herling, Washington correspondent, clicks for the second time on the Argentine situation with a piece on Evita Peron in the Sept. 30 issue of "Look." Herling provides rough, blunt treatment of the gal. Last month he had a yarn in "Look" hitting Peron's peso diplomacy. He has served abroad off and on for a number of papers and for awhile was a European reporter and newscaster for station WOL, Mutual outlet in Washington. He has just been made editor of "Chester Wright's Labor Letter," an "inside stuff" mailing on labor matters.

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THE BIG DRAG

By Mel Heimer

Illustrated by PEGGY BACON

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WHITTLESEY HOUSE

Techni Jam

Continued from page 5

"This Time for Keeps," "Summer Holiday," "Good News," "Birds and the Bees," "The Pirate," "Kissing Bandit," "On an Island With You" and "Luxury Liner." All but the last two have been completed, with Metro having cut its current production activities to only these and "Homecoming" (Clark Gable-Lana Turner) because of the slight backlog of pix built up.

Slated to start in the near future are "Hills of Home," Lassie film which will also be shot in Technicolor, and "Big City," co-starring Margaret O'Brien, Betty Garrett and Danny Thomas. Also forthcoming are Liberty Films' "State of the Union" and Walter Wanger's "Joan of Lorraine," both of which will be released by Metro.

Color Pix

Continued from page 5

gaugers, with 21 of their exchanges now handling them. Applicants must sign a "location approval form," explaining why screenings can't be considered in competition with nearby theatres. Homeoffices pass on the forms, and if everything gibes applicants receive booking forms and catalogs, with authority to draw from nearest exchange. Pix on RKO's current 16m list include "Spiral Staircase," "None But the Lonely Heart," "Stage Door," "Carefree," "Top Hat," "Follow the Fleet," "Citizen Kane," "The Great Man Votes," "Abe Lincoln in Illinois," "The Magnificent Ambersons," and the "Informer," besides a number of Walt Disney features, shorts, Sportscopes and comedies. Film rentals are high or low for these groups depending on organization booking films and quality of pix. Best discounts are for schools. "Spiral Staircare," for instance, costs more than a western. Catalogs contain synopsis of pix, length, players, etc., as well as ratings by National Board of Review and Legion of Decency.

Ardrey's Deal

Continued from page 1

Turner is mentioned for the title role.

The scenarist-playwright's last stint for Metro was an adaptation of "The Three Musketeers," which Berman is currently readying for production. Previous to that Ardrey wrote the screenplay of "The Green Years." He has had a number of plays produced on Broadway, one, "Thunder Rock," having been a hit on the London stage and filmed in England.

For the last six months, Ardrey has been working on a novel, but he will probably require a year or more to finish it, with periodic interruptions for screen and stage writing.

House Reviews

Continued from page 56

Million Dollar, L. A.

Don't Play No. Six Tonight" and "Mam'selle" garner neat applause.

Miss Vaughan, currently getting attention on records, has next-to-closing spot and pleases. She has appeal in chirping but could garner wider audience if dropping bebop vocal style. Slated for five numbers at opening show, she stayed on for four, "You're Not the Kind of a Boy for a Girl Like Me," "I Cover the Water Front," "Tenderly" and September Song."

Typical song and chatter vaude act of West and D'Arco rates chuckles. Pair, particularly the tall West, has been around for some time and knows how to sell material.

Brog.

Chicago, Chi

Chicago, Sept. 5.

Virginia O'Brien, Arthur Blake, Wiere Bros. (3), Lewis & Van, Lou Breeze Orch (14); *"Mother Wore Tights"* (*20th*).

"Mother Wore Tights," will probably be credited in preference to the stage presentation, as boxoffice draw for the three, and possibly five weeks, show is scheduled.

Virginia O'Brien, deadpan comedienne, is trying to build herself as a singer, rather than comic personality she has already developed. She has proven her potentialities as a songstress, both in musicals and pictures, and more emphasis on the old shoulder movement, will make what are now good vocal jobs, punch tunes. Her numbers are "Ramona," "Everybody Has a Laughing Place," and "I'm An Indian." "Feudin' and Fightin,'" solidly done for appreciative returns.

Show opener is a quick percision tap, whipped up by pair of young, smart looking lads, Lewis & Van. They do stair terping to bouncy Latin numbers, "Lolita Lopez," and "Mama Inez" to hefty applause.

Arthur Blake excels in his female impersonations. Has added knockout impresh of Carmen Miranda to the usual line of initiated Hollywood greats, including Louella Parsons, Hildegarde and Bette Davis, Lionel Barrymore, Jimmy Stewart, Charles Laughton and Peter Lorre for solid returns.

Wiere brothers have added a luscious brunet to their standard violin act, and though on stage but a few minutes, she provokes wolf calls Lads click, as usual, with comedy antics interspersing their violinisicts and rate solid salvos.

Opening day biz was especially good, with nothing but balcony seats available at second show. Lou Breeze orch backs show neatly.

Loop.

SCULLY'S SCRAPBOOK

By Frank Scully

Pity, Me., Sept. 9.

The horse having been stolen, what more natural than to put a lock on the three men in the barn?

Now that everybody knows that summer stock, with a few analgesic exceptions in places like Dennis, Mass.; Skowhegan, Me.; Westport, Conn., and Bucks County, Pa., is a dubious cartel of culture, I rush in with a supplemental report verifying same. Returning voyageurs who put their children into summer stock throughout New England report everything from disillusion to dysentery.

In its early days summer stock was just what it claimed to be—a legit opening for apprentices, a tryout for new plays, a workout for seasoned troupers. Latter were vacationing in the country anyway, and liked the idea of showing the natives how they made big money in the big city in wintertime.

What changed that handful of strawhat theatres into a scatter-brained industry of at least 135 companies from Cape Hatteras to Capistrano by 1947 were two things. One was the almost compulsory practice of our middle class to send their kids off to summer camp. The other was the bulging desire of these same kids to get into show business one way or another. The parents of this army of adolescents, figuring they would have to pay $400 to $1,000 at a summer camp anyway, were easily persuaded to let their clamor-kittens try out for summer stock.

Money From Straw

The original hope was that the kids would earn a modest wage and be learning at the same time. This illusion was soon dispelled by the strawhat producers. These in the main were guys who had a shoestring and a flair for free publicity and, by combining the two, convinced many towns that it would help a summer tourist trade immeasurably if the towns helped the producers set up summer theatres. Before he even had a theatre, such a producer discovered he had $5,000 in the bank in tuition fees alone. He learned further that these kids would do almost anything to become part of a strawhat theatre project.

The proud parents, possibly a little less proud by now, were then told that the producer in addition to charging $300 for tuition would do what he could to find room and board for the apprentices at prevailing prices, and if no parts were available, the chips from the old blockheads would be allowed to work backstage, or handle the turntable of the mechanized music as a warmup to the play itself. The rest might sell gum and cokes between the acts.

The Pay's the Thing

For the parents it worked out, if anything, a little dearer than the summer camp, but it seemed to have more glamor attached to it and now and then an actor or actress of some passing distinction did appear in the cast. These stars get from $500 to $1,000 a week. Four or five supporting actors get $46.50.

In fact, Equity was about the only union which had even a toehold in summer stock. Everybody from Petrillo to Walsh were bypassed on the grounds that this enterprise was free, beyond the shackles of organized labor, being really in the arena of visual education. But a frisking of agents and producers would have shown an appreciable income derived from invisible clips, proving that the amateurs were wholly out front or among the jailbait playing character parts.

By the end of the strawhat season the producers and agents had made enough money out of summer stock to convince Mr. Big that they, at least, were professionals.

In the old days these shows charged two bits, four bits, and never more than $1, but by 1947 they had convinced the public that $2.75 was a nice figure for lightening the dog days of show biz.

In the old days, too, new playwrights got a chance, but by 1947 new productions were hitting an all-time low. Out of 1,755 weeks of playing time between Cape Cod and Laguna, 30 weeks were bravely set aside for new plays, something all Broadway producers agree Broadway desperately needs.

The Truth of 'Dear Ruth'

Alfred Palea, who made a detailed study of drama throughout the Barn Belt, found that of 100 strawhat houses, 26 opened with Elmer Rice's "Dream Girl," 19 with Norman Krasna's "Dear Ruth" and the rest seemed to be one long line of "Joans of Lorraine." Thus all the sheds were resting on established Broadway playwrights' shoulders and most of them didn't take a chance on a newcomer during the whole 13 weeks, which constitute the summer season.

Even houses like Skowhegan, which opened with "Life With Father" long, long ago; Westport, which gave "Pursuit of Happiness" its first break; and Cape Playhouse, which opened the road for Bette Davis many years ago, were not mixing old stars with new plays or old plays with new stars this year but sticking to old stars in old comedies.

None For the Brave

Westport, with the backing of the Theatre Guild, reached a high point with Belasco's "Girl of the Golden West" in 1947 and took further chances on such unknowns as "French Without Tears," "The Male Animal" and "The Man Who Came To Dinner." Outdoors in the garden, presumably. Yet in the previous 13 seasons, Westport presented 20 new plays. By last year it had got down to one original, and this year, none.

As this is among the half dozen more substantial and serious summer projects, imagine how far the others have skidded. Westport had 22 apprentices in 1947 and charged these college kids absolutely nothing for playing small roles, working as ushers, building, painting and erecting sets, sewing costumes, sweeping out dressing rooms, flushing toilets, taking tickets at the door and giving the bum's rush to gatecrashers. In most houses that would have cost these kids $30 a week, with room and board added, running the tab up to $60 a week.

California, Here They Come!

Having so successfully fanned out all over the east, it requires no swami's skill to see them duplicating their formula with even greater success in the next five years in the west. They have already turned Anderson's boat house in St. Paul into the Plantation Theatre.

Using such established legit houses as the Pasadena Playhouse, the Beverly Hills Miniature Theatre and the Santa Barbara Lobero as springboards, you can look for their diving into profitable pools all the way from Susanville to San Diego.

A canvas top over an old corral will be about all the producers will need in California, barns being practically unheard of in the land of cacti and oranges. But if 100 houses in the east can be supported by the tuition fees of 2,200 apprentices, California alone can absorb at least 10,000 thesps who will pay to be seen. The trouble will be finding people who will pay to see them.

Broadway

Mrs. Zac Freedman ailing.

Dick Watts' infected left ankle as resulted of torn ligaments.

Phil Laufer, of Monogram's home-office publicity staff, resigned.

Jane Cowl heading for Hollywood in about two weeks to resume film career.

Eddie Grainger, Jr., son of the Shea Circuit exec, engaged to Virginia Rocke.

Dorothy Gulman, after 10 years of flacking Leon & Eddie's, resigned that account last week. Jerry Sager succeeded.

Michael O'Shea working with Marjorie Barkentin on "The Magic Touch" publicity chores.

Margaret Bannerman replaced Ann Mason as the mother in "John Loves Mary" (Music Box).

The Byron McGraths (Grace Coppin), legit and radio actors, have bought a home at Bethel, Conn.

Lennox Robinson in from Dublin with new play, "The Magic Finger." Due to teach at Ohio State Univ. this fall.

Earl Carroll's birthday invites for next Monday (15) at his Bevhills home are signed by "the 60 most beautiful girls."

Charles M. Amory now associated with Monroe Greenthal as account executive on Eagle Lion Films, Pathe Industries and subsidiaries.

Arthur Lesser quickies by plane to Paris for five days on business now that his charge, Lucienne Boyer, has been launched at Cafe Society Uptown.

Now its department store previews, Foley's of Houston, Tex., holding cocktail party at St. Regis Hotel today (Wed.), to celebrate its forthcoming unveiling.

Sam Salvin's new eatery in the Tishman (Universal) Bldg. to be billed Salvin's-on-Park Avenue to eliminate any dispute with Arthur Brown's Park Avenue restaurant.

Paramount theatre's managing director Bob Weitman will again chairman the entertainment committee of the Night of Stars to be held at Madison Square Garden Nov. 17.

Vera Ferguson, daughter of Dave Ferguson, Jewish Theatrical Guild exec. sec., held over at Sayville (L.I.), Playhouse in support of Freddie Bartholomew in "Charley's Aunt."

Heller Halliday, Mary Martin's daughter, 11, will play the star's youngest sister in the national company of "Annie Get Your Gun," which starts touring next month in Dallas.

Evelyn Keller, who sings Monica the daughter in "The Medium," will make opera debut with N. Y. City Opera Co. in "Eugene Onegin" Sept. 28, and alternate between Barrymore and City Center playhouses.

George Brown, east for the unveiling of his father's monument, coincidentally sat in with Paul Raibourn and Curtis Mitchell on east-west Paramount pub-ad matters. Brown flies back west this weekend.

Max Youngstein, Eagle Lion Films' director of ad-pub, along with his aides, Jerry Pickman and Bob Condon, in Washington on a series of huddles with Treasury dept. officials to build fanfare for EL's new pic, "T-Men."

Guy Lombardo's speedboat, Tempo VI, has been scratched from the President's Cup Regatta in Washington, Sept. 20-21, due to engine trouble. Orch leader will instead pilot Miss Great Lakes, owned by Albin Fallon.

Jan Peerce, who opens San Francisco Opera Co. season Sept. 16 in "La Traviata," flies next day to Los Angeles for benefit concert for L. A. Sanitarium, and right back for his Sept. 18 Frisco appearance in "Don Giovanni."

Efrem Kurtz has cabled invite to Rome, to Pierino Gamba, 10-year-old Italian conductor, to lead Sunday afternoon children's concert with his Kansas City Philharmonic Orchestra. Gamba is seen currently in "The Great Dawn," at the Golden.

Milton Berle will travel in fast company when he drives a sulky at the Bay State Raceway, Foxborough, Mass., tomorrow (Thursday), during the Milton Berle night, for the benefit of the Carney Hospital, Boston. It's his first ride in that type vehicle.

Washington National Insurance Co. of Evanston, Ill., has a matured endowment policy issued in 1927 to Doris A. Kaschewski, then a resident of Davenport, Ia. She was a dancer, professional name unknown, and the insurance company is trying to locate her.

Miami Beach

By Larry Solloway

Nan Blakstone at Vanderbilt hotel for vacash.

Mother Kelly's on the block-for sale or lease.

Dorothy Sebastian, former film actress, in town.

Henny Youngman off to Cleveland date, via auto and train.

Jerri Blanchard into Embassy, Jacksonville, then to Glen Rendezvous, Cleveland.

Jake Lansky, one of Colonial Inn ops, back in town to ready the big casino for season.

Walter Jacobs back in town, to ready his Lord Tarleton hotel for November opening.

Johnny Howard, cafe performer, bidding for Kitty Davis' or Chez Paree, both of which are for sale.

Harry the Hipster held over at Blackamoor room, with Liza Morrow and Ray Manton rounding out show.

New beach development, to embrace 3,500 seat auditorium and dance hall, taking shape in Hollywood.

George Bourke, Miami Herald amusement ed, to New York for vacash and gander at nitery and legit shows.

Mary Hatcher, Tampa gal who is featured in "Variety Girl" visiting the home town, with invite to Miami extended by Variety Tent 33.

Copacabana, Paddock Club and Kitty Davis all shuttered for September, dull month of the year. The Door and Copa will refurbish.

Lineup of names skedded for Colonial Inn this season, includes Joe E. Lewis, Jane Froman, Carmen Miranda, with Danny Thomas a possibility.

Peace among local and state agents didn't last long, with Howard Parker and Sam Foor resigning from newly formed Florida Theatrical Agents Assn. the day after its organizational meeting.

Lou Walters writing friends he will not be associated with Palm Island Latin Quarter, or any other Miami operation this year, Bill Miller dickering for managerial reins of the E. M. Loew swankery.

Chicago

Eddie and Ida Cantor in town.

Tim Morrow in from New York.

Adele Jergens in for a week's stay.

Ronald Reagan expected here Sept. 18.

Sylvia Sidney and her husband checked into town.

Sonja Henie on her third visit locally in six months.

Ben Laurie, Columbia's Chi manager into New York on business.

Rita Hayworth, Alan Ladd and Sue Carol in for brief stopovers last week.

"Born Yesterday" skedded to disband after closing at the Erlanger, Oct. 11.

H. M. Warner, vacationing at Eagle River, Wisc., summer home of Jimmy Coston.

Lum and Abner, Donna Reed, Betty Lawford and Arthur Lake all in for the weekend.

Walter Huston back to Hollywood after month's vacation trip with his long time friend, Jack Smith.

Chick Evans, United Artists publicity chief, back from Salt Lake City preem of "Carnegie Hall."

Leonard Sang, formerly with the Harris theatre, now in New York managing the Belasco house.

Suzi Crandall, former Chi model and now Hollywood starlet, visiting her mother as part of her vacation.

Bill Thompson spending his annual vacation trip here helping his mother get packed for her move to his Coast home.

Al Winston, to Detroit to do executive job at the Wedgewood Room, in preference to his former motion picture flack career.

Jimmy Stewart, Richard Conte and Frances Dee, will be in town Sept. 17 to shoot scenes for Chi locale picture, "Call Northside 777."

Washington

By Florence S. Lowe

Nathan Golden, Dept. of Commerce film head, currently in Cleveland attending a VFW powwow.

The annual Harry Wismer-Jim Gibbons broadcasts of the Redskins football games over WMAL-ABC will be televised this fall.

Ilka Chase took time out from a straw has stint in Lynn Riggs' new comedy, "Laughter From A Cloud," to talk and model fashions at a local shindig.

Jay Carmody, drama critic of the "Evening Star," will talk to the Washington Film Council this week on "Film Criticism and its Effect Upon Audience Attendance."

Bucks County, Pa.

By Sol Jacobson

Mr. and Mrs. Charles Vidor weekend guests of the Moss Harts at Aquetong home.

Harry Haegnigsen reading proofs at Buckmanville farm on tome based on "Our Bill" cartoons in H-T.

Powers Gouraud and Bob Sensenderfer up from Philly for dress rehearsals at New Hope Sun. (7).

Justin Herman back at his Lumberville home from flying Coast junket for Paramount shorts dept.

Carter Blake in to stage "Christopher Bean," starring ZaSu Pitts at New Hope for the final bill of season.

Helen Hayes and Charles MacArthur in Sun. (7) to catch dress rehearsal of "The Marquise" in which daughter Mary is featured.

Lamaar Clark checking out of Playhouse b.o. for New England holiday before returning to Mercersburg Academy teaching job.

Staats Cotsworth, Muriel Kirkland, Robert Bell, Dortha Duckworth down to catch Buddy Ebsen in "The Male Animal" last week.

Don Walkers due in from coast Sat. (13) by auto following summer as arranger on Romberg air show. Coming via Canada, where they stopped off to visit relatives.

London

Hermione Baddeley returning to the stage, following her film work in "Brighton Rock."

George Formby airborne for a tour of Australia and New Zealand to bring him home again around Christmas.

Market Windheim relinquishing the peddler role in "Oklahoma" for health reasons. He planes to New York Oct. 8.

Eve Ashley back in the cast of "Off the Record" following appendectomy. Louise Gainsborough subbed in her stead.

First production set for the return visit of the Old Vic Co. at the New theatre Nov. 4 will be "The Taming of the Shrew."

William First, formerly a director of Jury's Imperial Pictures and for a time of Jury-Metro-Goldwyn, left estate valued at around $248,000.

Joyce Grenfell, revue star of "Tuppence Colored" at the Lyric Hammersmith, is to get a regular 10-minute spot in the BBC's Third Program.

Margaret Leighton, who plays femme lead in "A Sleeping Clergyman," married in London, Aug. 16 to Max Reinhardt, son of late Ernest Reinhardt.

J. B. Priestley's new play, "The Linden Tree," off to a good start at the Duchess with the ticket speculators guaranteeing $1,200 weekly for next two months.

Executors of J. W. Pemberton, who recently died, negotiating for disposal of Ambassadors theatre, on which there is an 11-year unexpired lease. Price asked is $176,000.

"Money-Go-Round," tried out at Gateway theatre in the spring, has been rewritten and retitled "Love For Money." After a short provincial tour, show hopes to come to the West End.

After eight years in his native Australia, Peter Dawson back here with 140 concerts lined up for next 12 months. At 65, the famous baritone has already 12,000,000 record disks in circulation.

Kirsten Flagstad, who recently registered popular success at Albert Hall, is to sing in English at the next session at Covent Garden, as one of the principals in the new British opera company.

Harry Green's collection of cameos, intaglios, etc., is now valued at $500,000. Incidentally, the American comedian was recently invited to become a British subject, in view of his longtime residence here.

Jewell and Warriss from the London Casino and Billy Russell substituting for Sid Field while he is absent from "Piccadilly Hayride" due to indisposition. Expected to return in about three weeks.

Helene Constantine, from New York, playing in the Ballet Russe season at Covent Garden, took over the lead from Renee Jeanmaire in "Les Sylphides" at two hours notice and received universal acclaim.

Television cameras will be used for the first time at the Albert Hall recording the last of the Promenade Concerts, Sept. 13. It will be the first time an outside broadcast has been made from a concert hall.

Richard Ainley, son of Henry Ainley, whose promising film career in prewar Hollywood was cut short when he got badly mauled in action in France, is now staging comeback in "Everyman" at Dunfermline Abbey.

When "Edward, My Son" transfers to the Lyric at the end of the month it will be replaced at His Majesty's by a short season of Shakespeare by the Stratford-on-Avon Festival company, opening with "Romeo and Juliet."

With Lee Ephraim having lost heavily over his Princes theatre presentation of "The Nightingale," the leading man, John Westbrook, has taken over financial responsibility. Only chorus, small-part people and orchestra are getting full pay.

Charles B. Cochran and Lord Vivian are presenting Ram Gopal and Hindu Ballet for a series of matinees at the Adelphi in November, before they go to the Continent. These will not clash with the current production, "Bless the Bride."

Noel Coward's "Point Valaine," although staged in New York in 1935, hasn't yet been seen here, and was tried out at Embassy theatre Sept. 3. Cast headed by Mary Ellis, Anthony Ireland, Audrey Fildes, with Peter Glenville directing.

Pittsburgh

By Hal Cohen

Dale St. Clair, the dancer, birthday-gifted herself with a new car.

Morry Wentinzger, new KDKA announcer, plans to rechristen himself.

Jackie Gleason coming back to town Monday (15) for a Carousel engagement.

Hal Curtis band has taken on as vocalist Jean Bailey, "Miss Beaver County of 1947."

Harold Lund here visiting his folks en route to coast on business for Ward Wheelock agency.

Roy Hill, of KDKA technical staff, named production manager of "Y" Triangle Players Workshop.

Fred Burleigh back from summer at Cohasset, Mass., to begin auditions for Playhouse's new season.

Horace Greeley McNab in town beating the drums for the Nixon's opener, "The Chocolate Soldier."

Bert Stearn has gone to Hollywood for a month to get his and Harry Hendel's second indie picture rolling.

Edith Warman Skinner, of Carnegie Tech drama faculty, spending September at her mother's home in Bermuda.

Three Suns, after giving Bill Green's biggest two weeks of the summer, moved on to Town Casino in Buffalo.

Vince Barnett has been in town for a couple of weeks seeing the family. He goes to Montreal for a picture stint.

Mercur Music Bar's Al (Stomp) Russell and his guitarist, Joel Cowan, are the composers of the new tune, "Just Plain Love."

Caracas, Venezuela

Gloria Reyes at the Esplendor.

Billos Caracas Boys orchestra at the Society roof-garden.

New downtown film house, Teatro Roma, opened by Felipe Gagliardi.

Le Canari featuring a girl line, and the dance team of Tania & Robert.

Night spots clamoring for U. S. acts—acros, jugglers, dancers, animals and musicians.

Estampas Mexicanas, musical show from Mexico, pulling in the crowds at the El Nacional theatre.

Sam Backerman and Jose Borges report biz good at Coney Island amusement spot, despite rainy season.

"Stars & Ice" due back in Caracas for three months' engagement, when Buenos Aires contract is finished. Show is staged by Fritz and Elizabeth Chandler of New York with U. S. cast.

Minneapolis

By Les Rees

Andre Kostelanetz at Auditorium, Sept. 28.

Gene Autry rodeo at St. Paul Auditorium.

Henry Busse orchestra at Spring Lake club near here.

"The Drunkard" held fourth week at Plantation strawhatter.

RKO-Orpheum's first stage show in months will be Tommy Dorsey, opening Oct. 2.

Carl Ravazza into Minnesota Terrace, Hotel Nicollet, with Daryl Harpa orchestra.

Charlie Fox, of Milwaukee, here for opening of his third annual burlesque season at the Hirsch-Katz Alvin.

W. R. Frank, independent circuit owner and producer, to Hollywood to get cameras grinding for his Technicolor picture, "Dan Patch."

Max Torodor, former local exhibitor now resident of Los Angeles, here on visit, announced plans to build and operate five west coast drive-ins, in association with Harry Dickerman, also an erstwhile Minneapolis theatre owner.

Ottawa

Musicman Bruce Stephens heading floor show at Quebec-side niterie, Gatineau Club.

Bert Niosi, with 15-piece augmented band from Toronto's Palais Royale, here for week to open Copacabana's season.

Chateau Laurier's lush new Jasper (after Jasper National Park) Cocktail Lounge opened during convention of Canadian Bar Assn.

Ernest Warren, mgr. of Elgin filmer, ex-RCAF flier who owns and pilots his own plane, flew self and wife to National Air Show at Oshawa.

"Red Runs the Fraser," first color release in National Film Board's "Canada Carries On" documentary series, due for splash preem in Vancouver in October.

Duke Ellington orch skedded for one-niter at Auditorium in Oct., to play for Civil Service Assn. annual dance. Governor-General and official brass to attend.

Australia

By Eric Gorrick

George Formby opens his New Zealand tour at His Majesty's, Auckland, for the Tivoli loop.

Harry Wren is playing top radio stars at his Cremorne, Brisbane, for a limited span. House will then go pix.

Will Mahoney will do a vaude run in Perth for Bruce Carroll, and may do another repeat later for Tivoli loop.

Sir Ben Fuller announced that his Mayfair, Sydney, now on lease to Hoyts, will do live shows starting April 1, '48. First in will be Ballet Rambert.

Republic's "Spectre of the Rose" will go into the Savoy, Sydney, for extended run under the Peter Dawson management. British Empire Films is handling pic.

"Clutterbuck" is solid at the Minerva, Sydney, for Whitehall Productions in 12th week. This is the show that Georgie Wood produced before leaving for U. S. and London.

"Oh, Mistress Mine" finishes an eight weeks run at the Princess, Melbourne, for Garnet Carroll. Next in is "Dangerous Corner," with a local cast. Ballet Rambert preems in October.

Hollywood

Hal Wallis in from England.

Linda Sterling aired to Mexico City.

Jules Seltzer trained to San Francisco.

Don Marlowe has opened a talent agency.

Virginia O'Brien and Kirk Alyn to Chicago.

Allan Jones in town after a tour of Canada.

Janet Blair vacationing at Newport Beach.

Tony Owen opening a new agency in Bevhills.

Mikhail Rasumny on siesta at Lake Tahoe.

M. K. Jerome hospitalized with heart trouble.

Roy Rowland returned from his Honolulu siesta.

Irving Berlin moved in from Manhattan to Metro.

Butch Jenkins returned from his Mexican vacation.

Charles Korvin returning from Europe this week.

Hugh Camp, Virginia exhib, gandering Paramount.

Margaret O'Brien and mother sailed for Honolulu.

Alan Carney back from a summer of work at Lake Tahoe.

Bernie Sebastian recovering from emergency appendectomy.

Jimmy Durante back in town after fishing at June Lake.

Milton Sperling returned from conferences in New York.

Frances Rafferty to San Francisco for personal appearances.

James R. Grainger in town for sales confabs at Republic.

Osa Masson returned from a month's vacation in Canada.

Bert Granet checked in at RKO after two months in Europe.

Nat Dyches back to work after three weeks in the hospital.

Sol Lesser returned to his desk after three months of illness.

Jerry Mayer ill at home as an aftermath of recent surgery.

Al Hoffman joined the Fanchon & Marco Entertainment Agency.

Billy De Wolfe checked in at Paramount after a stage tour.

Bess Short returned to Metro after recovering from auto injuries.

Helen Traubel arrived for two weeks of Columbia recording.

Eugenie Leontovich filed suit for divorce against Gregory Ratoff.

Lucille Ball returned from 10 weeks of eastern strawhatting.

Robert Alton in from New York to prep dance for "Easter Parade."

Robert L. Lippert to San Francisco after Screen Guild huddles.

James R. Grainger in from New York for Republic sales huddles.

Steve Cochran obtained his release from a contract with Samuel Goldwyn.

Buddy Rogers will do a tour of 40 personal appearances to plug "Sleep, My Love."

Allan Lane to Louisiana and Mississippi for a month of stage appearances.

Herbert Yates and William Saal in from Republic board meetings in New York.

Al Lichtman returned to his desk at Metro after two weeks of intestinal trouble.

Margaret Louise Curti, daughter of Charles P. Skouras, divorced Giorgio Curti, writer.

Richard Ney filed a default statement, giving Greer Garson a clear track in her divorce suit.

Edward Ashley in from Mexico City after winding up his chore in "Tarzan and the Mermaids."

Lou Costello's injured knee will delay the start of "The Noose Hangs High" for about two months.

Maj. Gen. Yun-chi Cheng, chief of China Motion Picture Corp., learning about product at Warners.

Cyd Charisse hospitalized with a knee injury sustained while rehearsing a dance sequence at Metro.

Barbara Stanwyck checked into Metro for "B.F.'s Daughter" while her husband, Robert Taylor, was checking out after his "High Wall" chore.

Friars Club hung a portrait of the late George M. Cohan, painted 31 years ago by Harrison Fisher and donated to the club by Irving Berlin.

Eddie Sherman, the agent, occupying the Arthur Schwartz home in Beverly Hills until next spring, when Schwartz expects to be back after producing "Inside U.S.A." on Broadway.

Tokyo

Rumored dissolution of big film companies caused a noticeable slump on curb market past week. Shochiku, largest outfit, dropped three yen to 120 ($2.40).

NBC gabbers H. V. Kaltenborn and Ben Grauer, planed in from different directions. Kaltenborn and wife, in from China, are winding up their round-the-world junket. Grauer, in from the states, visited brother, Major A. M. Grauer, of General MacArthur's Visitors' Bureau.

Radio calisthenics, time-honored daily broadcasting feature in Japan for 19 years, disappeared from the air Sept. 1. Large amount of mail from listeners claimed show has become "outdated." JOAK (Tokyo), officials are skeptical, however, and have show ready for revival should many beefs be registered.

OBITUARIES

MILTON H. FELD

Milton H. Feld, 54, an executive producer at Universal-International, died in Cedars of Lebanon hospital, Hollywood, Sept. 7, after three weeks in a virtual coma. He had recently been planning to produce "The Noose Hangs High," with Abbott & Costello, for Eagle Lion.

Feld entered the film industry while in school, getting a job as an usher in a neighborhood theatre in Kansas City. He later became a nabe manager. He attracted the attention of Frank L. Newman, and worked for him as managing director of the Newman theatre.

He came to the Coast in 1925 as manager of the Metropolitan, now the Paramount theatre, and produced stageshows there. He went east with Sam Katz to handle operations of the Publix Theatre circuit, and resigned in 1933 to form Monarch Theatres, Inc., with Katz, the latter's brother-in-law and Dave Chatkin.

He entered production two years later as associate producer and assistant to Darryl F. Zanuck at Fox, and moved to Universal in 1938. He was planning to produce "Bloomer Girl" with Nat C. Goldstone and, when that deal blew up, began preparing the production of "The Noose Hangs High."

Wife and adopted six-year-old son survive.

JAMES HAGAN

James Hagan, reportedly in his middle 60's, actor, playwright and stage manager, died in Cincinnati, Sept. 1, when stricken with a heart attack while visiting his son, Douglas. Best known of his plays was "One Sunday Afternoon," produced at the Little, N. Y. in 1933.

By way of memorial, James Stewart starred Sunday night (7) in a radio version of "One Sunday Afternoon" on the "Theatre Guild of the Air" program, though there was no air reference to the author.

Starting his writing career as a St. Louis newspaper reporter, Hagan later turned to acting and playwrighting. In the latter field he wrote more than 15 plays. Besides "One Sunday Afternoon," which was filmed by Warners and Paramount, he also scripted "Guns" and "Midwest" among others.

As a stage manager Hagan had been with Arthur Hopkins and toured on the road for Jules J. Leventhal in the same capacity. He was a member of the cast of the 1938 Broadway production of Philip Barry's "Here Come the Clowns". More recently he directed a summer theatre company at Deer Lake Pa.

Also surviving, besides his son, is his widow, Sadie.

MARCO MONTEDORO

Marco Montedoro, 60, theatrical scenery and costume designer, died of a heart attack in Radio City Music Hall, N. Y., Sept. 4. At the time he was taken ill he was conferring with Leon Leonidoff, Music Hall producer, on future productions.

After coming to the U. S. in 1927, Montedoro was pacted by the Music Hall in 1933 to design costumes for their stage spectacles. He was also employed by the Shuberts, the Roxy, Paramount and film studios in Hollywood. His first important assignment was the designing of sets for Sarah Bernhardt's "L'Aiglon" in Paris.

Later he worked in theatres and opera houses of Berlin, Rome and Milan. At the outbreak of the first World War he was working in the Metropole in Berlin, but returned to Italy in the early months of the war to do costumes for a marionette theatre in Rome. Eleanora Duse spoke some of the puppet parts in these productions. Montedoro also did film set designing in Milan and worked on a story written and personally supervised by the poet D'Annunzio.

ELEANOR M. HARRIS

Mrs. Eleanor M. Harris, 75, mother of John H. Harris, died in Pittsburgh, Sept. 2. She was the widow of Sen. John P. Harris, who opened what was believed to have been the world's first all-motion picture theatre and was the founder of the Harris Amusement Cos., operating film theatres throughout Pennsylvania and Ohio.

She was the only woman to hold honorary membership in Variety Clubs International and was the Mother of Pittsburgh's Variety Club Canteen and Camp O'Connell. She was a native of Harrisburg. Her son now heads the Harris Amusement Cos., which presents the Icecapades show, among others.

Besides her son, John H. Harris, another son, Harry, also associated with the family theatrical enterprises, and three daughters survive.

FLOYD SCOTT

Floyd Scott, 60, veteran theatre man and for five years manager of the Davidson theatre, Milwaukee, died in a local hospital of heart disease, Sept. 5. As a young man he was a reporter for the Kansas City Star and then became assistant to Lawrence Lehman, manager of the Orpheum in Kansas City.

From Kansas City he went to Chicago to do publicity work for the Orpheum circuit and later became chief press agent, in New York, for the entire organization. Before going to Milwaukee, he was a press relations man for station WLS in Chicago.

Mother, Mrs. J. L. Scott of Memphis, and a brother, Glenn, of Kansas City, survive.

GUSTAV KLEMM

Gustav Klemm, 50, conductor, composer and critic, died Sept. 5 in Baltimore. One of the founders of that city's symphony orchestra, he was at one time program director and assistant manager of station WBAL.

A native Baltimorean, Klemm was a film critic for the Baltimore Sun in 1915 and later a reviewer of drama and music. He composed many compositions, including "Sounds," "Indian Sunset," "The Fairy Field" and "The Bells of Notre Dame". Some of his music was used in such films as "Cimarron," "Little Caesar" and "The Jazz Singer."

Widow, Margaret, and mother, Mrs. Mary Klemm, survive.

VALODJA VESTOFF

Valodja Vestoff, 45, former ballet dancer, died in his home in New York, Sept. 4, after a long illness. He was born in Moscow and made his first appearance in N. Y. at the Hippodrome in 1919 in "Happy Days."

He also played in vaudeville before appearing in "Artists and Models" and "The Passing Show." His last appearance was in "Anything Goes" in 1936, with Ethel Merman. Injuries suffered a year later forced him to retire from dancing and he became a ballet instructor.

Widow and daughter survive.

LYNNE B. MONROE

Miss Lynne B. Monroe, 69, theatre owner-manager in Shinnston, W. Va., for more than 25 years, died recently at the St. Mary's hospital in Clarksburg, W. Va. She had been hospitalized only two days, although ill for a long time. Miss Monroe's first theatre in Shinnston was the Columbia, which she opened in 1923. She was the majority owner of the Princess Rex Theatre Co. at the time of her death.

Only survivors are a sister and a nephew, both of Shinnston.

EMMETT BEACH

Emmett Beach, 54, author and playwright, died in his home at Point Lookout, near Saginaw, Michigan, Sept. 3. His best known novel was "The Goose Hangs High." As a play it had a successful run on Broadway in 1924, was selected as one of 10 best plays of the year and later was made into a motion picture.

Beach also wrote "The Clod," "The Square Peg," "Mary Andrew" and "Ann Broome."

Mother survives.

JOSE MARTINEZ DOMINGUEZ

Jose Martinez Dominguez, 52, Mexican composer of pop folk songs, died of injuries suffered in a fall down stairs in his home in Mexico City, Sept. 2. Many of his songs won favor in the U. S., besides the Spanish-speaking world. Burial was in the American Cemetery, Mexico City, under auspices of the Mexican Society of Composers and Publishers of Music.

Sister and an adopted son survive.

BELA BLACK

Bela Black, 71, president of Danubia Pictures, Inc, foreign films distributing company, New York, died Sept. 4 in Claremont, N. H. Born in Hungary, he was educated in Budapest, where he was engaged in the banking business prior to starting his film career.

Brother, John, and a niece, Mrs. Florence Bernhard, wife of Joseph Bernhard, president of Film Classics, survive.

ERNEST HILLIARD

Ernest Hilliard, 56, stage and screen actor, died Sept. 3 in Santa Monica, following a heart attack. Born in New York and educated in Europe, Hilliard played leading roles on the stage before moving to Hollywood, where he began his film career in 1912 with "Red Wine" and "Divine Sinners."

Widow, Mrs. Rulo Hilliard, survives.

WILLIAM KOLAR

William Kolar, member of the Treasurers and Ticket Sellers' Union, Local No. 774, an affiliate of IATSE, died of a heart attack at his home in St. Louis last week. At one time he was assistant treasurer of the Henry W. Kiel (municipal) auditorium, St. Louis.

Widow, brother and sister survive.

FRANK G. OSBORNE

Frank G. Osborne, engineer at the Palace theatre in Albany, N. Y., died of a heart attack at a local hospital, Sept. 3. He had been employed at the Palace, Harmanus Bleecker Hall and Leland in Albany for more than 20 years.

Wife and two sons survive.

OTTO SCHNEIDEWIND

Otto Schneidewind, 71, veteran stagehand, died at Omaha hospital last week. He had a leg amputated nearly a year ago, but had been feeling well.

He became a stagehand in Omaha in 1898 and was one of the charter members of Stage Mechanics Union No. 42.

'Casting' Angels

Continued from page 1

by angels viewing it in her Westport White Barn Tryout theatre. Size of her share hinges on how much coin spectators who see the performance at her house put up. It's a deal similar to those offered by Broadway money brokers who dig up legit sponsors.

Admission is by invitation only. There's no direct solicitation of coin. And after the reading, the audience of 150 or more is invited to adjourn to the barn's lower floor where a bar is set up and a plentiful array of food and drink is laid out. It's all for free, of course.

While an effort is made to restrict the invitations to the well-heeled natives of the lush Westport area, news of the tryouts is attracting increasing numbers of Broadwayites. They include agents, film story scouts and assorted characters with enough gas to make the 50-mile trek.

White Barn ran into trouble with Equity last week, but is going ahead with its tryouts as long as the weather remains warm enough to make Connecticut attractive. Equity claimed that the form of the readings was in violation of its rules and edicted against any of its members participating. Miss Lortel, as a result, is continuing with non-Equity casts.

Equity rules for readings require that there be no stage, that the readers do not move off their chairs and that there be no rehearsals. Actors get a $5 fee for the job.

White Barn has a stage, there are rehearsals and the actors move around, although reading from scripts. Props and lighting are simple, varying with the ingenuity and enthusiasm of the producer to make the best possible showing.

Five plays on successive Sunday nights have been given. The past Sunday's (7) was "Some of the Sky," by Joseph Anthony. Presentation at the White Barn was arranged by Larney Goodkind, who holds an option on the script and expects to produce it this fall. He's former eastern story editor of Universal Pictures.

Leon Askin, who directed, is chairman of the Veterans Memorial Stage, an actor and director in Europe for many years and a former U. S. GI. More successful, however, than as a casting spot for angels has been the White Barn's success as a showcase for actors. About half a dozen have been picked up out of the first four shows by Broadway producers and agents and have got jobs on the Stem. Several of those in "Some of the Sky" may have the same fortune, despite their non-Equity background. Lillian Adams, a round-faced youngster who played an old farm woman, is one such; likewise Robert Burr and Jim Noble.

Actors, incidentally, get a weekend in the country on the sizable Lortel estate while rehearsing for the Sunday night preem.

WU-Las Vegas

Continued from page 1

that haven't slot machines they are the several churches. The number of those coin snaring gadgets is myriad, lining the walls on every side. The sound of levers being jerked is continuous. The way the machines are rigged, it is conceded that the house makes more money from them than from the wheels or dice tables. There's no attempt at class, every so-called casino taking all comers, with thousands of hicks, sporting suspenders, mostly tieless and coatless. Without that trade they could wrap up the town.

But it's growing steadily, an all year round resort that isn't worried at all about Augua Caliente opening up again, now that Mexico gave that former gambling capital the green light. Figured in some quarters that the town south of the border would crimp Las Vegas because it's closer to Hollywood; by motor to the Nevada resort it's a tough 300 miles spin through desert land. But this spot cannot be liquidated by Caliente.

Airconditioning All Over

Amazing feature of the top hotels is the airconditioned rooms, spread out cottage-like over the grounds, serviced by bellhops in little motor vehicles. Boulder Dam not far away and its power plant make possible modern conveniences—even hotels scattered along the roadside and accompanying dining rooms are air-cooled, brilliant with neons, free of mosquitoes and most other pests.

Over Labor Day weekend El Rancho Vegas, probably the favorite of Hollywoodians, had Sophie Tucker as the chief attraction. And did they go for her, including gray-haired mamas, a few even older than Soph, when she announces the sale of her book for charity every table is a pushover. She arrived from Saratoga with 2,200 books and two days before she left (Soph is now at the Florentine Gardens, Hollywood) there were only 300 copies of "The Last of the Red Hot Mamas" left. Those tomes have already raised $160,000 which Soph allocates to charity. What a dame.

At the Last Frontier, Eleanor Powell, as nimble a stepper as ever drew them. In the room that stars Diamond Jim Brady roast beef, Miss Powell explained that it was her first appearance since her last picture two and one-half years ago. In between shows Miss Powell told Jimmy Durante, who was down for the weekend, that she wanted to see the gambling room, for it was the first time she had ever lamped a casino. In the Frontier show was Jayne Di Gatano, blonde ballroom dancer, partnered by Adam, about the classiest of her line. Schnozzle was down for relaxation and gave freely and funnily across the green baize.

Flamingo the Tops

At the Flamingo, largest and most costly of the resort's three major hotels and casinos, there's the top swimming pool that makes that at El Rancho look like a bathtub. Ice show there is only the makings of what it should be. Belita, another blonde, is so good that she don't belong with this outfit. But gambling gets nearly all the play at the Flamingo, the place that the late Bugsy Seigel fronted for. It's now operated by Sanford D. Adler who also operates El Rancho and has the hostelry at Delmar.

Las Vegas is a 24-hour town, croupiers working on eight-hour shifts, also the barkeeps. The jingle of silver dollars is general, nearly everybody coming from the town having cartwheels, because that's the way they make change; buy a pack of smokes with a $5 bill and they'll give you four silver dollars among the change. Las Vegas is no health resort and after several days it's time to scram.

Tele Series

Continued from page 1

apparently still worried about tele's possible effect on the gate receipts.

Such fears are entirely groundless, according to tele spokesmen. Set dealers and manufacturers have jumped the gun on Chandler's decision by advertising that the series will be carried on video this year. As a result, it's pointed out, almost everybody in the Greater N. Y. area is convinced that they'll be able to watch the games on a tele set. Despite that, all series tickets offered by the N. Y. Yankees were sold out less than 24 hours after they were put on sale.

Chandler's nix on the Rheingold bid may have far-reaching effects. He reportedly thumbs-downed the offer through reluctance to permit either cigaret or beer manufacturers to be connected with the series, despite the fact that other breweries have been welcomed as sponsors for radio airings of regular season games. Ballantine's, for example, paid $175,000 into Baseball's coffers to bankroll broadcasts of all Yankee games this year and Pabst sponsored all home games of the N. Y. Giants. Angered because their money is considered good enough for the regular season but not for the series, these breweries have reportedly threatened to cancel all contracts for bankrolling next season's games.

Ford's offer of $1,000,000 for 10 years' tele rights to the series was reportedly made to Chandler by a Coast official of the J. Walter Thompson ad agency. Chandler was forced to nix the offer because he's been given permission by the club owners to negotiate for this year alone. Latter, it's believed, are convinced that the series for 1957 alone might be worth $1,000,000 to an advertiser if the number of tele sets in circulation maintain their steady increase. As a result, Ford abandoned the idea and joined with Gillette in the joint offer of $60,000 for this year.

Broadcasters, meanwhile, are continuing to pool their interests in attempting to line up this year's series for the best interest of tele. Under the baseball owner's assumption that Mutual has "moral rights" to first refusal on the series, Mutual could have frozen out the other webs if it had wanted to do so, according to prexy Edgar Kobak. With its own N. Y. outlet not expected to hit the air until next year, though, Mutual offered to pool with the other broadcasters.

MARRIAGES

Dorothy Carter to Fred Kline, in Beverly Hills, Aug. 28. Bride is Bryan Foy's secretary at Eagle Lion. Groom is a publicist.

Elaine Kinder to Paul Long, in Pittsburgh, Aug. 21. Bride's with the Kinders Three, radio vocal trio, and groom's a newscaster on KDKA, Pittsburgh.

Clare Young to Theodore Rietesel, Evanston, Ill., Aug. 23. Bride is program director for WBBM-FM, Chicago.

Mrs. J. Walter Schneider to Peyton Legare, Los Angeles, Sept. 1. He's a musician at 20th-Fox.

Elaine Pols to Vincent Liguori, New York, Sept. 6. He's with RKO Theatres publicity dept.

Shirley Names to William Sheehan, Tijuana, Mexico, Sept. 2. Both are screen players.

Sally Wood to Paul Florio, Ensenada, Mexico, Sept. 6. Bride is a screen actress; he's a laboratory technician.

Margaret Ford to John Kieran, Brookline, Mass., Sept. 5. Bride is columnist on Boston Herald; he's writer and expert on "Information, Please" radio stanza.

Mrs. Elaine Joel to Dr. Allen Friedlich, New York, Sept. 7. Bride is daughter of Hernert R. Ebenstein, general manager of Western Candy Distrib Co.

Betty Sanford to Vernon Whitney, Tampa, Fla., Sept. 7. Groom is trombonist in Sammy Kaye's orch.

BIRTHS

Mr. and Mrs. Robert Light, son, Los Angeles, Sept. 3. Father is prexy of Command Radio Productions.

Mr. and Mrs. James B. Conkling, daughter, Burbank, Cal., Sept. 4. Mother is Donna King, of the King Sisters; father is with Capitol Records.

Mr. and Mrs. Tom Brown, son, Los Angeles, Sept. 4. Father is screen actor.

Mr. and Mrs. James C. McDonough, daughter, Chicago, Aug. 29. Mother is Meg Haun, radio actress in the Betty Crocker series.

Mr. and Mrs. James Sebastian, son, Chicago, on Aug. 16. Mother is radio actress, Helen Behmiller.

Mr. and Mrs. Robert (Bob) White, son, Chicago, Aug. 31. Father is on sales staff at Mutual's central division.

Mr. and Mrs. Robert Vreeland, son, Los Angeles, Sept. 5. Father is an assistant film director.

Mr. and Mrs. Robert Ardrey, son, Hollywood, Sept. 6. Father is a screen writer.

Mr and Mrs. Norman Lloyd, son, Culver City, Cal., Sept. 1. Father is a film producer.

Mr. and Mrs. Fred N. Polangin, son, New York, Sept. 3. Father is eastern publicity director for Enterprise Pictures.

The hands of time point to a thrilling HALF HOUR OF—

MODERN MUSIC

MEL TORMÉ

KING COLE TRIO

"TORMÉ TIME"
Sponsored by
TONI PRODUCTS
5:30-5:45 P.M. EDST

"KING COLE TRIO TIME"
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EVERY SATURDAY
NBC Coast to Coast

Personal Management
CARLOS GASTEL

GAC GENERAL ARTISTS CORPORATION

SCREEN RADIO MUSIC STAGE

VARIETY

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SEP 17 1947

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RADIO'S $430,000,000 QUESTION

NON-PROFIT LAB FOR LEGIT ACTORS

Setup for actors to practice their craft, whether they're without shows or in long-run successes, has been worked out by producer Cheryl Crawford and directors Robert Lewis and Elia Kazan. There is no commercial angle to the plan and no formal organization will be created to handle it. Actor participants will be charged a trifling amount to cover basic expenses. The project has been temporarily titled Studio by the three organizers and may never have any more official designation.

The idea for the actor-training setup arose more or less spontaneously more than a month ago, during a weekend session of theatrical shoptalk by Miss Crawford, Lewis and Kazan. All had agreed that one of the unfortunate aspects of the contemporary professional theatre is

(Continued on page 63)

Bing on the Lam, Ruggles Marooned in Hollywood On Rank Commitment

Hollywood, Sept. 16.

Wesley Ruggles is cooling his heels here impatiently and J. Arthur Rank is on the hook in London while Bing Crosby stretches out his hunting trip in the Canadian woods. Ruggles hurried to the Coast recently to submit the script of his first British-made film under the Rank banner but The Groaner had already left for the north with Bill Morrow, his radio scripter-producer.

Ruggles will stick around until Crosby returns since Rank is anxious to get the greenlight from him. If the Crosby okay is given, the pic, produced by Ruggles, will roll early next year.

Crosby's understanding with Rank is that everything in the film, except the singer himself, will be 100% British. That includes cast, story, background and songs. Crosby has told Rank that he wants to sing a batch of old English, Scotch and Irish airs. Hence, only one or two new tunes will be written for the pic.

SWG's 1% Royalty Yen Can Nab $18,000,000 Per

Hollywood, Sept. 16.

After a tumultuous membership meeting, Screen Writers Guild last night (Monday) voted 205 to 136 for referendum of its entire membership by mail on the controversial 1% royalty payoff which would return an estimated $18,000,000 annually to the Guild. After vote was taken, F. Hugh Herbert, who tendered his resignation as SWG secretary, said he might reconsider his

(Continued on page 56)

Original Albertson At 30, Too 'Old' for McCarey?

Frank Albertson, Hollywood film and radio actor, has a one-picture contract for Leo McCarey's forthcoming "Good Sam." He's getting $650 a week, but won't appear on the screen, or even before the cameras. He's been hired to teach a young, virtually unknown newcomer, to do a Frank Albertson characterization in the picture. The newcomer, whose identity isn't being revealed, is being paid $250 a week.

When McCarey was readying the film he decided the juve character should be played by a "young Frankie Albertson," so he located a youthful actor who looked the part and then signed Albertson to teach him all the Albertson mannerisms, tricks of speech, walk, gestures, etc. The original Albertson is in his 30s.

DeMille Nixed By AFRA on 'Vox Pop'

Cecil B. DeMille has been refused permission by the American Federation of Radio Artists to participate in the season's premiere broadcast of the "Vox Pop" series, Oct. 1 from Pittsburgh. Paramount Pictures, which has a tieup for the broadcast in connection with its forthcoming "The Unconquered" release, requested the waiver for DeMille, producer of the picture. However, AFRA would not grant it, as the union expelled DeMille three years ago for non-payment of a $1 assessment, and his suit for reinstatement is still pending in the California courts.

Possible, but improbable, that Gary Cooper and Paulette Goddard, leads of "The Unconquered," will be available for the broadcast, as the former is currently working in another picture and latter is not expected back from England in time.

1ST ALL-NEGRO SOAPER TEES OFF IN CHICAGO

Chicago, Sept. 16.

"Here Comes Tomorrow," first soaper in Chicago with an all-Negro cast, sponsor and agency, teed off last week via WJJD. Thrice-weekly series will follow a conventional story line—emotional upheavals in a doc's family—with incidental references to Jim Crowism and other social problems.

Richard Durham will script-

(Continued on page 63)

Sam Goldwyn, Jr., 21, To Produce for Rank in Eng.

Sam Goldwyn, Jr., 21-year-old son of the producer, has been signed as an associate producer for the J. Arthur Rank organization.

Goldwyn probably will be assigned to work at Two Cities studios. He only recently returned from England after a six month training session under Sydney Box, Gainsborough studios chief.

WILL INDUSTRY TAKE CODE CURB?

By GEORGE ROSEN

Atlantic City, Sept. 16.

American radio, on the spot for permitting what is essentially a show business medium to become inundated by excessive commercials, faced one of its major decisions today (Tues.) for the radio men of the nation. Debating the merits of the new code of the National Assn. of Broadcasters — and specifically that section of it which advocates reforms on commercials—will decide whether the status quo is to prevail, thus inviting another year of barrages, or agree to a voluntary plan of self-regulation.

It's a question of whether an industry still riding high with an annual boxoffice take of $430,000,000 could be sold on commercial curbs.

It's the one issue of any consequence to help take the broadcasting conventioneers' minds off the intense Atlantic City heat. For other-

(Continued on page 26)

Producer Pemberton Praises Actor Pemberton And Forgives All Critics

By BROCK PEMBERTON

Although it comes a little late I wish to apologize to the critical fraternity. For a quarter of a century I have been taking pot-shots at them whenever they took them at my productions, which was too frequent for comfort. I now forgive them and promise never to speak unkindly of them again, at least in public.

This death-bed reformation is the result of their compassion in reviewing my performance of Elwood P. Dowd in "Harvey" at the Barter theatre, Abingdon, Va., and the Academy of Music, Roanoke, last week. I have scanned every review and have failed to find a harsh word or judgment.

Someone writing under the byline of Murdock Pemberton in VARIETY last week says I played the part

(Continued on page 63)

VATICAN CHOIR GETS $20,650 MEX BID

Mexico City, Sept. 16.

Negotiations are well under way for what will be Mexico's biggest coin performance show. Dickers are on to bring to Mexico, under a guarantee of $20,650 per performance, Monsignor Refice's Vatican Choir of 60 voices. Expected that the Choir will open here during Christmastide. Number of performances has not yet been decided.

Lily Pons donated her fee of $4,000, for radio rights to her operatic warbling here last year, to charity. She was the highest paid artist per performance ever to appear in Mexico.

Feels-No-Pain Act Nixed By Swiss, Tries France

Paris, Sept. 16.

Paris agents are currently mulling a way to introduce here a Dutch act which has been barred by the Swiss police in Zurich, where it was demonstrated. Act is that of Marin Dajo, born August, 1912 in Rotterdam, who was shot by the Germans with a batch of other victims but survived.

Dajo permits himself to be run across any part of his body with a sword, without apparently feeling the worse for it He is accompanied by medico Hyke Otter and nurse Johann de Groot, both Dutch.

Police trouble came when one man in the audience, when driving the sword through Dajo, struck a bone and kept on pushing which caused Dajo to fall to the floor. The show was then tabooed.

Doorman's Play Gets B'way Prod.

Scheduled for production on Broadway in November is a drama co-authored by a playwright who is at present the stage doorman at the Broadhurst, N. Y. Play is "Three Mothers,'' by Richard Reich and Alden Nash. Reich is a refugee, three of whose plays were produced by Max Reinhardt, with Albert Basserman starring in one. Nash is co-author of another play, "Jellicoe," formerly titled "A Certain Miss Jones," which is slated for production in California this fall, with Charles Ruggles in the lead.

"Mothers" will be presented by new producing firm of Casey Allen and Charles Irving. Allen has directed and produced shows in

(Continued on page 63)

McNUTT TO REP FILM BIZ IN RED PROBE

Paul V. McNutt was named by the motion picture industry yesterday (Tuesday) to represent it at hearings of the House Un-American Activities Committee, scheduled to start in Washington later this month. McNutt, a liberal lawyer and onetime Presidential aspirant, has a long record of public activity which includes service as National Commander of the American Legion, governor of Indiana, head of the War Manpower Commission and last U. S. Commissioner to the Philippines.

Selection of McNutt capped a month of mulling by industry toppers of dozens of important names for the post. McNutt was felt to have an ideal background, especially in his association with the American Legion. The Un-American com-

(Continued on page 63)

Radio Scripter Shaw Couldn't Have Written Himself a Better Part

Could this be another trend?

Robert Shaw, scripter of "Mr. District Attorney" and the forthcoming "Christopher Wells" whodunit programs, has just inherited between $3,000,000 and $4,000,000. Several months ago a legit actor, Tony Rivers, also became heir to a fortune reportedly well in excess of $1,000,000.

In the case of Shaw, he doesn't get

(Continued on page 63)

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
•
'TWAS THE NIGHT BEFORE CHRISTMAS
•
ADESTE FIDELIS
•
GOD REST YE MERRY, GENTLEMEN
•
CAROL OF THE BELLS
•
HARK! THE HERALD ANGELS SING
•
OH LITTLE TOWN OF BETHLEHEM
•
JOY TO THE WORLD
•
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

(Reprinted from the N. Y. Herald Tribune, by Permission)

A KIND WORD FOR THE COMEDIAN

By FRED ALLEN

The comedian is the whipping boy of the radio industry. He is the object of critics' scorn and a target for free-lance derision. The comedian's jokes are ridiculed by intellectual and cretin alike. Listeners in mansion and motel agree that the comedian is a no-talent lout whose sense of humor is non-existent. At women's clubs, on dank afternoons, polls are regularly taken. The results, invariably released for publication, tend to show that radio comedy is in a state of galloping disintegration. National magazines take turns in printing semi-erudite post mortems on the radio funster and his wares. VARIETY the "National Geographic" of the honky tonk, annually runs its hackneyed headline "Which came first—The Egg or the Radio Comedian?"

Since radio first began, no convert has deserted the ranks of the scoffers to champion the cause of the radio comedian. No defender has attempted to kindle a mighty hotfoot that will cause humanity to yelp and raise its heel from the comedian's throat. The "voice in the wilderness" has not cried out in his behalf. Truly the radio comedian has been abandoned by all mankind.

Before he becomes extinct, before he is naught but a petrified memory whose tracks are found by scientists retreating down the corridor to oblivion, I would like to say a kind word for the radio comedian. His artistic life is a bedlam. Many hazards confront him on his way to the microphone each week. Multiple forces conspire to thwart him at every turn.

* * *

A list of aggravations would include . . .

The Writer: The average radio writer is an ulcer with a pencil. His rancid expression leads one to assume that his mother had an acid condition and the writer was weaned on sour milk. The weight of the writer's head causes his buggy-whip backbone to bend forward, giving the impression that the writer is concealing a boomerang in the back of his coat. The writer instinctively dislikes the comedian who employs him. The writer is always about to write a smash play, sign with a picture company or assemble his own package show. The comedian is paying the writer a large salary which stops the writer from leaving radio to do big things. The writer is so busy bewailing his upholstered fate that he has scant time to work on the comedian's scripts. When the stale jokes he has contrived fall flat, the writer blames the comedian. When the comedian's contract is finally canceled, the writer packs his files and his benzedrine and goes to work to undermine another comedian. Most of the comedy the writer turns out for the comedian is not to be laughed at.

The Censor: The censor is the house detective of the radio network. The censor is usually a man with no sense of humor who is so narrow-minded he thinks in strips. He comes to his job equipped with nothing but a blue pencil and the right of way. The censor can find dirt in an infant's glance. The height of the censor's ambition is to delete everything in a comedian's script. The censor would like to hear the comedian at the microphone reading nothing but punctuation.

The Stooge: The stooge is the unhappiest character in radio. He knows that he is funnier than the comedian. His wife is forever reminding him. The stooge is always stalking the comedian demanding bigger billing, more money or funnier lines. Utopia will arrive when the stooge has his own program and the comedian is working for him.

The Sponsor: The comedian's sponsor is cannon happy. The sponsor was the first man to shoot a rice grain out of a cannon. Every employee in the sponsor's factory has been shot out of a cannon. The sponsor himself has been shot out of a cannon. The sponsor's new breakfast food is called "Bang!" Bang not only sparkles, snaps and crackles, as it is being eaten, Bang explodes in babies' mouths. The sponsor wants these startling facts brought out in the commercials. The Bang commercials get longer and longer. The comedian doesn't dare complain. The comedian knows that the sponsor doesn't have to put him in a cannon to fire him.

The Studio Audience: The studio audience is a mass of negative flotsam. Open the door of a radio studio at any hour of the day or night and a faceless group will flock inside to participate in quiz programs, community sings or to laugh and applaud as directed. Where they come from, where they go, nobody knows. Rumor hath it that most studio audiences are cannibals. They eat masters of ceremonies they trap behind washing machines, electric stoves and other quiz bait. The studio audience is the bane of the comedian's existence. While he is trying to please the listeners at home he has to indulge in some low comedy to entertain his studio audience. The comedian knows that any joke an inch off the ground will be over the studio audience's head.

The Agency Executive: The agency executive is a man who has read "The Hucksters" and passed the Gardenia Test. (The Gardenia Test is used by all reputable advertising agencies. The potential executive is seated at a desk. A gardenia is pinned to his lapel. If he has sufficient

(Continued on page 63)

Sam Goldwyn Concerned Over Harold Russell's ('Best Years') Vaudates

Samuel Goldwyn office is somewhat disturbed by vaude dates now being played by Harold Russell, the handless sailor of Goldwyn's "Best Years of Our Lives." While Russell's "act" is admittedly thoroughly in good taste, Goldwynites look askance at theatre dates as breaking down the dignity carefully built up around Russell during his period of contract to Goldwyn.

Producer had the handless vet under a one-year pact which expired Aug. 19. Purpose of the contract, following completion of the film, was to give Goldwyn control over activities of Russell. He was fearful that outside sources might take advantage of the one-shot player and put him in a position to take advantage of and break down the prestige he build up in "Years."

Goldwyn reportedly was paying him $150-a-week during the post-picture period and had offered to extend the contract. Russell figured it would be preferable to take advantage of the $1,750 a week he is said to be getting for the vaude dates. Goldwyn wanted Russell, who is in his thirties, to return to Boston College, where he had 18 months of an advertising course behind him and 18 months to go.

During the past year, the liberal-minded and highly personable former GI made dozens of speeches, with all dates approved by the Goldwyn office, to civic and patriotic groups.

RODGERS-HAMMERSTEIN FILMUSICAL FOR METRO

Hollywood, Sept. 16.

Richard Rodgers and Oscar Hammerstein II have agreed to write a musical picture for Metro within the next 10 months. Subject is not agreed upon as yet but Metro producer Arthur Freed is digging for stories among those the studio already owns which they might adapt. Although Freed will produce the picture, billing will be a Rodgers & Hammerstein production.

Agreement means that R&H will probably not produce any Broadway legits after their musical, "Allegro," opens in New York in early October. One reason for their Hollywood decision is that their Broadway current productions of "Happy Birthday" and "John Loves Mary" have not done as well as expected in recouping investments. "Birthday" particularly has a huge backstage overhead.

Ilona Massey's N.Y. Cafe Bow at Versailles, N.Y.

Ilona Massey, film songstress, will make her New York cafe bow, at the Versailles, Nov. 11. Singer has been booked in at $3,000 by Music Corp. of America. Other dates are being lined up.

Miss Massey, last seen in Metro's "Holiday in Mexico" is set to follow the run of Dwight Fiske who opens next Wednesday (24).

274th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Coming soon, the most unusual picture ever made. KEN MURRAY'S Production, "BILL AND COO," in Trucolor. A Republic release.

Paulette Goddard to Do 'Anna Lucasta' in French; Merediths' Film Plans

Paulette Goddard, due to arrive in New York Friday (19) via plane from Paris, is scheduled to return to the French capital in January to play the lead in a French-language version of "Anna Lucasta." Adaptation of the long-run Broadway drama, originally presented with an all-Negro cast, reportedly will be done by Jean-Paul Sartre.

Producer John Wildberg is understood to have made the preliminary approaches for the deal with Miss Goddard in Dublin last August. Actress was appearing there with her husband, Burgess Meredith, in a revival of "Winterset" at the Gaiety.

Wildberg has since returned to London from Paris to sponsor the play in Britain in association with Jack Hylton. A number of the original American cast will re-create their original roles in London where it's due to bow Oct. 20. Nature of the Paris cast is unknown as yet.

Upon her U.S. arrival Miss Goddard will go to the Coast where she has been assigned to a top role in "Hazard" at Paramount. Picture, to be directed by George Marshall and with MacDonald Carey as the male lead, rolls late this month. In Britain most of the summer, actress recently completed "An Ideal Husband" for Sir Alexander Korda. Husband Burgess Meredith, who returned last week from six months abroad, likewise made "Mine Own Executioner" for Korda.

With their Korda film chores completed late in July, Meredith said in New York last week that he and Miss Goddard originally had hoped to appear in a new John Steinbeck play at the Gaiety, Dublin, but when the playwright did not have the script quite ready they dug up "Winterset." "The play," he remarked, "received mixed critical acclaim and rebuke but nevertheless it broke all house records for the Gaiety since a Sir Henry Irving success in 1887." Piece closed Aug. 31 after a four-week run.

Both he and Miss Goddard, Meredith said, plan to appear in more pictures for Korda and may return to Britain for film-making next spring. However, the actor added at the moment he has no contractual obligations with the British producer. He planed to the Coast over the weekend for confabs with Benedict Bogeaus on the shooting of additional scenes on their jointly produced "A Miracle Can Happen."

Frisco Dailies Recant On Hildegarde 'Speeding'

San Francisco, Sept. 16.

Hildegarde was collecting a sheaf of retractions today (Tuesday) from four San Francisco newspapers in general and cafe owner Al Williams in particular following threats of damage suits resulting from an incident involving the arrest of Williams on a speeding charge in the city of Berkeley, Cal. Williams allegedly had declared to the police that Hildegarde was one of his party in the car, which the papers picked up and featured.

Hildegarde at the time was in her San Francisco hotel, the Mark Hopkins. She denounced Williams as "a nuisance, a gate crasher and a trouble-maker" whom she had never formally met.

This Week's Football

By HARRY WISMER

(Sports Director of ABC Network)

College

EAST

Eastern football, which figures to be as exciting as anything the country will produce this fall, won't really get under way for a couple of weeks yet. For your future book, you can mark down the University of Pennsylvania and Navy as the east's top teams, with Yale not far behind. However, you'll have to wait to get a look at these titans in action. Villanova, prepping for its role as the first team to get a crack at Army's three-year winning streak, warms up against the Kings Point Merchant Marine Academy, and should win in a breeze. The Nittany Lions of Penn State should get by Washington okay. More will be heard from the east later.

MIDWEST

Not much goes on in the midwest yet, either, although that condition will be remedied before long. Iowa will work out at the expense of North Dakota State and, if anybody cares, Iowa State will probably wallop Iowa State Teachers. The big noise in this district is bound to be the powerhouse Wolverine squad Fritz Crisler is drilling at Michigan. Michigan opens against Michigan State on Sept. 27—and watch Bob Chappuis go!

SOUTHWEST

As usual the caliber of play in the wild and woolly southwest will be high this year—and there's plenty of action on tap this weekend. Highlighting the card is a clash between Texas Tech and the University of Texas. With Bobby Layne's pitching arm on its side, Texas U. should take it, but not without a fight. Texas Christian looks too tough for Kansas, but Ray Evans, the Kansas quarterback, may have a thing or two to say about that.

SOUTH

Georgia's Bulldogs and the Crimson Tide of Alabama will be fighting all the way for honors in the deep south, along with Georgia Tech and North Carolina, and it's going to be a real dogfight. Georgia goes against Furman on Friday night, and Wally Butts' crew should win by plenty. Alabama, behind Harry Gilman, ought to get by Mississippi Southern without sweating too much. And South Carolina has a soft touch in Newberry. Charlie Justice and his North Carolina Tarheels don't get into the swing of competition until they tackle Georgia in that big game on the 27th.

PACIFIC COAST

San Francisco and St. Mary's generally are considered the class of the Coast independent colleges, and both get a chance to prove it this weekend. Forrest Hall should pitch Ed McKeever's San Franciscans to victory over San Joe, while St. Mary's looks like the winner over scrappy little Portland. California has a tough opener in Santa Clara, but figures to make it.

Pro Football

(NATIONAL LEAGUE)

After warming up in a series of exhibition games, the National Football League will put on its first official contest of the year on Sunday in Pittsburgh, when the Steelers play host to the rebuilt Detroit Lions. With Bullet Bill Dudley in there, you've got to go along with the Lions on this one.

ALL-AMERICA CONFERENCE

Well under way by now, the All-America Conference has a busy schedule coming up. On Friday night Brooklyn's Dodgers will go to Los Angeles, probably to take a licking from the Dons. The Buffalo Bills figure to whip the Rockets at Chicago the same night. On Sunday Cleveland's championship Browns will overpower the aggressive Baltimore Colts, newest Conference entry, and the New York Yankees should nose out the red-hot San Francisco 49ers in a sizzling tussle at San Francisco.

That's all for now, but things will be a lot hotter next week. Beginning next Wednesday we'll list odds for each game, as well as the probable winner.

Pix as U. S. Envoys Stressed by Byrnes

Hollywood, Sept. 16.

James F. Byrnes, former Secretary of State and now counsel on foreign affairs for the film industry, called motion pictures "the ambassadors of America," and stressed the importance of continued export of Hollywood product at a dinner given by Joseph Schenck and attended by studio toppers. Byrnes discussed the foreign situation, country by country, and advised the producers to regulate production costs so as to be sure of making a profit in the domestic market.

Before leaving for Washington, Byrnes discussed plans for the Congressional committee meetings on reports of a Communist menace in Hollywood.

Noblesse Oblige Plug For Wendy Hiller's Play

A film house running a trailer to plug the premiere of a Broadway legit is the case of the Sutton theatre on New York's east side. Flickery's 45-second trailer heralds "The Heiress," a new play starring British actress Wendy Hiller and produced by Fred F. Finklehoffe.

Miss Hiller is also starred in the Sutton's feature film, "I Know Where I'm Going" (Rank Prestige picture.) Legiter will reciprocate with lobby and program plugs when it opens at the Biltmore theatre, N.Y., Sept. 25.

Billie Burke's Briefies

Hollywood, Sept. 16.

Billie Burke, star of stage, screen and radio, goes into the film shorts field for the first time under a Columbia contract calling for a series of two-reelers.

First of the series goes into work Sept. 23, with Jules White producing and directing.

LERNER, LOEWE, CASE PLAN OWN N.Y. NITERY

Alan Jay Lerner and Frederick Loewe, authors of "Brigadoon," intend opening a night club on the east side of midtown New York. They've formed a syndicate with Carroll Case, son of the late Frank Case, owner of the Algonquin Hotel, N. Y., and Richard Lamarr, the talent agent. They are reported to have considered buying the E. 54th street building in which Michael Todd has offices, but decided against it, and are now seeking another property to house the venture.

Understood the group would not actively operate the spot, but figure on remaining more or less in the background, with an experienced cafe man in charge. Besides the profits from "Brigadoon," Lerner presumably would have access to additional financing through his family, which operates the Lerner women's apparel shops, a national chain.

Case was left a half-interest (with his sister, Margaret Case Harriman, (the New Yorker writer) in the Algonquin Hotel, under his father's will. He and his sister sold the property about a year ago to Ben Bodne, a southern oil man, at a price reported to have been approximately $1,000,000. Lamarr is Lerner's and Loewe's agent.

Dot Lamour Checks Off Par Lot After 11 Years

Hollywood, Sept. 16.

Dorothy Lamour has checked off the Paramount lot, after 11 years under contract, to freelance. She still retains a picture deal with Paramount for one appearance annually for an indeterminate number of years.

Actress also has a three-picture deal with RKO between 1948 and 1951. Next film will be for Benedict Bogeaus in title role of "[illegible]u Belle," which Columbia will release.

RKO'S 50-DAY SHOOTING SKED

Big Budgeters On Fall Release Slate Of 104-106 Films

Theatre bookers can cull from a fall crop of 104-106 pix set for release in the U.S. during September, October and November under present schedules fixed by majors and minors. While the total represents a tapering from the spring's 122 films, full force of the majors' production swing away from Bs and into heavy-budgeters early this year is felt in the flock coming up. The step-down in release tempo reverts the pace to that of 1947's first quarter, when the companies sent approximately 100 films to the screens.

Of the total number, 63-65 will be the major's share. Republic, Eagle Lion, Monogram and Film Classics are supplying the other 41. Aside from the 11 films currently being handled by Universal's Prestige unit which don't hit general release, there'll be five British films in the fall's releases. Four reissues from the majors, two from Metro and two from Warner Bros, plus six oldies by Film Classics are included.

Paramount's string of releases set for the autumn illustrates the flock of high-budgeters which all majors are currently prepping. Par's group takes in "Where There's Life," the Bob Hope starrer, "Variety Girl," "Wild Harvest" and possibly both "Unconquered" and "Road to Rio." Warners has both "Life With Father" and "The Unsuspected" to tone up its slate. RKO big ones are "The Secret Life of Walter Mitty," "The Bachelor and the Bobby Soxer," "Magic Town" and "The Long Night."

Universal's group includes "Ride the Pink Horse," "The Exile" and "Singapore." Metro's promising grossers are "Song of Love" and "Romance of Rosy Ridge." M-G has also a top coin-collector in "Gone With the Wind" now on its fourth time around. Costly pix being released by 20th-Fox are "Forever Amber," "Mother Wore Tights" and "Foxes of Harrow." Then there's Columbia's "Down to Earth" and United Artists' "A Miracle Can Happen."

UA heads the majors for the number of releases planned with the

(Continued on page 18)

FRENCH PROBING U. S. TASTES IN GALLIC PIX

French government has taken its first step in aiming Gallic pix for the U. S. market. Out of upped U. S. revenues for French film imports, the government has sent Dr. Jean Stoetzel, co-director of the French Institute of Public Opinion, along with Dr. Alfred Marx, across the Atlantic to sound Yank reaction to the French pix and make recommendations for changes in story material and treatment.

Dr. Stoetzel, who arrived last Wednesday (10), is confabing with Dr. George Gallup of the Audience Research Institute. He's arranging with ARI for a profile which would represent the American public reaction to various Gallic films. At the same time, he's to undertake his own research on the subject of what the Americans like and dislike in French flickers.

On instructions from the French government, Dr. Stoetzel will also take steps to set up a motion picture audience research unit in France.

Salesmen Group Seek To Restrain Major Cos.

Chicago, Sept. 16.

Pressing its organization campaign among film salesmen, the Colosseum of Motion Picture Salesmen of America has asked the National Labor Relations Board to petition federal court for an injunction to restrain major film companies from engaging in allegedly unfair labor practices.

CMPSA, whose national headquarters are in Chi, claims a membership of 650 out of 900 through the country and is requesting a national across-the-board election for all exchanges to determine the bargaining agency for salesmen.

Warners' Home Stretch

Paris, Sept. 16.

The Jack L. Warners, who have been visiting Europe for about a month, shove off for London Thursday (18), then head straight for New York. Warner has already o.o.'d his company's British Teddington studios.

During their Rome stay the Warners were accompanied by their daughter Barbara. She is now back at a Swiss finishing school.

Rank's Greater % On Color Over U.S.

Stepped-up competition in the world market between British and U. S. pix is currently seen by trade circles as result of the planned increase in color films by the industries of both countries. Moreover, with the U. S. majors counting heavily on the tinties to boost domestic returns during the current world crisis, deals made by British producers with Technicolor, Inc. for supplies of prints is expected to touch off an even hotter run on Techni's limited Hollywood facilities.

Out of a total of 18 Technicolor pictures now in production or editing, the British have a full one-third though their total production is only one-sixth that of the Yanks. What's more, of the 23 tinted films in preparation, the British, meaning J. Ar-

(Continued on page 25)

1 WAY TO AVOID FIRING PEOPLE

As part of its efforts to trim costs without hurting "a lot of little people," RKO has imposed a ceiling of 50 days on all future shooting schedules, prexy N. Peter Rathvon disclosed in New York Monday (15). He said it would be impossible, however, to put a ceiling on budgets themselves.

(Metro is reported to have edicted a similar limit of 55 days on its shooting schedules while 20th-Fox has cut to 50 days or less.)

Rathvon said that the 50-day ceiling did not mean there would not be an occasional exception. However, he added, that with proper preparation before lensing and careful study of the script by "cost-conscious producers," he felt that the 50-day limitation was reasonable.

RKO has had to make fewer adjustments than most studios to the new conditions caused by the loss of the British market, the company's topper declared, since its overhead has risen very little in the past year. That's due, he explained, to the increased quantity of production, which has kept the lot and its employes busy.

There may have to be further cuts, Rathvon admitted, but how far they'll go would depend a good deal on strength of domestic business this

(Continued on page 18)

Rathvon Deal Still Hot

RKO president N. Peter Rathvon said in New York, Monday (15), that negotiations are continuing in his efforts to obtain financial backing to buy up Atlas Corp.'s controlling stock interest. He expressed optimism on his prospects of success.

Company topper has been east for the past week working on the negotiations. He goes back to the Coast today (Wednesday) and will return to New York shortly.

UA's Old Bogey: Prod. Shortage

United Artists board of directors resumes tomorrow (Thursday) the concentrated wrestling it has been doing with the critical product shortage facing the company next spring. It has sent an emergency call to exec v.p. Arthur W. Kelly, in England, to return for tomorrow's session.

Major hurdle causing the extreme paucity of indie product for UA to distribute is inability of the company's producers or would-be producers to get financing for their pix. Kelly for many years handled banking arrangements for the company's indies and has good connections with the financial institutions. It was in this regard that the hurry call was sent him in England.

Tomorrow's board conclave will be the third in two weeks in which

(Continued on page 24)

N.Y. City Fathers Deny Film Indie's Graft Charges

Charges that attaches of New York City's police and fire departments, and others, were "on the take" from Hollywood producers attempting to shoot films in Gotham last week reverberated through Mayor O'Dwyer's campaign to lure more major production to N. Y. Charges were vehemently denied by city administrators, who termed them "absurd" and "ridiculous."

Complaint was levied against the city departments by one of the producers who has done some work in N. Y. He obviously can't be identified but he stressed that "too many" had their hands out for "contributions" to "welfare funds."

In denying the charges, city officials intimated that the producer might have had an axe of his own to grind. Administrators claimed that industry representatives who had worked with the mayor in lining up the program would attest to the "wholehearted cooperation" offered by all branches of the city government. Check by VARIETY of these industry homeoffice officials disclosed they had, in fact, been given full cooperation by all city departments in their attempts to streamline the permit regulations relative to the shooting of films in N. Y.

Judge Edward C. Maguire, the mayor's special coordinator for motion pictures, meanwhile, prepared this week to wrap up the first phase of his work. Series of meetings between the industry's "working committee" and city department heads have been completed, with full plans outlined on eliminating the red tape that has heretofore stymied producers. Maguire has three further meetings scheduled with city corporation counsel and the police, fire and water, gas and electricity departments. After that he intends submitting a report on his activities to the mayor.

Mayor O'Dwyer, in turn, is expected to take steps to carry out the suggestions embodied in the report. He'll submit to the city council whatever part of the plan requires a change in city statutes and attempt to carry out the rest of the plan personally if he finds it feasible.

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Sime

MAY 19, 1873—SEPT. 22, 1933

Loew's Fears Chaplin Defi, Sets Back 'Verdoux' D. C. Opening Until Oct.

Fearing Congressional wrath, Loew's local theatre execs in Washington have put a crimper in Charles Chaplin's plans to defy the House Un-American Activities Committee by opening his "Monsieur Verdoux," in D. C. Sept. 25, one day after the committee renews prying into Hollywood's red activities. "Verdoux's" booking at the Capitol, a Loew's house, has been pushed back to some time in October after Carter Barron, head of the local Loew's circuit and industry mouthpiece, insisted on the delay in face of objections by both his home office and United Artists, pic's distrib.

Barron reportedly told both Chaplin and UA officials that his organization has to live with Congress and couldn't unguard its chin by the "Verdoux" defi. Paul N. Lazarus, Jr., UA's pub-ad chief, rushed to Washington in an effort to upset the local decision but made no headway. UA officials thereupon hinted that

(Continued on page 24)

D.C. WATCHING WARNERS ADMISH CUT ON SEPT. 25

Washington, Sept. 16.

First slice in admission prices since before the war will take place here Sept. 25 when Warner Bros. drops the tap at its Warner theatre (formerly the Earle). Cut follows immediately after the conclusion of the advance-price run of the current "Life With Father."

Warner has been regularly charging 80c. weekday nights and 85c. Saturdays and Sundays. Fee will be cut to 70c. during the week and 74c weekends. There will be commensurate daytime drops.

Other houses are sitting tight, waiting to see the effect on grosses at the Warner. It was the highest-priced showcase in town. The reductions will bring it level with Loew's Capitol, which, however, has stage shows, and Loew's Palace.

Buck Exits Hellinger

With Mark Hellinger polishing off "Naked City," his fourth and final pic committment for Universal, Jules Buck will terminate his associate producer chores. Buck teamed with Hellinger on the quartet of films for U. He parts company to close with some other studio while Hellinger is reported heading for a Columbia tieup.

Hellinger has acquired an option on all Ernest Hemingway yarns under 30,000 words and on all short stories the author may write in the next eight years. During that period Hellinger is committed to lens at least four of the properties and cut Hemingway in on the profits.

Breen Compromise Or OK on Certain Rank Pix; New Tag for 'Narcissus'

Flirting for a reversal by the Catholic Legion of Decency of its condemnation of "Black Narcissus," British Technicolor opus starring Deborah Kerr and David Farrar, J. Arthur Rank officials are rushing a new ending for the pic in Britain. Once completed, new finale will be flown here for submission to the Legion.

New footage being prepped will be an addition to the pic rather than a revision of its present wind-

(Continued on page 18)

National Boxoffice Survey

Cooler Weather Helps Many Keys—'Father,' 'Tights,' 'Stranger,' 'Bachelor,' 'Earth' Top Grossers

Much cooler weather in the middlewest and far western key cities plus letup in heat wave last Monday (15) along the Atlantic seaboard is being reflected at the national boxoffice this week despite the number of holdovers and long-runs in most keys. In some cities, however, this relief from unusually torrid weather came too late to help greatly on current week's biz.

"Life With Father" (WB) is grabbing the biggest coin total this week, showing in some 11 cities covered by VARIETY, all at roadshow scale. "Mother Wore Tights" (20th) is pressing for top honors although having fewer openings this round than "Father" and playing at regular prices. "Tights" is spotted in some 14 cities currently, ranging mainly from fine to sock or terrific. It's pacing Denver with big totals in two houses and is rated best in mild Boston.

"Father," playing three theatres in L. A., is hanging up new highs in two of them. Warner opus also is leading Washington, D. C., with a new record. Picture also is huge in Detroit, sock in Cleveland and smash in Providence.

Others in the Big Six are "Welcome Stranger" (Par), in third position; "Bachelor and Bobby-Socker" (RKO), in fourth slot; "Down to Earth" (Col), and "Kiss of Death" (20th). Runners-up are "Gone With Wind" (M-G) (reissue), "Crossfire" (RKO), "Variety Girl" (Par), "Singapore" (U) and "The Outlaw" (UA). Last-named moves back into limelight because of terrific first week being recorded in N. Y.

Ability of "Stranger" and "Bachelor," still among first six grossers again this week, to stay up with the leaders is amazing. Both have been in first position, or near, week after week. "Tights," on its great showing this stanza, is bearing out its original promise at the N. Y. Roxy and on earlier key dates.

"Heaven Only Knows" (U), a newcomer, is doing big business in San Francisco this round. "Trespasser" (Rep) shapes strong in Chicago with stage unit. "Dark Passage" (WB) is stout on N. Y. second frame. "Singapore" (U), which opens in N. Y. this week, is racking up sturdy biz this session in several keys. "Wyoming" (Rep) looks nice currently in Frisco.

(Complete Boxoffice Reports on Pages 10-11).

Johnston's Aide Airs Own Ideas On Film Biz's Improved Public Relations

Major company toppers will have to realize that the development of a farsighted public relations policy for the industry will entail the giving up some immediate profits in favor of long-range objectives. That was the warning given in New York last week by Edward T. Cheyfitz, executive assistant to Motion Picture Assn. prexy Eric Johnston.

Cheyfitz several months ago was named by Johnston to develop an overall and continuing policy for promoting the prestige and standing of the industry. Even before being actually appointed to the task by Johnston, however, he had been seguing into the chore of thinking out public relations problems for the MPA chieftain.

Cheyfitz joined the MPA staff 20 months ago after serving for five years as national chairman of the International Mine, Mill & Smelter Workers and as a member of the national executive board of the CIO. His duties originally were to be limited to that of labor adviser.

Cheyfitz said he welcomed the recent activity in the Advertising and Publicity Directors Committee of the major companies in drawing up the "master plan" for an "anti-smear" drive which was announced without details in New York last week. He said, however, he thought the announcement was "perhaps slightly premature."

MPA exec emphasized the extreme complexity of drawing up a public relations program because it must cover so many different fields of activity and because so many basic issues of policy must be determined by industry toppers before the superstructure can be erected. His principal point was that it must not be a one-shot affair of a few radio programs, or newspaper stories, but broad and continuing.

Objectives

"First we must decide," he said, "what our objectives are. The basis of any public relations campaign is making the public understand your objectives. Perhaps when we sit down and figure out our objectives, we'll find that we're better off not having them understood."

Cheyfitz was being facetious, of course, but was making the point to emphasize the complexity of the problem. He said there were at least seven categories in which policies must be determined and that these involved not only relationships to the public, but within the industry itself.

Awful Relations

He pointed out that, for instance, the relationship between the distribution end of the industry and its customers, the exhibs, was "awful". Within no other industry, he declared, is there such antagonism and public name-calling. A policy and technique must be found, he asserted, for smoothing this relationship out.

Another point he made was relationship with employes in the industry. Not only in the matter of the jurisdictional strikes, but overall, he said, "nothing could be worse" than the industry's employe-employer status.

"Even such reactionary firms as General Motors and U.S. Steel have better employe relations than the film industry," Cheyfitz declared. "There must be long-range planning of employment policies."

Concerning the foregoing of immediate profits in favor of long-term objectives, Cheyfitz asserted that this was a phase of decision-making through which every industry must go at some point in its growth.

Paul Short Exits Par

Paul Short ankles the Paramount studio in mid-October following an agreement reached over the weekend to call off his writer-producer pact with the company. Short, who owns several story properties, plans a trip to New York to huddle on filmization of these yarns.

He's been affiliated with Paramount for some 18 months during which time Short arranged for acquisition of rights to "Variety Girl," dramatization of the Variety Clubs International. Prior to his stint with Par, Short held posts with Paramount-affiliated theatres and National Screen Service.

Producer-scripter is a former chief barker of the Variety Clubs of Texas.

Academy's Industry Pix To Show Film Problems

Hollywood, Sept. 16.

Academy of Motion Picture Arts and Sciences is sponsoring a series of films covering every phase of the industry. Series will be screened in every large city in the U.S. to acquaint the public with the problems of film making.

Filming is slated to start in two months, with Grant Leenhouts as coordinator-producer.

See Criterion As Important B'way Metro Showcase

Booking of Metro's "Green Dolphin Street" into the Broadway Criterion following the current "Gone with the Wind" presages Metro's taking over the house exclusively as a long run showcase for its own top product. Universal, consequently, will be forced out, leaving U with the Winter Garden and off-the-track Park Avenue. Loew's State on Broadway, however, is expected to play more firstrun product, with the possibility that some U films will be booked in there.

Metro feels it has enough big pictures forthcoming to adequately take care of the Capitol, Criterion and whatever is accepted for Radio City Music Hall. Capitol, with its vaudfilm policy, will probably play the lighter type of films, such as musicals, with the Criterion getting what are considered the more serious pictures "Cass Timberlane" will probably follow "Dolphin" into the house, with "Good News" and "If Winter Comes" following in that order.

"Dolphin" is now scheduled to day-and-date in seven out-of-town situations Nov. 13 and will go into the Criterion immediately following "GWTW," now in its third week. Film will play at advanced admission prices out-of-town and, although plans for the Criterion haven't been finalized, it's probable the same policy will be followed there. Producer Carey Wilson has cut 15 minutes out of the original print that was recently sneak-previewed on the Coast and in the east, with the film now running 135 minutes.

Loew's currently leases the Criterion from Charles Moss, with the lease expiring next year. Company recently gave up its lease on the Broadway Mayfair theatre to the Brandt circuit. Under Loew's operation, however, the Mayfair played third and fourth run product, so that its departure from the Loew banner had no effect on the Broarway first-run situation.

FP-Canadian's Extra 50c Sends It Ahead of 1946

Because declaration of 50c. extra dividend recently brought total disbursements in the year's first three quarters to $1.10, Canadian film stock buyers are wondering just how high earnings of Famous Players-Canadian Corp. will go this year. FPC had paid 20c. in the first two quarters so that the 50c. extra declaration brought third quarter meloncutting to 70c. and $1.10 for 1947 thus far. Corporation paid 85c. last year and placed the stock on an annual divvy basis of 80c. last December.

FPC operations in the first half of 1947 were better than the corresponding period last year, with earnings expected to be as good and possibly ahead of final six months of 1946. Corporation was operating 340 theatres as of Dec. 31, 1946, and now has plans for building or has started construction on some 22 additional houses.

Financial quarters fail to see where this expansion program will cut in to reduce net earnings available on common stock even over the short term. At the start of 1947, the corporation had a net working capital of nearly $8,000,000 giving it an extremely strong liquid position.

Del Rio, De Cordova Pair

Hollywood, Sept. 16.

J. Robert Bren signed Dolores del Rio and Arturo de Cordova to costar in "Jaguar Hill," to be filmed in Cinecolor in Mexico City, starting in January.

Part of the picture will be shot in the Petan Jungle, southern Yucatan, a wild territory never before explored by American film makers.

Howe & Hummel Put The Black Into Blackstone But Made It Pan Out Gold

By JOE LAURIE, JR.

Little did I think years ago when I sang at the going-away party for Abe Hummel (Abe was going away to serve a year in Blackwell's Island), given to him by his cronies in back of White's restaurant on the Bowery, and picking up the throw money the guests showered us with, that I would grow up and review a book about this same Hummel and his partner, William F. Howe, for VARIETY.

To us kids on the East Side of New York the names of Howe & Hummel were as well known as the Smith Bros. We didn't know exactly what they did but we did know if they were on your side you could get away with murder—literally.

Richard Rovere has expanded his series of Profiles on "Howe and Hummel" (Farrar, Straus; $2.75) that have appeared in the New Yorker and has come up with 190 pages of entertaining and interesting reading. What a show a good playwright could do on these two wacky sons of Blackstone! Howe & Hummel were the Duffy & Sweeney and the Houdinis of the Criminal Bar. They were two crafty, cunning, slick, sharpshooting, nutty guys who stuck big law books right through the loopholes they'd make in the Bar of Justice. They not only represented bank-robbers, fences, pan-

(Continued on page 20)

Schines Buy Into WPTR, 10,000-Watt Albany Sta.

Albany, Sept. 16.

Albany is to have a new station, WPTR, in which the Schine Chain Theatres, Inc., owners of Hotel Ten Eyck, will have the controlling interest. Chain, headed by J. Myer Schine, has purchased a controlling interest in the Patroon Broadcasting Co. Papers noting the change in the financial structure will be filed with the FCC this week for approval. Harold E. Blodgett, Schenectady attorney and owner of WBCA, a frequency modulation station in that city, will represent the minority stockholders.

The Patroon firm has a grant from the FCC and a construction permit to build and operate on 154 kilocycles at 10,000 watts, day and night. This gives Albany a powerful station, similar to other cities of this size.

Plans are now underway for construction of the station with studios in the Hotel Ten Eyck. The transmitter will be located in the town of Colonie, between Albany and Schenectady.

Leonard L. Ashe, manager of WBCA in Schenectady, will be the general manager, as under the corporate setup. Earlier, the call letters WNYS were issued to the Patroon firm, but New York State objected to it, explaining the state may, at some time, desire to operate a station.

Ashe has received word from the FCC that the new call letters, WPTR, have been issued as being more in line with the name Patroon.

It was pointed out that WPTR will be one of the most powerful stations in the Albany area with its 10,000 watts, making it a regional station, rather than a local station. The only other regional station in this area is WGY, Schenectady.

Lawrence, St. John Sail

Jock Lawrence, veepee and ad-pub chief for the Rank organization in America, with his wife, Mary, shoves off for London tomorrow (18) aboard the Queen Elizabeth. Earle St. John, Yank-born production advisor to J. Arthur Rank, accompanies Lawrence after a six-week trek to Hollywood to study latest techniques.

Lawrence will remain in England one month before returning home. His trip is for a periodic discussion of upcoming product ticketed for U. S. distribution.

De Havilland Sues Agency To Terminate Contract

Los Angeles, Sept. 16.

Olivia De Havilland filed suit in L. A. superior court against the Berg-Allenberg agency, demanding termination of the managerial contract and the return of $10,300 she has paid in agency commissions.

Actress declares she has lost screen contracts worth $150,000 through delays caused by her representatives. Arbitration committee appointed by the Screen Actors Guild recently declared the agency contract valid.

Trend to More B's In 20th's Seltzer (Nasser) Distrib

Trend of the majors back to B's and of their effort to get off hook of an uncertain future by distributing films in which they have no financial investment was exemplified last week with the signing by 20th-Fox of a deal with Frank Seltzer Productions. This is the first indie 20th has taken on in several years to make low-budgeters, but the second pacted within a few months to turn over to Fox pix in which it holds no financial interest.

Fox in the past has been highly reticent about taking on independents. Until it made a deal with Sir Alexander Korda recently, it had only two of them, Sol Wurtzel and Edward L. Alperson. Korda is making high-budgeters, while Wurtzel and Alperson have been turning out lower-cost product. Seltzer's pix will fall in the latter category.

Seltzer is one of the first indies to receive bank financing since the British 75% tax virtually put a padlock on all such backing. Coin is being put up by the Bankers Trust Co., N.Y. It's not being handed directly to Seltzer, either, but to him via James Nasser, who recently acquired ownership of the General Service Studios, where Seltzer will operate. Presumably Nasser guaranteed further security than merely the picture negative, as is customary. Bank took another precaution by insisting that the film be budgeted so it could come out okay on estimated domestic income alone. First film will be budgeted at $150,000 to $175,000 and will roll Oct. 15 at General Service Studios.

Seltzer's pact with Fox calls for three pix, with the distrib holding an option for three more. Seltzer has for many years been associated with Hal Roach as sales and distribution aide. He is understood to be partnered in the new venture with Hugh King, former story exec for David O. Selznick.

Fox's taking on of Seltzer is part of a general move toward keeping distribution machinery of the majors busy without tying up coin in production. It's a form of insurance or hedging on future business.

PIC PIONEERS SET DATE

Annual dinner of the Picture Pioneers set for the Hotel Plaza's grand ballroom (N. Y.), Nov. 19, according to Jack Cohn, exec veepee of Columbia and prez of the org, instead of the Waldorf as for many years.

Max A. Cohen, New York circuit operator, heads the dinner committee.

N. Y. to Europe

Nunnally Johnson
Jock Lawrence
Antonio Moreno
Gregor Piatigorsky
Earle St. John
Mae West
Carley Wharton
Ona White
Diana Wynyard

Arrivals From Europe

Oscar Karlweis
Andre Kostelanetz
Ray Milland
John Perona
Lily Pons
Dorothy Shay

Cannes Festival Again Points Up Carny Aspects of Such Shindigs

Paris, Sept. 16.

Cannes Film Festival, opening a 13-day run, limped away from the starting line last Friday (12) in an atmosphere of anti-American sentiment and exhibitor squawks. First sour note was struck when the regular cinema houses staged a two-hour symbolic strike to protest against the city's refusal to make good their losses during the festival. Second clinker sounded when the critics attending the festival did a premeditated hatchet-job on Columbia's "The Jolson Story," first U.S. film to be shown.

In addition, the plethora of film festivals in Europe is becoming a permanent headache for the bona fide picture people, who cannot cope with them all for lack of time, manpower, films and money. This is in face of their desires to slight no one by refusing invitations to participate. Everyone is hoping that some regulation will provide for one festival a year in all of Europe similar to the ones governing the Olympic games and international fairs.

Everything cued the Cannes Festival this year to be just as much of a non-film racket as last year, especially when the government refused to appropriate about $160,000 for its operation and made it dependent on the resources of the local promoters. Chief interest in the Festival is not in the films but in a desire of local hotel and boite operators to extend the Cannes season a little beyond its normal stretch. American distribs, through the Motion Picture Assn., tactfully accepted the invitation to enter the show but their hearts weren't in it.

As suitable for a Cannes festival, it started with banquets, dances, fireworks, water ballet, election of a Miss Festival and the usual fol-de-rol. The theatre intended for the screenings, however, was not ready at opening date and they are taking place at a local cinema.

MPA Reps Get the Brush

Lack of available cash is evidenced by the fact that though Frank MacCarthy, MPA European rep, and his aide, Rupert Allan, were originally

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N. Y. to L. A.

Charles Brackett
George Brown
Jerry Devine
Al Durante
John Farrow
Virginia Field
Paulette Goddard
Mose Gumble
Burgess Meredith
Sam Moore
John Reber
Charles M. Regan
Arnold Stang
Billy Wilder
William Wyler

L. A. to N. Y.

Daniele Amfitheatrof
A. Pam Blumenthal
Don Cash
Helen Colton
Max Cutler
Yvonne De Carlo
Ernest Emerling
Ray Evans
Douglas Fairbanks, Jr.
Marvin Faris
Martin Field
Arthur Freed
Mrs. John Garfield
James R. Grainger
Henry Hathaway
Leland Hayward
Horace Heidt
Karl Herzog
Malcolm Kingsberg
Irving Kumin
Otto Lang
Doris Lee
Martin Lewis
Jay Livingston
June Lockhart
Myrna Loy
Kenneth MacKenna
Alan Napier
John O'Connor
Hans Otto Peters
Otto Preminger
Jack Pulaski
Carroll Righter
John W. Rogers
Ben Shipman
Red Skelton
Edward Snyder
Deems Taylor
June Truesdell
Sam Vorzimer
Edward Walton
Robert Webb
Garey Wilson
Irving Yergin

METRO SUBSIDIZES 3 BOOK PUBS

1945 Flop Play Sole Pic Purchase In August in Retrenchment Wave

Film story market was hit a smashing blow during August by the British 75% tax and the accompanying run to cover by all the studios. A 1945 flop play was the sole purchase by a film company in the entire book and legit field during the 31-day period.

Although August is traditionally the slowest month of the year for purchase by the studios of published works as the raw material for films, story editors count this past four-week stanza the dullest in memory. Reason was the desire of all companies to avoid tying up further coin in story inventories and then ducking away from costume yarns, which run into heavy budgets.

Pair of casualties on the latter score are Thomas Costain's "The Moneyman" and Samuel Shellabarger's "Prince of Foxes." They have for weeks been No. 1 and 2, respectively, on the best seller list. Ordinarily they would have been long since snapped up for films. Now they are considered far too expensive to produce.

20th-Fox had an option to buy the Shellabarger novel and let it drop. Option was obtained with much effort when the book was still in the writing stage, with 20th putting up $15,000 against a purchase ticket of $150,000 when it was completed.

Instead of such properties, 20th and all other companies are now concentrating on getting novels and plays of relatively simple everyday life, which can be filmed at moderate cost. While variety in pro-

(Continued on page 18)

British Producers Okay Cripps' Call on Speedup But Await Some Details

London, Sept. 16.

Board of Trade is rushing arrangements for a full-scale meeting of British film producers which has been specially called by Sir Stafford Cripps to discuss the boosting of film production in this country.

Sir Henry French, chairman of the British Film Producers Assn. told VARIETY: "The conference will discuss not only the effects of the tax on foreign films, but will cover the widest field. Stimulation of production and provision of more studio space will form an important part of the talks.

"It is difficult for producers to formulate production speedup plans until we know how the Government intends to help us. We intend to emphasize to Sir Stafford that it is essential to the well-being of the British film industry that quality be maintained. Numbers must not be officially made the first importance. It would be unwise to sacrifice quality to step up numbers."

The association will be in a position to give Sir Stafford a blueprint for the expansion of the industry and the best use of existing facilities.

Film studio building, it will be pointed out, is a specialized type of construction not likely to affect the housing program. There are many derelict factories and certain types of aircraft hangars which could be readily converted at little cost of money or labor. The producers will agree that the utmost economy in the making of new pictures is needed.

Board of Trade has intimated that it may grant the necessary priorities to lay firm foundations for studio expansion and a prosperous British film industry. A sympathetic hearing is expected, as the Government believes the film industry is essential, giving a good return of dollars for a minimum expenditure in this country.

Hartman at RKO

Hollywood, Sept. 16.

RKO handed Don Hartman a two-year contract calling for double chores as producer-director.

Hartman moved over from Columbia where he produced "Down to Earth" and "It Had to Be You."

'Arch' Scissored

Hollywood, Sept. 16.

"Arch of Triumph" has been cut from its original three-and-a-half hours running time to two hours and 22 minutes, with possibility it'll stay that length if roadshow deals now being angled by George J. Schaefer, veepee in charge of distribution for Enterprise, go through.

Total production cost to date is $3,750,000. Film will be sneak previewed within the next month. Meanwhile, Schaefer is huddling with Lee and Jake Shubert on roadshowing it in their legit theatres.

Majors Settled Flock of Recent Anti-Trust Suits

The majors are now pulling from the grab-bag an assortment of baubles ranging from conventional straight coin to better run deals and even temporary loans in a quiet drive to clean up the current rash of exhibitor anti-trust actions pending against them. A potpourri of inducements has been used by the distribs to wangle discontinuances on a trio of actions which were nearing trial. Settlements in some cases have been so unorthodox that one of the majors' legalites last week labelled the deals "a pretty screwy bunch of terms."

Distribs, apparently, are ready to talk settlement on any basis besides the customary one of shelling out cash alone. Recent deal made with Duluth Theatre Corp., operator of the Lyceum theatre, Duluth, illustrates the new tactics. Closeout of that case against the majors plus Paramount affiliate, Minnesota Amusement Co., it's understood, involves bankrolling plaintiff's modernization plans for his house. Majors are taking back a mortgage in the neighborhood of $75,000 for the loan.

Distribs have also closed with 10

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B'way Yokels Go Big For 'Outlaw' at $1-$1.80

Despite loss of publicity because of failure of the New York City license commissioner to make his anticipated objection to "The Outlaw," pic has been doing smash biz since virutally the moment it opened at United Artists' Broadway theatre last Thursday (11). Howard Hughes' western, although it got a unanimous thumbs-down from the local reviewers, was racking up better grosses from midnight to 6 a.m. last week than the Broadway had been doing during regular evening hours previously.

Strength of the "Otulaw" pull was demonstrated by the $12,000 opening day take and $10,600 the second day, as against under $5,000 for the entire final week of "Copacabana," the last new pic in the house. Theatre b.o. usually suffers because of its out-of-the-way 53d street location.

The 24-hour-a-day operation was discontinued Sunday morning. House now is closed from 5 a.m. to 8:30 a.m. There has been an average of more than 500 admissions after midnight, with a slight spurt at 3 o'clock, when niteries shutter.

Cuts made in the film at the request of the police department and cautiousness in advertising, which were restricted to plain type, led License Commissioner Benjamin Fielding to issue a statement opening day that no action would be taken. Fielding and a squad of aides were on hand for the 8 a.m. preem last Thursday Execs of UA, which is distributing the film, were amused by the fact that each of the

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TRAPPING FOR NEW AUTHORS

Vendetta, which the other majors have been carrying on against the Metro story department recently, blazed afresh this week with the disclosure that M-G has still further hypoed its scouting activities for new books. Studio has inked pacts with three publishing houses by which it will subsidize them in sending scouts on the road to search new authors out of the hinterlands.

Publishers with whom deals have been set are Random House, Farrar Straus and Atlantic Monthly Press. Each has agreed to send out one or more literary Boones to find writers whose amateur status is guaranteed by the fact they have neither agents nor publishers.

Scouts report back to the publishers by whom they are employed, who, in turn, report to Metro. Publisher may get a book out of it and M-G is assured first look—exclusive for 30 days—at any such manuscript turned up. If the book is unfinished or needs further polishing, Metro may subsidize the author.

Initial contract was with Random House. It has been in effect, in fact, since May 15, when RH hired Frank Taylor, formerly of Reynal & Hitchcock, to go on the road, and Albert Erskine as his partner on the receiving end in New York. Team has turned up nothing yet. Kenneth MacKenna, Metro Coast story exec, told VARIETY Monday (15) in New York, that he expected nothing for perhaps the first year, although trade reports have it that Metro is a bit unhappy at the lack of results.

MacKenna refused to disclose financial aspects of the deals with

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ECONOMY AXE HITS STORY DEPTS. HARD

Economy axe swinging through the film industry has struck particularly hard at eastern story departments, with Columbia the latest to be hit. Its entire department, with the exception of editor Janet Wood and her secretary, was let out last Friday (12). There was some recanting on Monday (15), with notices to two staffers revoked.

Paramount and 20th-Fox also trimmed their departments. At Par, Jean Weidman, assistant to editor Alan Jackson, was retired, along with her secretary and a file clerk. At 20th-Fox, the London office is being shaved, with the result that Archibald Ogden, who headed it, is being transferred to New York, Let out of the Manhattan headquarters, as a result, was August Spectorsky, assistant to editor Bert Bloch. Spectorsky resigned as book ed of the Chicago Sun a year ago to take the Fox job.

Universal had previously done the most drastic trimming of all, by completely eliminating its New York and London story scouting departments. On the other hand, Kenneth MacKenna, Coast story exec for Metro, declared that company had no intention of slashing at all and was, in fact, increasing its expenditure on finding yarns by subsidizing publishers' scouts.

Let out at Col Friday were Miss Wood's two aides and five staff readers, in addition to Tom Ratcliffe, who was to have become play editor on the day he got the boot. He had been assistant to John Gassner, who had previously failed to come to an agreement on a new contract. He departed Friday as per schedule.

Reversal came Monday regarding Beatrice Aronson, aide to Miss Wood, and Albert Johnson, a reader. Others got two weeks' salary in lieu of notice and severance pay of one week for each year of service.

Last of the Mo-hopis

Hollywood, Sept. 16.

Script for Columbia's "Coroner Creek" called for 65 Hopi Indians, but only one genuine Hopi could be rounded up in Hollywood. Sequence was shot with 64 Indians from seven tribes, and one Hopi for atmosphere.

Proposal to Pay Tax on the British Portion of Pix Income in Eng. May Be One Way to Offset Much of 75% Rap

First concrete plan for saving American film companies a heavy portion of the cost to them of any British tax was presented to major company presidents and foreign managers last week. They discussed the proposal at length in two sessions at Motion Picture Assn. headquarters in New York.

Plan, in essence, calls for paying of income taxes on British profits to the British government instead of to the U.S. government, as now prevails. This could save the American companies up to 38% of their British income, which is the amount they now pay to the U.S. Treasury as corporate profit taxes.

One of the advantages of the proposal is that it could be accomplished without an act of Congress, which it is thought would be impossible to get. On the other hand, however, Treasury Dept. approval is considered by some industry attorneys necessary before the plan could be put in effect and they feel it is too optimistic to expect that the Treasury would volunteer to forego taxes it is now receiving.

James Mulvey, prez of Samuel Goldwyn Productions, who evolved the idea, it is understood feels strongly that a Treasury okay is not necessary. This viewpoint also has considerable legal backing. Mulvey does feel, however, that the Treas-

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Wolcott Ankles Disney

Hollywood, Sept. 16.

Charles Wolcott has ended a nine-year association with Walt Disney, checking out to devote time to radio commitments and writing original music.

He had been studio general musical director since 1944, and with Paul Whiteman prior thereto.

Agnew Plots New Sales Idea For D.O.S. Reissues

An innovation in distribution has been devised by Neil Agnew, prexy of Selznick Releasing Organization, in setting up currently an auxiliary sales organization to handle reissues and special films on an area basis. Initialer for the new outfit will be reissue of "Intermezzo," followed by reissue of "Since You Went Away."

Agnew plans to have the crew move into an area and sell it completely before going on to the next territory. Unit will consist of a salesmanager, six to eight salesmen and an exploitation man.

Country is being divided by Agnew into eight areas. He figures that each can be covered in about two months, so that it will take approximately 18 months to cover the U. S. as a whole. If it is desired to release other films before a crew has completely covered the country on a previous one, further similar units may be set up.

Agnew admits that the idea is experimental and may be changed or remolded to suit situations as they arise. He sees numerous advantages in the regional selling. One is that advertising-exploitation can be concentrated at point of sale and thus reach the greatest number of potential patrons at minimum cost. An-

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Memph Fans Go for 'Duel' Like French Postcards

Memphis, Sept. 16.

"Duel in Sun" is breaking records in first showings at four mid-south theatres near Memphis, where it was banned by censor chairman Lloyd Binford. There was a traffic jam afternoon and evening Sunday (14) on the Mississippi River Bridge leading from Memphis to West Memphis, where all-time records, even for "Gone With the Wind," were shattered at the Crittenden. Town was completely swamped with visiting cars, virtually all from Memphis. J. Jackson Rhodes, owner, said he'd never seen anything like it. "And nobody from West Memphis has had a chance to see the picture yet," he said Monday night (15).

Similar experiences reported from Holly theatre at Holly Springs, Miss., Von theatre at Hernando, Miss., and Gem at Covington, Tenn. Usually two-day stands, these houses are extending "Duel" to four and five days. West Memphis, however, has announced it will hold indefinitely as long as good business continues.

'Duel' Mex Smash

Mexico City, Sept. 16.

"Duel in the Sun" had a unique Mexican debut (12) with simultaneous exhibition in four cinemas, which, according to Alfredo Holguin, manager in Mexico, exceeded all expectations. Total gross was $9,600, at $1 per, better than any American pic has ever done here on its opener. "Duel" is continuing at the four houses—Cines Chapultepec, Palacio, Insurgentes and Savoy.

Manny Reiner, Selznick's Latin American supervisor, supervised "Duel's" effective publicity ballyhoo.

Indiana Indies Would Install 16m Setup As Guard Vs. Pix Shortage

Indianapolis, Sept. 16.

Suggestion that exhibitors with film buying problems should seriously consider installation of 16m projectors as a protective measure against a product shortage and narrow gauge competition was made last week by Associated Theatre Owners of Indiana.

Upbraiding producers for selling picture rights to 16m distributors "to wring out the last possible dollar" after "mulcting" standard exhibitors to obtain profits "doubled and redoubled in spite of curtailed production," the Hoosier indies charge: "When the exhibitor is forced to face the competition of this very same picture on which he once was responsible for its great profits, it is nothing less than a kick in the face after he has already been belabored."

"Some producers do protect their regular accounts by retaining control of 16m production, but most do not," ATOI charges. "The 16m catalogues are growing every day. For example, one narrow gauge distributor alone has just acquired another 40 features and 40 westerns in this manner. Of course distributors disclaim any responsibility for the acts of independent producers. This is ridiculous because there are ways that can be and have been used to retain control of distribution," the indies complain.

WALLIS LOANS COREY TO SWISS PRODUCER

Hollywood, Sept. 16.

Hal Wallis closed a long-distance telephone deal by which Wendell Corey, currently in London, goes on loanout to star in an untitled picture to be made in Switzerland by Lazar Wechsler, European producer.

Corey, who had been playing in "Voice of the Turtle" on the London stage since last May, was packing to leave for Hollywood when the deal was made.

WINGART AIDES BELL

Earl Wingart, veteran of 28 years in the film industry, named 20th-Fox assistant publicity director, under Ulric Bell, recently-named publicity chief. Bell succeeded Jules Fields to the position, latter resigning to set up his own publicity agency.

TOA (Merger of ATA and MPTOA) To Challenge Certain Trade Practices

Merger convention of the American Theatres Assn. and the Motion Picture Theatre Owners of America curtain-raises Friday (19) in Washington with the prime tangle—how far the new org will move into the trade practices field. There's a feeling the outfit being birthed won't stand a chance of challenging National Allied's position unless it's ready to handle hot questions even though that may mean taking shots at majors when warranted.

ATA and MPTOA are committed to make some entry into trade practices in joint ads placed in the trade sheets. Current sentiment among officials of both groups is to authorize the new outfit to kick around industry gripes on a national level, but leave any local problems to local theatre groups. If that move carries through, the Theatre Owners of America (new label for the merged org) will take a stand on advanced admissions, proposed seat tax raise by the American Society of Composers, Authors & Publishers, and other wrangles affecting the industry on a broadfront.

Skouras on Britain

Convention committee last week reported attendance would be over 500. Among company toppers accepting invites are Spyros P. Skouras, Barney Balaban, Ned E. Depinet and Gradwell Sears. Skouras will be guest speaker at the opening-day luncheon on the British question and its effect on the industry.

U. S. Attorney General Tom Clark takes to the podium Saturday (20) with his theme the industry's role in public service. He's expected to make a pitch for cooperation of industryites with the Freedom Train which is touring the country as a museum of historical documents.

Indicating the scope of subjects to be covered, committees will be formed to huddle and report on legislation, film programs, public relations, ASCAP, organization, budget and finance, distrib-exhib relations, audience expansion, anti-trust decree and television. Special committee on upped admissions is likely.

Meanwhile, rivalry between Allied and TOA has already come to the fore when Jack Kirsch, Allied's prexy, and Abram F. Myers, general counsel, swapped publicity-release punches with Fred Wehrenberg, MPTOA prez, over Allied's nix on an invitation to send reps to the convention. Wehrenberg charged Allied with habitually crippling any move towards a united front for exhibs.

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Upped Price Survey

Survey of the effects of advanced prices at the boxoffice and its reaction by steady patrons is currently being conducted by one of the larger New York metropolitan chains. Using results clocked on Samuel Goldwyn's "Best Years" as against five previous big pix played at the same houses, circuit so far is reporting a 20% increase in grosses.

On the debit side of the ledger, however, according to a circuit official, average walkaways because of the boosted scales have been 114 daily. Circuit also reports a terrific dip in children attendance because of the higher tariff. While 27,000 moppets payed to see Goldwyn's "The Kid From Brooklyn" at the same houses, only 5,000 forked out for "Best Years."

Sales Execs Dodging Open Forum in D.C. On Upped-Admish Issue

Efforts of the American Theatres Assn. to lure a duo of major company sales toppers to climb the podium and wrestle it out with circuit operators on the subject of advanced admission scales has so far proven fruitless. Net result is that ATA is considering calling off its proposed open forum on the upped prices hassle which it had planned for the Washington merger convention of ATA and the Motion Picture Theatre Owners of America.

Number of distribution biggies will attend the confabs slated for this weekend. They've expressed the sentiment, however, that the rush for upped prices is on for real and no amount of talking is going to matter. As one company sales head puts it: "There's going to be plenty of advanced price pictures so long as it pays off. The only thing that will stop it will be some picture going on its ear because of advanced prices."

FC's Sales Meet in N.Y.

Film Classics will hold its first national sales convention in New York in a three-day session starting tomorrow (Thursday) at the Hotel Roosevelt. Principal agenda point will be discussion of forthcoming product, first of which will be "Spirit of West Point." Pic's producer, John Rogers will attend convention.

Sam Wheeler, FC salesmanager, will outline details of the coming season's schedule with Joe Bernhard, outfit's chief also addressing conclave which will cover all FC branches in U.S. and Canada.

Majors Await Aussie OK On 30% Freeze Inv.

As negotiations to settle currency difficulties in Australia ran into a third week, American distribs are waiting out word from the Aussies as to what would be acceptable expenditures to sponge up 30% in activities which will actually consume that proportion of Australian income, chief question has been the form those investments will take.

Acceptance of Australian terms has already been indicated by the American film companies and, consequently, there is no chance of retaliation similar to that taken against Britain. What continues to puzzle the majors' foreign dept. heads is a formula for investments satisfactory to the Aussies.

Prime Minister Chifley has taken steps to prevent what he terms "undue movie remittances" to be made during negotiations. A freeze has been imposed on 30% of U. S. pic profits. He's also said that if the talks taking place in Australia did not produce a satisfactory deal, legislation would be introduced in parliament to empower the government to handle the situation.

Foreign dept. chiefs here would like to keep the investment formula flexible so that a distrib could apply for permission in the future to make some sort of deal which might crop up but which couldn't be reasonably foreseeable at present. Aus-

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CHI EXCHANGES FEEL FILM ECONOMY WAVE

Chicago, Sept. 16.

Local exchanges last week felt the after-effects of the economy wave that has already struck the Coast and home offices of the distribs. In the wake of the abolishment of the post of district manager of United Artists in Chi, Ralph Cramblet has returned to Minneapolis to his former job as branch manager there. He had replaced Rud Lorenz, former d.m., who retired several months ago. E. J. Stoller, Minneapolis branch head, moves back to the assistant spot again.

Other shifts in UA's lineup find Nat Nathanson, arrived from San Francisco, taking over Sid Rose's job as Chi branch manager. Rose is now assigned to the h.o. Additionally, several femme billers who left have not been replaced.

Economy move has also been launched by 20th-Fox. Cleve Adams, salesman, has been dropped and five other people have been let out after several statistical functions were erased. As yet, other distribs have not announced any slashes, but several positions left open through resignations have remained unfilled.

Winn Wins UA Buff Berth

James L. Winn has been appointed United Artists' Buffalo exchange manager, succeeding Matt Sullivan, resigned. Winn has been UA sales rep in the New England sector following a stretch as St. Louis branch manager for the company.

Scott-Brown's Indie Co.

Hollywood, Sept. 16.

Producers-Actors Corp., Indie outfit, has changed its name to the Scott-Brown Corp.

Company, headed by Randolph Scott and Harry Joe Brown, produced "Gunfighters" and is currently filming "Coroner Creek."

NW Indies, Chain Nix Upped Prices

Minneapolis, Sept. 16.

Twin City independent exhibitors and the Minnesota Amus. Co. (Paramount circuit), the latter as far as its neighborhood houses are concerned, have turned thumbs down on roadshow pictures at advanced admissions. As a result neither "Best Years of Our Lives" nor "Duel in the Sun" is getting any bookings in Minneapolis or St. Paul neighborhood or suburban houses.

The same treatment will be accorded to all other advanced admission roadshow pictures, including "Forever Amber," it's declared. The big Paramount circuit and the independents won't buy them because they are determined, it's explained, to "hold the fort on admissions" and make no exceptions whatsoever. Circuit and independent exhibitor spokesmen say they feel it would be a poor business policy to insert even occasional roadshow pictures into the uptown spots at higher than regular admissions.

"Best Years" played the RKO-Orpheum and RKO-Pantages here and at the St. Paul Orpheum at $1.25 top. The Minnesota Amus. Co. had "Duel" at two of its downtown houses, but it had refused to "buy it or "Best Years" for its neighborhood theatres as long as the higher roadshow admission is demanded. Both pictures enjoyed long loop runs and did huge business.

New England Exhibs In High-Price Protest

Boston, Sept. 16.

Independent Exhibitors of New England unanimously voted last week protesting high theatre admission prices set by producers for top showings.

Vote came "in accord with the national policy of the U. S. regarding price-fixing and increases in view of the inflationary period we are now going through," the exhibs said. Group represents owners of 300 indies in N. E.

Have appealed to U. S. Attorney General Tom Clark for action curbing the price-fixing, which, they claim, is forcing them to a general increase of admission prices.

Allied States Flays MPTOA, ATA as 'Tools' Of Producers-Distribs

Washington, Sept. 16.

Allied States Exhibitors charged in effect last week that the Motion Picture Theatre Owners of America and the American Theatres Assn. were stooges for the theatre interests of the Big Five producer-distributors. Abram F. Myers, Allied general counsel and board chairman, made public a letter to Fred Wehrenberg, MPTOA prexy, which also repeated the Allied "no, no, a thousand times, no" refusal to sit in on the coming joint sessions here of ATA and MPTOA.

Allied has been doing a burn since Wehrenberg referred publicly to "Allied's constant policy of refusing to accept sincere bids for united exhibitor action," after Allied first nixed the invitation.

"I am afraid," Myers wrote, "that on this occasion you were courting a public controversy as a buildup for the meeting. Since ATA and MPTOA both include affiliated theatres among their members—their number and influence having long been a matter of debate—it is fair to assume that the affiliates will be included in the merger. If they are not, they will certainly feel slighted, since they are taking such a prominent part in arranging for the convention.

"The convention letterhead, which I now have before me, lists A. Julian Brylawski (Warner) as convention chairman; Gene Ford (Loew's) as entertainment and amusement chairman; Morton Gerber (Warner), as printing and decorations chairman; Carter Barron (Loew's), as arrange-

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Solon Sounds Off on 75% Tax

Washington, Sept. 16.

The British 75% bite took a shellacking last week from Rep. Gordon L. McDonough, Hollywood's congressman, who protested strongly to Secretary of State George C. Marshall. He urged the State Department to make straightening out of this situation a prerequisite for any other aid to Britain, and continued:

"The ad valorem tax is confiscatory and discriminatory, and has been levied in violation of International agreements. The American motion picture industry has been singled out as the object of this excessive taxation. Because of this levy, one of the greatest industries of our nation faces serious curtailment of production which will affect the livelihood of thousands of American citizens. Our independent motion picture producers are being faced with extinction because of Great Britain's action in this matter."

1st French Remittance on $11,725,000 Due U.S. Film Cos. Stalled Again

Paris, Sept. 16.

First of three payments on the $11,725,000 which the French government has authorized be made to U.S. film companies is being delayed as a result of illness suffered by the department chief of the Exchange Control. The postponement, latest of a long series, arises since the Exchange official's signature is necessary to a transfer order.

Initial slice of the cash which has mounted since the inception of the war originally was to be handed over to the film companies July 31. Agreement made between the Yank majors and the French treasury had set three payments, the second on Aug. 31 and the final one, Sept. 30. Fixing the amounts to which each company would be entitled, and working out of other details thereafter, have slowed the original timetable.

Only a week ago, Saturday (6), the government and the film companies finally set the amounts with the government stamping its approval. Several of the companies, claiming they've been short-changed on amounts transferable, accepted the government figures with intentions of pushing for further remittances later. There's been a question raised as to how much such majors as Universal and RKO are entitled in view of their local production activities.

The $11,725,000 represents almost all the coin which has been frozen since 1939 with the exception of a payment made to the Yanks last year. What pix officials now fear is that a change in government or fast diminishing dollar credits may dump the cart before the three payments are completed.

Tax on Frozen Funds?

Washington, Sept. 16.

U. S. Internal Revenue officials disclosed today (Tuesday) that they are studying the question of whether or not American industry funds frozen in foreign countries should be taxed. They are theoretically taxable, but Treasury execs indicated there is a possibility of a ruling by which they will remain untaxed during the period of the freeze.

Revenooers are also working on requests from a number of industries for rulings concerning taxes on goods taken in barter in lieu of dollars. One pic producer has already made an offer to England to accept manufactured goods for his films.

Indies Clash With Majors On 'Freeze' Ideas

While majors and indies have been working closely together on attempting to find a compromise solution to the British tax problem, they are far from seeing eye-to-eye. There are considerable differences and some bitterness between them, it has been learned.

Principal point of divergence is the majors' willingness to accept a compromise that entails a freeze, while the indies want to continue the search for a formula that will avoid such a measure. The income tax switch plan, which is outlined in this issue of VARIETY, was evolved by an indie. It's an example of the type for which these producers are searching.

The indies have pointed out repeatedly, both to the majors and to U. S. and British government officials, that a freeze is virtually as great a hardship on them as is a

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4 OF 20TH'S 8 PIX IN SCATTERED LOCATIONS

Emphasizing the growing importance being placed on location shooting by 20th-Fox, four of the company's eight films scheduled to roll during the next two months will be lensed at their actual locales. Chief reasons for the swing away from the studio are efforts to achieve authentic settings and the fact that it's less expensive to film such pictures in their natural locales than to attempt to reproduce the locales in studio sets.

First on the location list is "Deep Water," which rolls next week at Island Vinalhaven, Maine. Dana Andrews, Jean Peters and Ceser Romero arrive in Maine Saturday (20), day after director Henry King gets in to set up his shooting schedule. Film is slated to wind up in 24 days. Other films to be shot on location include "Ballad of Furnace Creek," Victor Mature-Coleen Gray co-starrer, at Kanab, Utah; "Call Northside 777," starring James Stewart, in Chicago; and "Street with No Name," scheduled to start Oct. 6 in Washington, D. C.

Work at the studio will be done on "Flaming Age," starring Jeanne Crain and Dan Dailey; Ernst Lubitsch's "Lady in Ermine," starring Betty Grable and Douglas Fairbanks, Jr.; "Walls of Jericho," starring Linda Darnell, and "The Dark Wood," starring Jennifer Jones and to be directed by Otto Preminger.

Ex-Rank Writer-Producer R. J. Minney Sounds Off On Brit. Pix in New Book

London, Sept. 9.

R. J. Minney, writer and producer, who made such films as "The Wicked Lady," for J. Arthur Rank, and is currently producing "The Idol Of Paris" for Maurice Ostrer's new company, is the author of a new book, "Talking of Films" (London; Home & Van Thal; 6s.) wherein he reviews the history of films, the growth of the American industry during the first World War, the development of British films before and during the last war, and gives his views on what is right and wrong with the British industry at the moment.

He deplores the shortage of first-class writers and technicians, the limited number of topnotch stars available and vehemently attacks the critics who, he says, don't know what the public wants and do more harm than good.

Speaking of "Britain's Opportunity" (the book was written before the new 75% tax was introduced), he pleads for more British films, all of them at a moderate cost, and attacks the expensive "prestige" productions which were boxoffice flops. He fires many broadsides at the Rank Organization, which he describes as "top heavy and costly."

In his summining-up, Minney declares "We should aim at making six times the number of films we make today. That will provide careers for six times as many producers and directors and writers and six times as many technicians. Will we take the opportunity or will the Government step in and make it for us?"

RKO'S REGULAR 30c DIVVY

RKO's board has declared a quarterly dividend of 30c per share on outstanding common stock.

Divvy will be paid Oct. 1 to stockholders of record Sept. 20.

REISSUE RIGHTS' NEW VALUES AS OFFSET TO FOREIGN CUTS

Backed into a tight financial corner by the threatened collapse of their international market, major producers are giving doubly intensified attention to the value of the reissue rights of their top-coin productions. It's a case now where not only big pictures of the past are being taken off the shelf in ever-growing quantities, but of producers closely examining current properties from a long-range point of view. Decisive question now posed before shooting is: How will this picture do five years from now?

Simple economics explain this general turn. Formerly, rerelease of a feature meant pure gravy for the distributors who usually paid off the original production cost from the domestic gross and earned their profit from the foreign market, which constituted 35% of the total take. Now, however, with the thickening "iron curtain" of taxes, duties, quotas and other foreign restrictions against U. S. films, that profit margin is thinning down to the danger line. Hence, the reissue gravy has now been transformed into the staff of life to pay off the filmmakers.

'Father' for Example

Case in point is Warner Bros.' Technicolor film version of "Life With Father." Total production cost of this picture as of the opening dates on Aug. 15 is estimated at

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New Try to Settle H'wood Strike Set for Oct. 4 Huddle in Frisco

Chicago, Sept. 16.

New try at resolving the Hollywood labor controversy will be made Oct. 4 in San Francisco. New date was set in Chicago by William Green, AFL president. San Francisco meeting takes place two days before AFL convention is slated to open.

If Oct. 4 huddle fails to achieve peace there is still another meeting set for Oct. 20 in Hollywood, at which heads of unions involved have agreed to meet with Rep. Carroll Kearns in move to settle matter.

Major producers said short notice of last Saturday's meeting in Chicago would have prevented arrival of representatives in time. Producers also did not like implication that Saturday huddle had been called at studios' suggestion. In notice to Green, it was made plain producers are willing to cooperate in any way to help settle long dispute "if we are given ample time and notice and proper assurance international presidents of all union parties to controversy will attend."

5 STUDIO UNIONS ASK PEACE CONFABS NOW

Hollywood, Sept. 16.

Five studio unions wired the AFL executive council asking an immediate peace meeting in Hollywood instead of letting the strike problems hang fire until Oct. 20, the date specified by Rep. Carroll D. Kearns.

Wire was signed by Herbert Sorrell, for the painters; James Skelton, carpenters; Carl Rex, machinists; Ed Gilbert, set designers, and Ben Anisman, sheet metal workers.

Chi Parley Falls To Come Off

Chicago, Sept. 16.

Conference between AFL chieftains and representatives of the Assn. of Motion Picture Producers toward settling the Hollywood strike failed to come off last week due to the non-arrival of AMPP reps. Confab now has been scheduled to take place in San Francisco Oct. 4.

Charles Boren, AMPP v.p., said that the invitations wired by the AFL prexy William Green hadn't given his group time to arrive in Chi for the Saturday session.

Sept. 27 Deadline for N. Y. Collarites' Pay Demands

In face of mounting layoffs at the homeoffices of the film companies, both white collarite unions, Screen Office & Professional Employees Guild and Screen Publicists Guild, presented demands for substantial wage hikes to the industry last week. Negotiations were opened with the majors for salary increases under the wage reopening clause, in the union pacts signed in September of last year.

Covering approximately 3,000 clerical employees, SOPEG asked for a 30% raise or $10, whichever is higher, while SPG, representing 400 publicists, requested a straight 30% across-the-board increase.

Industry reps, receiving the unions' demands in office of Pat Scollard, Paramount's labor relations director, took the wage hike proposals under advisement and declared they would give their answer Sept. 27, date set in the contracts for the opening of formal negotiations.

Cantor to Sponsor Zion Film for Palestine Fund

Eddie Cantor has been set as sponsor of the world preem of "My Father's House," first full-length feature produced in Palestine, which debuts in New York, Sept. 25, at the Ambassador. Entire proceeds of the opening will go to the Jewish National Fund.

Film, directed by Herbert Kline from novel by Meyer Levin, has an all-English speaking Palestinian cast. Following the premiere at advanced prices, it will be shown on a grind basis at regular prices.

Seven Pickets Fined

Burbank, Cal., Sept. 16.

Fifteen of the 23 cases against film pickets, arrested at Warners last year, were dismissed in Burbank Police Court and seven were fined $25 each after pleading guilty to charges of disturbing the peace.

Case of William E. Wright, charged with rioting, was deferred to Oct. 6.

% Suit vs. Volks Key to Others In NW Territory

Minneapolis, Sept. 16.

A number of other suits against independent circuits and individual exhibitors in the territory for alleged fraudulent returns on percentage pictures will be filed here by major distributors if the present action against Sidney and William Volk, owners of four Minneapolis de luxe neighborhood and suburban theatres, is successful.

These suits are contingent, too, upon the failure of the Volk brothers' countersuit to prevent the film companies from auditing their books on the grounds that the film contracts involved were invalid because of clauses specifying minimum admission prices to be charged for pictures.

Local distributors charge that there has been widespread falsifying of percentage statements in the territory. It's alleged that many other exhibitors, as well as the Volks, have been guilty of the fraud.

The distributors' success in collecting the unpaid portions of the percentages, if any, depends upon the ability to obtain a court ruling opening the exhibitors' books to them, it's pointed out.

Both sides in the present action, the Volks and the distributors, have expressed a desire for a speedy trial, which now is set for Sept. 26. Bennie Berger, North Central Allied president, has announced that his organization will assist the Volks "financially and in every other way" in their own suits and the actions against them. He calls the distributors' suits "persecution of one of our members" and "humiliating" to all independent exhibitors in the territory.

Korda's 16m Outfit Sues To Curb U.S. Reissues

Charging Brandon Films, Inc. with illegal distribution of some 24 of its pictures, Sir Alexander Korda's London Film Productions and Hecuba, Corp. filed suit in N.Y. federal court last week seeking an injunction and an accounting of the profits. Action claims that defendant infringed the films in violation of Hecuba's sole, exclusive right to distribute 16m prints of the pictures in the U. S. granted it by London Film July 3, 1946, under a seven-year pact.

Plaintiffs charge, as result of Brandon's wrongful acts, Hecuba will lose profits approximating $200,000. Complaint alleges that at no time has either plaintiff granted a license to the defendant to distribute any copies of the picture. It's also claimed that Brandon "deliberately, wilfully and on numerous occasions" infringed on the film by advertising, distributing and exhibiting the pictures thus causing widespread confusion among exhibitors regarding the true source of supply.

Pictures involved are "Over the Moon," "Catherine the Great," "Thief of Bagdad," "Lady Hamilton" and others. Hecuba is a 16m reissue firm set up by a group of individuals who are represented by Arnold Grant, also attorney for London.

Cowdin, Other House Advisers Ready To Urge 20% Tax Cut

Washington, Sept. 16.

J. Cheever Cowdin, Universal board chairman, and the other nine members of the special 10-man advisory committee to the House Ways and Means Committee are reported ready to recommend a slash in the 20% admissions tax and other wartime excises.

Committee was in town for two days last weekend and returns here Oct. 21 to put its recommendations into official form. The Ways and Means Committee meets early in November to shape up new tax legislation, including the long-deferred revamp of the overall tax structure.

'Red River Dave' in the Red

San Antonio, Sept. 16.

"Red River Dave" McEnery, local cowboy singing star, has filed a complaint here in Justice of the Peace Court against William F. Crouch of Scarsdale, N. Y., charging he had been swindled out of $1,000 by a worthless check.

According to the local district attorney the check was given to McEnery on May 26, 1947, for three week's salary while McEnery was employed by the WFC Productions of New York in the making of a western film near here.

Majors Again Eye Comm'l Films To Offset Tax Rap

The industrial picture producing field now looms as a means of major production-distribution companies recouping part of the losses sustained in sterling foreign countries, especially Great Britain. It's viewed by some in the trade as a logical step especially with officials scouring every facet of the industry for a means of counterbalancing the heavy English cutback. Several companies are considering reentering the industrial film field with this in mind.

RKO already is in this producing end on a big scale, having gone in for industrial films in a comprehensive manner shortly after the war. Paramount at one time had an industrial production division in New York but folded it shortly before the U. S. entrance into the war.

Move to reappraise the industrial film field is being taken even though independent producers in this category have been folding as fast as Legionnaires on a spree. Experts claim industrial pix production is up nearly 60% over what it was at the start of the war. Reason for many newcomers not becoming successful in this market is that too many so-called industrial film-makers have no real background.

Briefs From the Lots

Hollywood, Sept. 16.

Eileene Hardin, rodeo rider, film bow in "Western Trails" at PRC... Pine-Thomas shooting "Caged Fury" under three circus tents at Thousand Oaks...**Dan Seymour** signed for heavy role in "Johnny Belinda" at Warners...Columbia sent crew to Del Mar to film race requences for "Return of October"...**Douglas Bagier** upped from film cutter to director on "Red Witch," second indie production by **Frank Wisbar** and **Arthur St. Claire**...Frost Films bought screen rights to "Shed No Tears," novel by **Don Martin**... **Raoul Walsh** picked location spots near Kansas City for the "Colt 45" for Warners...**Richard Walsh** is the busiest thesp at Warners with roles in "April Showers," "Johnny Belinda," "Christopher Blake and "To the Victor."

Metro signed **Margaret Lindsay** for "B.F.'s Daughter," to be produced by **Edwin Knopf** and directed by **Robert Z. Leonard** . . . Argosy moved its "War Party" into Enterprise studio to shoot interiors. . . . Republic bought "Gentleman For a Day," Satevepost yarn by **William Porter**, and handed it to **Sidney Picker** for production . . . **Roy Rogers**, currently riding with his rodeo in the east, is due Oct. 16 at Republic to ride "The Golden Stallion."

Dennis O'Keefe's top role in "Corkscrew Alley," to be produced by **Aubrey Schenck** for Eagle Lion, **Anthony Mann** directing . . . **Fort Pearson** pacted for **Arthur Lyons'** production, "Prelude to Night" . . . **Clem Bevans** signed for frontier blacksmith in "Paleface" at Paramount . . . **Mike Sandler** shifts from legit to make his film bow in "Miracle of the Bells" at RKO . . . PRC borrowed **Phyllis Blanchard** from Eagle Lion as femme lead opposite **Eddie Dean** in "Westward Trail" . . . **Frank Wisbar** and **Arthur St. Claire** follow "The Prairie" with "Sea Witch" as their second indie production, starting Sept. 25 at Nassour Studios.

Irene Rich returns to the screen in a mother role in "Joan of Lorraine." . . . RKO has another script, "Weep No More," waiting for **Cary Grant** when he winds up his chore in the "Mr. Blandings" picture . . . **Arlene Harris**, radio thesp, draws a film job in the **Al Pearce** starrer, "The Main Street Kid," at Republic . . . **Michael Dunne**, Columbia contractee, spotted in "Woman from Tangier."

William Roberts in from New York to collaborate with **Ken Englund** on the screenplay of his novel, "The Saintly Miss Peters," in which **Katharine Hepburn** will star for Metro . . . **Jacqueline Dalya** drew a featured role in "Mystery in Mexico," to be filmed by RKO at the Churubusco studios . . . Republic bought "Secret Service Investigator," and assigned it to **Sidney Picker** for early 1948 production . . . **Robert Ardrey** will do the screenplay for "Madame Bovary" at Metro.

Robert Preston was borrowed by

(Continued on page 20)

Fewer %, More Flats, Less Checking, Among 20th's Sales Economy Ideas

With all majors anxious to cut costs, a new method that may be adopted generally is that of cutting down materially on checking. System has already been tried and proved successful by 20th-Fox sales chief Andy Smith, Jr., and it's believed probable the other companies will take a crack at it.

In order to push the system through, according to Smith, 20th is currently selling more films on a flat rental basis to smaller accounts and checking fewer of the larger accounts. Plan ties in directly with Smith's new sales policy for small theatres, under which exhibitors are asked to play not less than two and not more than five top 20th pictures each year on percentage, with the rest being sold on flat rental terms.

Exhibs previously were asked to play 10 or 15 films a year on percentage, meaning that that many films would have to be checked. Although Smith didn't say so, the fact that so many films now are sold on flat terms would preclude the possibility of cheating on the part of those exhibs addicted to falsifying their reports.

Another cost-saving method instituted for 20th by Smith was the elimination of the company's adsales department, which formerly handled all newspaper ad material and lobby and billboard display accessories Last of the majors to operate such a department through its own staff, 20th turned the job over to National Screen Service several months ago. As a result, instead of taking a loss on the department as had been done before, 20th is now

(Continued on page 20)

EAGLE LION COMPLETES SALES ORG REVAMPS

Organization of Eagle Lion's sales staff was completed this week in a flurry of appointments to executive spots in the newly-enlarged distribution department. Staff has been reshuffled and built up over the past month following decision by EL to absorb the PRC sales organization.

Final step pushed through is creation of eastern and western divisions. Al Suchman is named eastern sales manager and L. E. Goldhammer, western topper. Under a setup devised by Al W. Schwalberg, EL veepee in charge of distribution, Suchman will supervise 17 branches and Goldhammer, 14.

Suchman, special sales rep for Samuel Goldwyn Productions during the past 18 months, has resigned that post to fill the new job. Goldhammer joined EL last year as Coast district manager. He previously put in 14 years with RKO.

Al Herman has been named Eagle Lion's district manager for the Buffalo and Albany territory. Herman takes over immediately with his h.q.s at EL's Buffalo exchange. Serving under him will be Lewis J. Lieser, Buffalo branch manager, and Harry S. Alexander, Albany head.

Two other new district managers were named—Max Roth and William Shartin. Roth takes over the sector covered by the Chicago, Minneapolis, Milwaukee and Indianapolis branches while Shartin's territory covers Cincinnati, Cleveland and Detroit.

Named to serve under Roth are Harry Mandel as Chi branch manager and Clarence Phillips, Chi sales manager; Abbott M. Swartz, Minneapolis branch manager; Joe Imhof, Milwaukee head, and Sam Abrams for Indianapolis. Branch managers tagged for Shartin's sector are Harry Bugie, Cincinnati; Max Goldman, Cleveland, and Clair Townsend, Detroit.

Eagle-Lion Reorg in Pitt

Pittsburgh, Sept. 16.

Reorganization of Eagle Lion exchange here puts Jack Weltner in as head booker. Lawrence Carettie becomes city sales rep, switching jobs with William Nesbitt, who returns to office manager's post. Allan Treuhaft becomes northern area salesman and Aaron Rosenzweig main line representative. Jerry Geinzer remains as West Virginia salesman.

IN NEW YORK–
LOS ANGELES–
CLEVELAND–
LONG BEACH–
SAN FRANCISCO–
SAN DIEGO–
RIVERSIDE–
BOSTON AND
WASHINGTON–
**SURPASSING
THE BOXOFFICE
HIGHS OF 20th's
BIGGEST
MONEY-GETTING
REAL-LIFE
TECHNIQUE
TRIUMPHS** . . . "The
House on 92nd St."
"13 Rue Madeleine"
"Boomerang!"

KISS OF DEATH

Everywhere it's 2

MOTHER WORE TIGHTS

Color by TECHNICOLOR

IN NEW YORK—
BALTIMORE—
PROVIDENCE—
CHICAGO—
MILWAUKEE—
NEW HAVEN—
SALT LAKE CITY—
DETROIT—
KANSAS CITY
and
PHILADELPHIA—

DANCING RINGS AROUND THE RECORDS OF 20th's GREATEST TECHNICOLOR HITS . . . "State Fair" "The Dolly Sisters" "I Wonder Who's Kissing Her Now"!

Century-Fox!

L. A. Swamped With H.O.'s, Reissues; 'Father' Terrif $113,000 in 3 Spots, Ellington Ups 'Winners' to Sock 26G

Los Angeles, Sept. 16.

"Life With Father" is the only important new picture this week and is commanding terrific business. Picture is giving the three Warner firstruns a new weekend record and looks to hit colossal $113,000. "Father" will hit new house records at the Hollywood and Wiltern, two of spots playing.

Other houses are feeling the effects of school reopening, the number of holdovers and extended runs plus the Jewish holidays. Majority are on the light side. Reissue combo of "Western Union" and "Daring Desperadoes" is only fair $26,000 in four sites. Duke Ellington band is boosting "Too Many Winners" to solid $26,000 at the Million Dollar.

"Mother Wore Tights" looks good $48,000 for third round in five spots, many of them smaller houses. Third frame of "Welcome Stranger" also is nice $35,000 in two theatres. Fifth session of "Bachelor and Bobby-Soxer" in two spots is neat $28,000. "Something in Wind" is down to $22,500 in second week for six spots.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1) — "Western Union" (20th) and "Daring Desperadoes" (SG) (reissues). Light $3,500. Last week, "Wyoming" (Rep) and "Trespasser" (Rep) (2d wk), fair $2,300.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Carnegie Hall" (UA) (5th wk). Fair $2,500. Last week, $4,100.

Carthay Circle (FWC) (1,518; 50-$1)—"Mother Wore Tights" (20th) (3d wk). Okay $5,500. Last week, $8,000.

Chinese (Grauman-WC) (2,048; 50-$1)—"Mother Wore Tights" (20th) (3d wk). Sturdy $11,000. Last week, $14,100.

Culver (FWC) (1,145; 60-$1) — "Something in Wind" (U) and "Killers at Large" (EL) (2d wk). Slow $2,500. Last week, $4,900.

Downtown (WB) (1,800; 90-$1.50) —"Life With Father" (WB). Giant $35,000. Last week, "Deep Valley" (WB) (2d wk), light $12,700 on 50c.-$1 scale.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Carnegie Hall" (UA) (5th wk). Only $6,000. Last week, $7,600.

Egyptian (FWC) (1,538; 50-$1) — "Song of Thin Man" (M-G) and "Arnello Affair" (M-G) (3d wk, 4 days). Started last 4 days Monday (15) after $8,800 second frame. First week was trim $15,000.

El Rey (FWC) (861; 50-$1) — "Western Union" (20th) and "Daring Desperadoes" (SG) (reissues). Fair $4,000. Last week, "Wyoming" (Rep) and "Trespasser" (Rep) (2d wk), modest $2,300.

Esquire (Rosener) (685; 85c.) — "Years Between" (U) (2d wk). Down to $2,500. Last week, good $4,400.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (5th wk). Steady $6,000. Last week, $6,700.

Guild (FWC) (968; 50-$1)—"Something in Wind" (U) and "Killer at Large" (EL) (2d wk). Scant $2,500. Last week $5,200.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Carnegie Hall" (UA) (5th wk). Okay $3,000. Last week, $3,700.

Hollywood (WB) (2,756; 90-$1.50)—"Life With Father" (WB). Record $40,000. Last week, "Deep Valley" (WB) (2d wk), only $8,000 at 50c.-$1 scale.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Carnegie Hall" (UA) (5th wk). Oke $2,000. Last week, $2,400.

Iris (FWC) (828; 50-85)—"Something in Wind" (U) (2d wk). Light $2,500. Last week, $4,600.

Laurel (Rosener) (890; 85)—"Extenuating Circumstances" (Indie) and "End of Day" (Indie). Okay $3,000. Last week, "Storm in Teacup" (Indie) and "Beloved Vagabond" (Indie) (4th wk), $1,800.

Loew State (Loew-WC) (2,404; 50-$1)—"Mother Wore Tights" (20th) and "Second Chance" (20th) (3d wk). Nice $17,000. Last week, $20,800.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Song Thin Man" (M-G) and "Arnello Affair" (M-G) (3d wk-4 days). Into last 4 days Monday (15) after $14,000 on second week. First was good $25,300.

Loyola (FWC) (1,248; 50-$1)—"Mother Wore Tights" (20th) (3d wk). Good $7,000. Last week, $9,000.

Marcal (G&S) (900; 75-$1.20)—"Best Years" (RKO) (5th wk). Neat $5,000. Last week, $5,400.

Orpheum (D'town-WC) (2,210; 50-$1)—"Western Union" (20th) and "Daring Desperadoes" (SG) (reissues). Mild $14,000. Last week, "Wyoming" (Rep) and "Trespasser" (Rep) (2d wk), okay $8,600.

Million Dollar (D'town) (2,122; 55-98)—"Too Many Winners" (EL) with Duke Ellington orch on stage. Solid $26,000. Last week, "Wife Wanted" (Mono) with Gene Krupa orch, $19,500.

Pantages (Pan) (2,812; 50-$1)—"Bachelor and Bobby-Soxer" (RKO) (5th wk). Trim $13,000. Last week, $16,500.

Paramount (F&M) (3,398; 50-$1)—"Welcome Stranger" (Par) (3d wk) and "Danger Street" (Par) (2d wk). Fine $21,000. Last week, $25,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Welcome Stranger" (Par) (3d wk). Fast $14,000. Last week, $17,300.

RKO Hillstreet (RKO) (2,890; 50-80)—"Bachelor and Bobby-Soxer" (RKO) (5th wk). Fat $13,000. Last week, $18,500.

Ritz (FWC) (1,370; 50-$1)—"Something in Wind" (U) and "Killer at Large" (EL) (2d wk). Modest $5,500. Last week, $7,400.

Studio City (FWC) (880; 50-$1)—"Something in Wind" (U) (2d wk). Just $2,500. Last week, $4,600.

United Artists (UA) (2,100; 50-$1) —"Something in Wind" (U) and "Killer at Large" (EL) (2d wk). Slow $7,000. Last week, $13,600.

Uptown (FWC) (1,719; 50-$1)—"Mother Wore Tights" (20th) and "Second Chance" (20th) (3d wk). Neat $7,500. Last week, $9,200.

Vogue (FWC) (885; 50-$1)—"Western Union" (20th) and "Daring Desperadoes" (SG) (reissues). Fair $4,500. Last week, "Wyoming" (Rep) and "Trespasser" (Rep) (2d wk), oke $3,100.

Wilshire (FWC) (2,298; 50-$1)—"Song Thin Man" (M-G) and "Arnello Affair" (M-G) (3d wk-4 days). Last 4 days began Monday (15) after $8,300 second week. First was nice $14,700.

Wiltern (WB) (2,300; 90-$1.50)—"Life With Father" (WB). Record $38,000. Last week, "Deep Valley" (WB) (2d wk), slow $7,500 on 50-$1 scale).

Broadway Grosses

Estimated Total Gross
This Week $778,500
(Based on 21 theatres)
Last Year $739,500
(Based on 18 theatres)

Heat Hits L'ville; 'Earth' Mild 12G

Louisville, Sept. 16.

"Down to Earth," at the State, looks top newcomer, but not big this week. Still topping everything on the main stem is "Bachelor and Bobby-Soxer" at the Rialto, where the pace hasn't slackened much after a terrific opening stanza. Annual State Fair lured patrons from the firstruns, but this ended last Saturday (13), giving film houses a chance to recuperate. Baseball playoffs in the American Association at Parkway Field also are a factor. Unusually hot weather also is hurting.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Corsican Brothers" (EL) and "South Pago Pago" (EL) (reissues). Light $3,500. Last week, "Variety Girl" (Par), good $4,500.

Kentucky (Switow) (1,200; 30-40) —"Hucksters" (M-G) and "Gunfighters" (Col). Strong $3,500. Last week, "Perils of Pauline" (Par) and "That's My Man" (Rep), about same.

Mary Anderson (People's) (1,100; 40-60)—"Dust My Destiny" (WB) (reissue). Mild $6,500. Last week, "Marked Woman" (WB) (reissue), $6,000.

National (Standard) (2,400; 40-60) —"Brute Force" (U) (2d wk). Holding up to a firm $8,000 or over. Last week, sturdy $12,000.

Rialto (FA) (3,400; 40-60)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Big $18,000 after first week's giant $23,000.

Scoop (Louisville Theatre) (700; 40-60)—"Hi Neighbor" (PRC) (reissue). Light $1,900. Last week, "Baker's Wife" (Indie), $2,000.

State (Loew's) (3,300; 40-60)—"Down to Earth" (Col) and "Son of Rusty" (Col). Moderate $12,000. Last week, "Song of Thin Man" (M-G) and "Sport of Kings" (Col), fancy $18,000.

Strand (FA) (1,400; 40-60) — "Springtime in Sierras" (Rep) and "Northwest Outpost" (Rep). Moderate, being hit by general slowdown in town, fair $6,000. Last week "Happened Fifth Ave." (Mono) and "The Guilty" (Mono), $5,000.

'Crossfire' Lush $15,000, Mont'l; 'Stranger' 18G, 2d

Montreal, Sept. 18.

Ace newcomer this week is "Crossfire," big at the Capitol. "Welcome Stranger" still is great on second week at Loew's.

Estimates for This Week

Capitol (C.T.) (2,610; 30-45-62)—"Crossfire" (RKO). Hot $15,000. Last week, "Cheyenne" (WB), $12,000.

Loew's (C.T.) (3,115; 35-47-67)—"Welcome Stranger" (Par) (2d wk). Big $18,000 after sock $23,000 opener.

Palace (C.T.) (2,578; 30-45-62)—"Other Love" (UA). Good $13,000. Last week, "Perils Pauline" (Par) (2d wk), $11,000.

Princess (C.T.) (2,270; 30-40-53)—"Dark Delusion" (M-G) and "Undercover Maisie" (M-G). Nice $8,000. Last week, "Blaze of Noon" (Par) and "Jungle Flight" (Par), ditto.

Imperial (C.T.) (1,918; 30-40-50)—"Abie's Irish Rose" (UA) and "Little Iodine" (UA). Okay $5,000. Last week, "Adventure Island" (Par) and "Danger Street" (Par) (2d wk), $3,000.

Orpheum (C.T.) (1,119; 30-40-60)—"Les Anges du Peche" (Indie). Nice $5,500. Last week, "Par la Porte d'Or" (Par) and "Nuits Birmanes" (Par) (2d wk), good $3,000.

H.O.'s Slow Up Indpls.; 'Valley' Only $10,000 But 'Bachelor' Stout 12G, 2d

Indianapolis, Sept. 18.

Firstrun biz has leveled off here mainly because of holdovers after last week's peak for season. But it's still average or better at most spots. Both "Gone With the Wind" at Loew's and "Bachelor and Bobby-Soxer" at the Indiana are holding up well. The new starters, "Deep Valley" at the Circle and "Trouble With Women" at the Lyric, are getting moderate results.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Deep Valley" (WB) and "Yankee Fakir" (Rep). Oke $10,000. Last week, "Dick Tracy's Dilemma" (RKO), with Henry Busse orch., Wally Brown, others, on stage, hefty $22,000 at 48-74c scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Dandy $12,000 after big $20,000 opener.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Corsican Brothers" (PRC) and "South Pago Pago" (PRC) (reissues). Good $6,000. Last week, "Variety Girl" (Par) (m.o.), very good $6,000.

Loew's (Loew's) (2,450; 40-60)—"Gone With Wind" (M-G) (reissue) (2d wk). Solid $12,000 following strong $17,000 first stanza.

Lyric (Gamble-Dolle) (1,800; 40-60) —"Trouble With Women" (Par) and "Blackmail" (Rep). Okay $8,000. Last week, "Dear Ruth" (Par) (m.o.) (2d wk), dandy $8,200, making three-week firstrun total nearly $34,000.

'TIGHTS' TERRIF 23G, DENVER; 'KISS' 17G

Denver, Sept. 18.

"Mother Wore Tights" is packing the Paramount and Rialto to easily pace the city this week. It's sock at both houses. "Kiss of Death" is passable in two spots. "Welcome Stranger" still is good in third week, and stays over a fourth.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Something in Wind" and "Pretender" (Rep), after week at Denver, Webber. Fair $3,000. Last week, "Cry Wolf" (WB) and "Son of Rusty" (Col) (m.o.), fair $3,500.

Denham (Cockrill) (1,750; 35-70)—"Welcome Stranger" (Par) (3d wk). Fine $11,500 or over. Last week, big $15,000.

Denver (Fox) (2,525; 35-74)—"Kiss of Death" (20th) and "Blondie's Holiday" (Col), day-date with Webber. Okay $15,000. Last week, "Something in Wind" (U) and "Pretender" (Rep), fair $14,000.

Esquire (Fox) (742; 35-74) — "Mother Wore Tights" (20th) and "Blackmail" (Rep), day-date with Paramount. Big $4,000. Last week, "Framed" (Col) and "Sport of Kings" (Col), fair $2,250.

Orpheum (RKO) (2,600; 35-74)—"Song Thin Man" (M-G) and "Stepchild" (EL). Passable $14,000. Last week "Crossfire" (RKO) and "Yankee Fakir" (Rep), good $15,500.

Paramount (Fox) (2,200; 35-74)—"Mother Wore Tights" (20th) and "Blackmail" (Rep), also Esquire. Sock $19,000 or better. Last week, "Framed" (Col) and "Sport of Kings" (Col), fair $8,000.

Rialto (Fox) (878; 35-74) — "Framed" (Col) and "Sport of Kings" (Col), after week at Paramount, Esquire. So-so $3,000. Last week, "Dillinger" (Mono) and "Mutiny Big House" (Mono), $4,000.

Tabor (Fox) (1,967; 74-$1.20) — "Duel" (SRO) seventh week downtown. Trim $13,000. Last week, "Western Union" (20th) and "Roman Scandals" (FC) (reissues), fair $7,000.

Webber (Fox) (750; 35-74)—"Kiss of Death" (20th) and "Blondie's Holiday" (Col), also Denver. Fair $2,000. Last week, "Something in Wind" (U) and "Pretender" (Rep), fair $14,000.

Key City Grosses

Estimated Total Gross
This Week $3,321,000
(Based on 28 cities 215 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,346,000
(Based on 23 cities 199 theatres)

'Stranger' Lusty $27,000 in Cleve.

Cleveland, Sept. 16.

Key houses are recovering after a disastrous week in which the riotous Veterans of Foreign Wars convention nearly wrecked the town and kept many localites from attending theatres. Longest lines being pulled by "Welcome Stranger" at State and Hipp's "Life With Father." Both are loaded for bear and are sure holdovers. Third week of "Bachelor and "Bobby-Soxer" is still particularly strong at Palace.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Singapore" (U) (2d wk). Excellent $12,000 following great $18,500 initial round.

Hipp (Warners) (3,700; 95-$1.25)—"Life With Father" (WB). Roadprices drew some kicks but opening biz was surprisingly brisk. Slated for

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Cincy Hot; 'Tights' Sock $22,000, 'Singapore' Big 16G, 'Stallion' Trim 12G

Cincinnati, Sept. 16.

All major houses are in velvet for the third successive week, overcoming the lingering heat spell. Three new bills are all clicks. Tops is "Mother Wore Tights," terrific at the Palace. "Singapore" is best at the big Albee. "Red Stallion" also is strong at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Singapore" (U). Hotsy $16,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (2d wk), great $17,000.

Capitol (RKO) (2,000; 90-$1.25)—"Life With Father" (WB) (4th wk). Good $9,000 trailing strong $12,000 third session.

Grand (RKO) (1,400; 50-75)—"Gone With Wind" (M-G) (reissue) (2d wk). Sock $13,000 on heels of wow $16,000 first round. Holds again.

Keith's (CI) (1,542; 50-75)—"Red Stallion" (E-L). Big $12,000. Holds. Last week, "Slave Girl" (U) (2d wk), $9,000.

Lyric (RKO) (1,400; 50-75)—"Desert Fury" (Par) (m.o.). Okay $5,000. Last week, "Down to Earth" (Col), third downtown stanza, $5,500.

Palace (RKO) (2,600; 50-75)—"Mother Wore Tights" (20th). Smash $22,000. Last week, "Desert Fury" (Par), tall $15,500.

Shubert (RKO) (2,100; 50-75)—"Bachelor and Bobby-Soxer" (RKO). Third downtown fling. Wham $10,500. Last week, "Variety Girl" (Par) (m.o.), pleasing $9,000.

'Stranger' Record 24G, Omaha; 'Hucksters' 10G

Omaha, Sept. 16.

Away out ahead of everything in town are "Welcome Stranger" and "The Hucksters." The State bought "Hucksters" away from Tristates and will set a 15-year high at this bandbox house. "Welcome Stranger," at the Orpheum also is setting a record with a terrific week.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Riff-Raff" (RKO) and "Born to Kill" (RKO). Started Sunday (14). In ahead, "Crossfire" (RKO) and "Son of Rusty" (Col), stout $12,000 in 10 days.

Omaha (Tristates) (2,000; 16-65)—"Black Gold" (Mono) and "Kilroy Was Here" (Mono). Nice $10,000. Last week, "Variety Girl" (Par) (m.o.) and "Secret of Whistler" (Col), sturdy $11,000.

Orpheum (Tristates) (3,000; 18-65) —"Welcome Stranger" (Par). Smash $24,000, an all-time film record here. Last week, "Trouble With Women" (Par) and "Vacation in Reno" (RKO), $11,500.

State (Goldberg) (865; 16-65)—"The Hucksters" (M-G). Sensational $10,000, and 15-year high. Last week, "Cheyenne (WB) and "Mutiny Elsinore" (FC), $3,500.

Paramount (Tristates) (2,800; 16-65)—"Mother Wore Tights" (20th). Oke $10,500 or over. Last week, "Dishonored Lady" (UA), thin $8,800.

Heat, Schooldays Dull Hub Albeit 'Tights' Trim $26,000; 'Earth' 32G in 2

Boston, Sept. 16.

Sudden return of hot weather plus schools reopening is pushing film takes down this week. "Mother Wore Tights" looks best at the Met, with "Down to Earth" second at the State and Orpheum. Latter is mild. Second week of "Kiss of Death" with Ted Weems band topping new stagebill is giving the Boston only a so-so week.

Estimates for This Week

Boston (RKO) (3,200; 40-$1.10)—"Kiss of Death" (20th) (2d wk) plus Ted Weems orch, others, on stage. School days hurt this one, the $24,000 being way off for a band show. Last week, with Rosenbloom and Baer, Merry Macs, others, big $32,000.

Esquire (M-P) (700; 75-$1.25)—"Life With Father" (WB) (3d wk). Remained near fine $6,500, about same as last.

Exeter (Indie) (1,200; 45-85)—"Discovery" (Indie) and "Dear Ruth" (Par). So-so $5,000. Last week, "Magic Bow" (U) and "Blackout" (Indie) (2d wk), $4,000.

Fenway (M-P) (1,373; 40-80)—"Deep Valley" (WB) and "Second Chance" (20th). Moderate $6,000. Last week, "Desert Fury" (Par) and "Kilroy Was Here" (Mono) (2d wk), $5,500.

Kenmore (Indie) (700; 45-65)—"Fantasia" (RKO) (reissue) (8th wk). Nice $2,000, about same as last week.

Memorial (RKO) (2,985; 40-80)—"Something in Wind" (U). Begins today (Tues.). Last week, "Bachelor and Bobby-Soxer" (RKO) (4th wk), big $19,000 in six days after wow $24,000 in third.

Metropolitan (M-P) (4,279; 40-80) —"Mother Wore Tights" (20th) and "Trespasser" (Rep). Best in town at $28,000. Last week, "Variety Girl" (Par) and "Jungle Flight" (Par) (2d wk), $19,000.

Modern (M-P) (890; 75-$1.25)—"Life With Father" (WB) (3d wk). Okay $9,000 after trim $12,000 for second.

Old South (Siritsky) (700; 40-80)—"Queen's Necklace" (Indie) (2d wk). Good $2,500 after nice $3,500 in first.

Orpheum (Loew) (3,030; 40-80)—"Down to Earth" (Col). Fairly good $23,000. Last week, "Gunfighters" (Col) and "Corpse C.O.D." (Col), same.

Paramount (M-P) (1,790; 40-80)—"Deep Valley" (WB) and "Second Chance" (20th). Usual $15,000. Last week, "Desert Fury" (Par) and "Kilroy Was Here" (Mono) (2d wk), fine $13,000.

State (Loew) (3,583; 40-80)—"Down to Earth" (Col). Offish $9,000. Last week, "Gunfighters" (Col), and Corpse C.O.D." (Col), ditto.

Translux (Translux) (900; 30-74)—"Brute Man" (Mono) and "Fog Island" (Mono) (reissue), $4,000. Last week, "Canyon Passage" (U) and "Black Angel" (U) (reissues), $3,500.

'Bachelor' Wow $34,000, 2 Det. Houses; 'Father' Big 32G, 'Singapore' 30G

Detroit, Sept. 16.

"Bachelor and Bobby-Soxer," playing at the Adams and Downtown, and "Life With Father," on upped scale at United Artists, are getting top coin here this week. "Singapore" at the Michigan is strong, while "Brute Force" is okay at the huge Fox.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Bachelor and Bobby-Soxer" (RKO). Sock $18,000. Last week, "Gone With Wind" (M-G) (reissue) (4th wk), $15,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Desert Fury" (Par) and "Cover Big Town" (Par) (2d wk). Strong $22,000 after great $30,000 opener.

Cinema (Marten) (250; 60-90)—"Happy Breed" (U) (2d wk). Nice $2,300. Last week, lofty $3,000.

Downtown (Balaban) (2,683; 70-95) —"Bachelor and Bobby-Soxer" (RKO). Terrific $18,000. Last week, "Dillinger" (Mono) and "Mutiny Big House" (Mono) (reissues), tall $14,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Brute Force" (U) and "Millerson Case" (Col). Okay $28,000. Last week, "Mother Wore Tights" (20th) and "Bulldog Drummond Strikes Back" (2d wk), strong $29,000.

Madison (UD) 1,866; 50-60)—"Egg and I" (U). Tall $2,500 in 3 days. Last week, "Ramrod" (UA) and "Buck Privates Come Home" (U), $2,300 in 3 days.

Michigan (UD) (4,039; 70-95)—"Singapore" (U) and "High Conquest" (Mono). Big $30,000. Last week, "Variety Girl" (Par) (2d wk), $24,000.

Palms-State (UD) (2,976; 70-95)—"Corsican Brothers" (EL) and "South Pago Pago" (EL) (reissues). Fair $14,000. Last week, "Crossfire" (RKO) and "Millie's Daughter" (RKO) (3d wk), loud $21,000.

United Artists (UD) (1,951; $1-$1.25)—"Life With Father" (WB). Giant $32,000. Last week, "Welcome Stranger" (Par) (7th wk), big $13,000. Hit $158,000 in seven weeks.

'Ridge' Rosy $20,000 in Sultry Chi; 'Trespasser'-Olsen & Johnson Big 65G, 'Tights'-Va. O'Brien Smooth 55G, 2d

Chicago, Sept. 16.

Not even rain or sultry weather is keeping film fans from coming into the Loop this session, with some nice grosses in prospect. Only two new pictures came in, which gave most of credit for nice showing to strong holdovers. Best new film is "Romance of Rosy Ridge," with sock $20,000 at the Garrick. "The Trespasser" is being helped by Olsen and Johnson unit at the Oriental to a big $65,000.

Best holdover is "Mother Wore Tights," now in its second week at the Chicago with Virginia O'Brien heading stage bill. Looks fancy $55,000. "Secret Life of Walter Mitty" at the Woods continues sensational biz in its seventh session with $28,000. "Life With Father" at the State-Lake slid off a bit to $29,000 for fourth week. "Cry Wolf," at Roosevelt, is dandy $20,000 in second round. "Crossfire" will hit handsome $20,000 in third stanza at Palace.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Welcome Stranger" (Par) (7th wk). Strong $15,000. Last week, $17,000.

Chicago (B&K) (3,900; 95)—"Mother Wore Tights" (20th) plus Virginia O'Brien heading stageshow (2d wk). Fine $55,000. Last week, sock $68,000.

Garrick (B&K) (900; 95)—"Romance Rosy Ridge" (M-G). Sock $20,000. Last week, "Perils Pauline" (Par) (6th wk), $10,000.

Grand (RKO) (1,500; 95)—"Bachelor and Bobby-Soxer" (RKO) (4th wk). Sturdy $15,000. Last week, $18,000.

Oriental (Essaness) (3,400; 95)—"The Trespasser" (Rep) with Olsen and Johnson revue on stage. Smash $65,000. Last week, "That's My Man" (Rep) and personal appearance of Harold Russel topping stagebill, medium $42,000.

Palace (RKO) (2,500; 95)—"Crossfire" (RKO) (3d wk). Handsome $20,000. Last week, fat $23,000.

Rialto (Indie) (1,700; 95)—"The Outlaw" (UA) (12th wk). Keen $12,000. Last week, $12,500.

Roosevelt (B&K) (1,500; 95)—"Cry Wolf" (WB) (2d wk). Dandy $20,000. Last week, $27,000.

State-Lake (B&K) (2,700; $1.25)—"Life With Father" (WB) (4th wk). Slipped off a bit to $29,000. Last week, crisp $37,000.

United Artists (B&K) (1,700; 95)—"Down to Earth" (Col) (3d wk). Average $16,000. Last week, snappy $22,000.

Woods (Essaness) (1,073; 95)—"Life of Walter Mitty" (RKO) (7th wk). Terrific $28,000. Last week, wham $30,000.

World (Indie) (587; 95)—"Happy Breed" (U) (4th wk). Smart $3,800. Last week, same.

'Variety' Hot 32G, Philly; 'Kiss' 33G

Philadelphia, Sept. 16.

"Kiss of Death" and "Variety Girl" are running neck and neck for top honors while Philly wilts in the September heat wave. The sizzler put a crimp in business but rain brought relief yesterday (Mon.). Ace holdover is "Bachelor and Bobby-Soxer."

Estimates for This Week

Aldine (WB) (1,303; 50-94) — "Crossfire" (RKO) (3d wk). Holding its own with $15,000. Last week hefty $17,500.

Arcadia (Sablosky) (700; 50-94) — "Hucksters" (M-G) (2d run). Okay $7,000. Last week, "Dear Ruth" (Par), great $8,000 second run.

Boyd (WB) (2,350; 50-94)—"Life With Father" (WB) (4th wk). Slipping to $23,000 after fine $27,000 last week.

Earle (WB) (2,760; 50-94)—"Deep Valley" (WB) (2d wk). Fairish $17,000 after okay $23,000 opener.

Fox (20th) (2,250; 50-94)—"Kiss of Death" (20th). Solid $33,000 or near. Last week, "Mother Wore Tights" (20th) (3d wk), nice $14,000.

Goldman (Goldman) (1,000; 50-94) —"Variety Girl" (Par). Big $32,000. Last week. "Won't Believe Me" (RKO), neat $15,000 second canto.

Karlton (Goldman) (1,000; 50-94)—"Desert Fury" (Par) (3d wk). Fair $13,000. Last week, solid $17,500.

Keith's (Goldman) (1,300; 50-94)—"Green Was My Valley" (20th) (reissue). Fair $4,500. Last week, "Who's Kissing Her" (20th) (2d run), nice $7,000.

Mastbaum (WB) (4,360; 50-94) — "Welcome Stranger" (Par) (5th wk). Still good at $18,000. Last week, bright $24,000.

Stanley (WB) (4,360; 50-94) — "Bachelor and Bobby-Soxer" (RKO) (3d wk). Solid $21,000. Last week, big $24,500.

Stanton (WB) (1,475; 50-94 — "Lured" (Col). Fine $13,500. Last week, "Gunfighters" (Col), mild $11,000 for second week.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Tights' Tall 19G Pitt; 'GWTW' 30G

Pittsburgh, Sept. 16.

Standout in current okay session is "Gone With Wind" at Penn. Picture is doing the next thing to capacity and best this house has had in a long time. Terrific showing of "Wind" is over-shadowing what otherwise would be a headline stanza for "Mother Wore Tights" at Harris, where a h.o. is also in the bag. "Variety Girl" is staying only five days of second week at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Wyoming" (Rep). With competition what it is here, westerns have small chance. Only $6,000 is about all. Last week, second of "Brute Force" (U), $7,000.

Harris (Harris) (2,200; 40-70)—"Mother Wore Tights" (20th). Betty Grable starrer cleaning up at terrific $19,000, and easy holdover. Last week, "Ramrod" (UA), rather sad at near $10,000.

Penn (Loew's-UA) (3,300; 40-70)—"Gone With Wind" (M-G). Same as if it had never played here before. Sensational $30,000. Last week, "Desert Fury" (Par), $20,000.

Ritz (Loew's) (800; 40-70)—"Desert Fury" (Par) (m.o.). Doing well at this small-seater at $4,500. Last week, "Song Thin Man" (M-G) (m.o.), $2,000.

Senator (Harris) (1,750; 40-70)—"Abie's Irish Rose" (UA) and "Susie Steps Out" (UA). Not much pull to this twin bill, average $3,000. Last week, "Down to Earth" (Col) (m.o.), $3,300.

Stanley (WB) (3,800; 40-70)— "Variety Girl" (Par) (2d wk). Bottom fell out of all-star musical on holdover and it's coming out tonight (Tues.) after five days to about $8,000. "Welcome Stranger" (Par) comes in ahead of schedule. Last week, "Variety" soared above original estimate to big $22,000.

Warner (WB) (2,000; 90-$1.25)—"Life With Father" (WB) (4th wk). Still showing surprising strength with $13,500, and will stay a fifth week, pushing back "Bachelor and Bobby-Soxer" (RKO). Last week, "Father" hit $15,500.

'Crossfire' Lights Up Balto at Great $20,000

Baltimore, Sept. 16.

Excessive heat is nicking current figures but "Crossfire" is smash at the Town. Only two other newcomers, "Red Stallion" at the Mayfair and "Kiss of Death," at the New. Latter is especially solid.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) —"Gone With Wind" (M-G) (reissue) (2d wk). Holding well at $15,000 after sock $23,200 opener.

Hippodrome (Rappaport) (2,240; 20-70)—"Down to Earth" (Col) (3d wk) plus new vaude headed by Johnny Desmond. Fairish $13,000 after steady second round at $14,900.

Keith's (Schanberger) (2,460; 20-60)—"Desert Fury" (Par). Opens today (Tues.) after okay week of "Singapore" (U) at $9,300.

Mayfair (Hicks) (980; 25-55)—"Red Stallion" (EL). Strongly sold and beating house average at nice $9,000 or near. Last week, second of "Adventure Island" (Par), $5,900.

New (Mechanic) (1,800; 20-60)—"Kiss of Death" (20th). Solid $12,000. Last week, third of "Mother Wore Tights" (20th), fine $7,600.

Stanley (WB) (3,280; 25-75)—"Welcome Stranger" (Par) (2d wk). Maintaining strong pace at $18,000 after a near house-record on getaway at $26,300.

Town (Rappaport) (1,600; 35-65)—"Crossfire" (RKO). Leading current parade at great $20,000, all this house can hold. Last week, "Bachelor and Bobby-Soxer" (RKO) (4th wk), brought grand total for run up to huge $57,000.

'Father' Smash $34,000, Prov.; 'Wind' Okay 16G

Providence, Sept. 16.

Standout this week is "Life With Father" at Majestic with $1.25 top. Hitting nice pace are State's "Gone With Wind," in second week, and Strand's "Variety Girl," which stepped into third sesh Monday. RKO Albee's "Something in the Wind" looks fairly peppy.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Something in Wind" (U) and "Desperate" (RKO). Fairly steady $16,000. Last week, "Bachelor and Bobby-Soxer' (RKO) (3d wk), big $15,000.

Carlton (Fay-Loew) (1,400; 44-65) —"Marked Woman" (WB) and "Dust Be My Destiny" (reissues) (2d wk). Nice $4,500. First week was nice $5,500.

Fay's (Fay) (1,400; 44-65)—"Golden Boy" (Col) (reissue) and vaude on stage. Sturdy $6,000. Last week, "Buck Privates Come Home" (U) and vaude, fancy $7,000.

Majestic (Fay) (2,200; 90-$1.25)—"Life With Father" (WB). Upped scale has fans wavering. Started slowly but picked up over weekend. May hit sock $34,000. Last week. "Mother Wore Tights" (20th) (2d wk), nifty $12,000.

Metropolitan (Snider) (3,100; 65-85)—"Bedelia" (EL) and Desi Arnaz orch heading stage show for 3-day weekend run. Hefty $14,000. Last week, "Lost Honeymoon" (EL) and Charlie Spivak orch on stage, also 3-day weekend stand, nice $12,000.

State (Loew) (3,200; 44-65)—"Gone With Wind" (M-G) (reissue) (2d wk). Healthy $16,000. First week was snappy $24,000.

Strand (Silverman) (2,200; 44-65) —"Variety Girl" (Par). Third week opened Monday (15). Second week hit nice $10,500 after big $19,000 first.

'Father' Record $45,000 Tops D.C.

Washington, Sept. 16.

Current session looks dullish except for one dazzling standout, "Life With Father" at the Warner, new tag for the Earle. The Warner showcase boasts an all-time high, part of which is due to hiked admission. Also being helped by crix unanimously beating the drums for it. "Riff-Raff" is stout at the Met. Holdover of "Mother Wore Tights" is doing nicely after strong opener at the Palace, which was far over hopes.

Estimates for This week

Capitol (Loew's) (2,434; 44-80)—"Great Waltz" (M-G) (reissue) plus vaude. Good $25,000. Last week, "Kiss of Death" (20th) with vaude, nice $26,000, exceeding hopes.

Columbia (Loew's) (1,263; 44-70)—"Variety Girl" (Par) (2d run). Above average $9,500, comparatively better than its firstrun gross. Last week, "Gone With Wind" (M-G) (reissue) (m.o.) (2d wk), okay $8,000.

Keith's (RKO) (1,838; 44-80)—"Bachelor and Bobby-Soxer" (RKO) (4th-final wk). Slipped to trim $10,000 after last week's great $14,000.

Metropolitan (WB) (1,153; 44-70)—"Riff-Raff" (RKO). Stout $12,000. Last week, "Welcome Stranger" (Par) (2d run), strong $11,500, and way over estimate.

Palace (Loew's) (2,370; 44-74)—"Mother Wore Tights" (20th) (2d wk). So-so $15,000. Opened last week with nice $23,000, going well over expectancy.

Warner (WB) (2,154; 90-$1.25)—"Life With Father" (WB). Sock $45,000, for an all-time record for house, formerly the Earle. Last week, "Carnegie Hall" (UA), thin $17,000 and below hopes at 44-85c. scale.

'HEAVEN' BIG $14,000 IN FRISCO; 'WOLF' 23G

San Francisco, Sept. 16.

Biz is dull here this session with plethora of holdovers hurting. Lionel Hampton band is pushing "Banjo" to okay $25,00 at Golden Gate but "Cry Wolf" is no great shakes at Fox. "Wyoming" is fairly nice at Paramount. "Heaven Only Knows," in one of its first playdates, shapes as strong at small United Artists.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1) —"Banjo" (RKO) plus Lionel Hampton orch. Oke $25,000. Last week, "Bachelor Bobby-Soxer" (RKO) (4th wk) plus vaude headed by Jack Marshall, strong $22,000.

Fox (FWC) (4,651; 60-95)—"Cry Wolf" (WB). Only $23,500. Last week, "Mother Wore Tights" (20th) (2d wk), $14,500.

Warfield (FWC) (2,656; 60-85)—"Kiss of Death" (20th) (2d wk). Fair $13,500. Last week, hefty $23,500.

Paramount (Par) (2,646; 60-85)—"Wyoming" (Rep). Nice $16,500. Last week, "Variety Girl" (Par) (2d wk), $14,000.

St. Francis (Par) (1,400; 60-85)—"Welcome Stranger" (Par) (9th wk).

(Continued on page 22)

5 Newcomers Boost B'way B.O.s; 'Earth' Whammo 147G, 'Ridge' Plus Stage Fair 52G, 'Outlaw' Wow 80G

Broadway's first-run film houses had their ups and down again last week. Balmy weather over the weekend took its toll at the boxoffice. Biz picked up, however, with the Jewish holidays Monday (15) and yesterday to round the week off at an okay pace.

Five newcomers invaded the Main Stem the past week, with the Music Hall's top seating capacity giving it the best of the deal. "Down to Earth" looks headed for a rousing $147,000 teeoff there. "Rosy Ridge" (Van Johnson) at the Capitol, with Georgie Price, Luba Malina and Enric Madriguera's orch on stage, showed little strength, opening with only fair $52,000.

Howard Hughes' "Outlaw" proved the most spectacular draw. With the Broadway theatre running on a round-the-clock schedule for the first four days and then cutting down to a 21-hour day, "Outlaw" pulled a near-capacity $80,000 and looks set for long run. "Long Night" at the Palace and "Singapore" at the Winter Garden both opened yesterday (Tuesday).

"Frieda" topped the holdovers with fifth week at the Park Avenue, showing a $500 gain over last week's strong $8,000. "Walter Mitty" at the Astor, and "Gone With Wind" at the Criterion, both dropped off sharply, due probably to weekend weather. "Mitty" showed okay $40,000 for fifth week, with "GWTW" pulling about the same for third round. "Kiss of Death" continued strong at Mayfair, with nifty $28,000 indicated for third week.

"Crossfire" looks headed for a longrun record at Rivoli, with sock $27,000 sighted for eighth frame. "Dark Passage" at Strand, with Victor Lombardo orch headlining stagebill, rolled to sparkling $60,000 for second week, and "Life With Father" continued strong with bright fifth week of $40,000. British-produced "Tawny Pipit" at Little Carnegie and "Know Where I'm Going" at Sutton drew steady art patronage, former getting big $8,500 for second week and latter rolling to robust $11,000 on fourth frame.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80) —"Walter Mitty" (RKO) (5th wk). Balmy weekend took a tumble out of this, dropping it to about $40,000 for fifth week ending tomorrow (Thursday) night. Last week, big $48,000. Holds.

Broadway (UA) (1,895; 70-$1.50)—"Outlaw" (UA) (1st wk). Howard Hughes' opus finally hit Broadway after several years of censorship-wrangling to pull near-capacity $80,000 for initial frame ending tonight (Wednesday). Opening on a round-the-clock schedule, house began Monday to close three hours daily. Film continues indef.

Capitol (Loew's) (4,820; 70-$1.50) —"Rosy Ridge" (M-G), with Georgie Price, Luba Malina, Enric Madriguera orch on stage (1st week). Opened only fair, with okay $52,000 on tap for teeoff frame ending tonight (Wednesday). Last week, second and final session of "Thin Man" (M-G), plus Bill Robinson, Art Mooney orch headlining stageshow, thin $41,500.

Criterion (Loew's) (1,700; 60-$1.25)—"Gone With Wind" (M-G) (reissue) (3d week). Dropping about $10,000 this round to $40,000 for week ending Friday (19), but still big for an oldie; previous session, fat $50,000. Holds indef, with "Green Dolphin Street" (M-G) scheduled to follow.

Fulton (City Inv) (785; 80-$1.80)—"Black Narcissus" (U) (5th week). Holding steady pace, with trim $13,000 in sight for frame ending last (Tuesday) night. Last week, okay $15,000.

Globe (Brandt) (1,500; 70-$1.20)—"Roosevelt Story" (Indie) (4th week). Sturdy $22,000 in sight, after big $27,000 for previous frame. Holds one more round, with "Fun and Fancy Free" (RKO-Disney) opening next Wednesday (24).

Gotham (Brandt) (900; 70-$1.40)—"Dark Journey" (Indie) and "Dinner at Ritz" (Indie) (reissues). Moderate $7,500 for week ending Friday (19) night, after fair $7,200 last week for "Lady in Jam" (Indie) and "Lady from Cheyenne" (Indie) (reissues. House continues dual reissue policy, with "Each Dawn I Die" and "Bad Man of Missouri" (both WB oldies) opening Saturday (20).

Little Carnegie (Indie) (460; 95-1.20)—"Tawny Pipit" (U) (2d week). British-made going great guns, abetted by uniformly good press. Fine $8,500 shaping for second frame ending Friday (19) night, after smash $9,000 opening week.

Mayfair (Brandt) (1,736; 70-$1.50—"Kiss of Death" (20th) (4th week). Excellent word-of-mouth keeping this on gravy train, with fine $28,000 for third frame ending last (Tuesday) night; previous week, sock $34,000. Holds.

Palace (RKO) (1,700; 60-$1.20—"Long Night" (RKO) (1st week). Opened yesterday (Tuesday) after a day's blackout to transform the house back to firstrun policy after five weeks of dualing oldie hits. Last week, six days of dual policy closed Sunday (14) with "Spiral Staircase" (RKO), thin $7,500.

Paramount (Par) (3,664; 55-$1.50) —"Welcome Stranger" (Par) with Carmen Cavallaro orch, others on stage (7th week). Continues strong, with sixth frame ending last (Tuesday) night shaping to strong $70,000, after $75,000 last week. Holds one more week, with "Desert Fury" (Par) opening next Wednesday (24), along with Desi Arnaz orch, Marion Hutton on stage.

Park Avenue (U) (583; $1.20-$2.40) —"Frieda" (U) (5th week). Picked up speed this frame to rack up hefty $8,500, gain of $500 over last week's okay $8,000. Holds.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Down to Earth" (Col) plus stageshow (1st week). Off to excellent start with rousing $147,000 in sight for opening frame ending tonight (Wednesday). Last week, seventh and final session of "Bachelor and Bobby-Soxer" (RKO) plus stageshow, good $107,000.

Rialto (Mayer) (594; 35-85)—"Arnelo Affair" (M-G) (1st week). Critics sloughed this off and so did public to tune of only fair $7,500. Last week, second frame of "Last of Redmen" (Col), okay $8,500. "Second Chance" (20th) opens Friday (19).

Rivoli (UAT-Par) (2,092; 60-$1.25) —"Crossfire" (RKO) (9th week). Holding up amazingly, with sock $27,000 sighted for eighth frame ending last (Tuesday) night, same as previous session. Holds three more weeks, with "Unconquered" (Par) due in Oct. 9.

Roxy (20th) (5,886; 80-$1.50)—"Mother Wore Tights" (20th) plus Jack Haley, Ella Logan, Harmonicats topping stageshow (5th week). Dropped to okay $88,000 after big $95,000 last week. Stays another round, with "Foxes of Harrow" (20th) and Milton Berle topping stage layout scheduled to open next Wednesday (24).

State (Loew's (3,450; 43-$1.10)—"Black Gold" (Mono) with Ed Sullivan and Harvest Moon winners, others on stage (2d week). Held well, with about $28,000 sighted for second frame, after big teeoff week of $35,000. "Cynthia" (M-G), plus John Calvert, Paul Regan heading stageshow, opens tomorrow (Thursday).

Strand (WB) (2,756; 75-$1.50)—"Dark Passage" (WB) with Victor Lombardo orch, others on stage (2d week). Sparkling $60,000 looming for second frame ending tomorrow (Thursday) night, after sock $65,000 previous week. Holds.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"Know Where I'm Going" (U) (5th week). J. Arthur Rank Prestige film rolling steadily, with fine $11,000 for fourth frame ended Monday (15) night. Previous session, sock $12,000.

Victoria (City Inv) (720; 70-$1.20) —"Lured" (Col) (4th week). Third round finished last (Tuesday) night with neat $14,500, after solid $16,500 last week. Continues.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (5th week). Looks like another long run, with robust $40,000 sighted for fifth session, after excellent $44,000 last week. Remains indef.

Winter Garden (UA) (1,312; 60-$1.20)—"Singapore" (U) (1st week). Rushed in ahead of schedule yesterday (Tuesday) after "Something in Wind" (U) slumped to disappointing $8,500 for five days of third week. Previous week, fair $12,000.

'Harvest' Smash 16G In Cool Mpls.; 'Wind' Fair 10G, 'Bachelor' 9G in 3d

Minneapolis, Sept. 16.

Absence of major newcomers continues to be conspicuous as holdovers still dominate downtown houses. "Wild Harvest" and "Something in Wind" are the new entries and they're being helped by the public's limited choice of new fare and much cooler weather. Top holdover is "Bachelor and Bobby-Soxer," now in third week.

Estimates for This Week

Aster (Par) (900; 30-44)—"Banjo" (RKO) and "The Guilty" (Mono). Okay $2,000 in 5 days. Last week, "Hoppy's Holiday" (UA) and "Newshawks" (Mono) split with "Winter Wonderland" (Rep) and "Danger Ahead" (Indie) (reissue), satisfactory $2,600 in 9 days.

Century (Par) (1,600; 50-70)—"Variety Girl" (Par) (3d wk). Good $6,000. Last week, fine $7,500.

Gopher (Par) (1,000; 44) — "Hit Parade 1947" (Rep). Moderate $3,500.

(Continued on page 22)

Everybody's Cheering THAT "HAPPY-LUCKY" SHOW!

PARADE OF HIT SONGS:

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"TOO GOOD TO BE TRUE" • "SAY IT WITH A SLAP"
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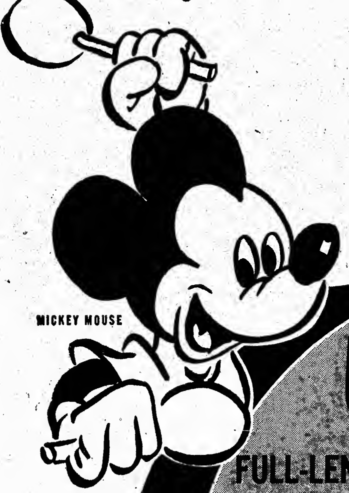

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—Daily Variety

"Should be enjoyed by everyone! Disney and his craftsmen are again at their best . . . the effects they get are marvelous! Many laughs!"

—The Exhibitor

"A good bet for anybody's theatre! Children will turn out in droves! Adults will be pleasantly diverted! Suspense, hilarity and spectacle are effectively blended!"

—The Independent

"Designed to charm audiences of any bracket! A happy merger of live and animated talent which will do the characteristic Disney business at the boxoffice!"

—Hollywood Reporter

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MORTIMER SNERD and DONALD DUCK

WORLD PREMIERE SEPTEMBER 27th at the N.Y. GLOBE

U.S. Operation of Pix Setup Sparks Colombia Show Biz Postwar Upbeat

By **RAY JOSEPHS**

Bogota, Col., Sept. 1.

Sparked by U. S. operation of theatres, distrib setups and advertising agencies, pix and radio in Colombia—Latin America's fourth largest country—are showing vital postwar gains. Localities whose show biz know-how has always been admittedly slack haven't been too slow on the pickup. Result is that operations are not only on the upgrade but getting better than in almost any other west coast, south-of-the-border republic.

The Yanqui infiltration originated primarily to beat the strong Cine Colombia distribution and theatre monopoly in the pix field. Outfit not long ago controlled an estimated 99% of the release situations as well as a flock of distribu rights. Today they're down to 190 houses, and handle only distribution of Universal International. Yet though the percentage of the total is only about 40%, gross is said to be actually higher.

Metro is now the largest U. S. operator in Colombia. It owns the Metro in the seaport town of Barranquilla and the suburban Metro Teusaquillo in Bogota. Moreover, local chief Dean Banker is readying the former Astral which Metro has bought as a key downtowner on Calle Septima, Bogota's Broadway and leases the Metro Avenida in Medllin, Colombia's top industrial city. There's also a signed pact for the the now building Metro in Cali.

Warner's leases the San Jorge in Bogota; Fox, the Colon in Cali. Both, as well as other Hollywood majors, are known to be looking over the general Colombian setup with a view toward further direct pilot operations.

New Gov. Legislation

A number of companies are again worried over new restrictive legislation which the government—extremely short of dollar exchange—has begun mulling in order to cut in on some of the profits. Bills now before Congress are similiar to those proposed last year. But distribs claim as now framed they'd be almost confiscatory.

Colombia's radio setup is rapid in picking up ideas, partially because Nelson Rockefeller's wartime office of Coordinator of Inter-American Affairs concentrated on this field here and brought in a flock of experts trained in the States. Many stations, limited in expansion plans by the war, therefore cooked up all kinds of ideas which are now going into into effect.

Nuevo Granada, for example, has just about finished its new 500,000 peso (rate is currently about 1.75 to the dollar) studios.

Voz de Antioqua in Medellin has just completed its new, ultra-modern, six studio setup. Reportedly cost close to 400,000 pesos.

There's been a slow improvement in programming of all Colombian stations, paced in no small measure by Radio Nacional, the non-commercial governmental entity.

Only U. S. agency to concentrate on radio here is McCann-Erickson. Local boss is now Frank Linder, former CIAA radio man in Montevideo. Agency which opened locally in '45 currently has Esso Reporter with news, sports; Ronda Musical for Coca Cola. Epoca, largest Colombian radio agency originates "Profesores del Aire," a kind of local "Info Please" and handles the Sunday afternoon concerts of the Bogota Symphony for the local RCA distrib. Sidney Ross (Sterling Products), one of the largest airtime users, does its own producing and placement.

Nitery and theatre situation here is n.s.h. Bogota where, during the winter season which is now, few venture out after late dinner, has always been one of Latin-America's dullest after-dark spots. Granada Grill, which has a fairly good Cuban outfit, gets the smart set and the international crowd, especially on Saturday nights. In season, La Reina has an imported show and Embajador boasts a small unit. El Bolero, opened two years ago, is the only equivalent of an all night spot and Monte Carlo, located in the Cine Colombia gets the younger set.

But the cahacos, Bogota's men-about-town, still prefer their cafes where a tinto of Colombian coffee still costs only three cents and gossip which is the town's top diversion, is free.

(Third of a series on postwar show biz trend in Latin America.)

DOMINICAN PIX TAX TO AID POOR, INSANE

Washington, Sept. 16.

New admissions tax law has gone into effect in the Dominican Republic. It calls for a cent bite on each ticket of 20c or less, and 7% where the price of the ticket exceeds 20c. An additional tax of 3c is slapped on all ducats, irrespective of price.

This is to raise funds for free breakfasts for poor students, to maintain asylums and for other social assistance. It is the first time that the elbow has ever been put on a filmery admission anywhere specifically to support insane asylums, so far as is known.

Mex Govt. Makes Denial That New Commission To Boss Picture Industry

Mexico City, Sept. 16.

Recently organized National Cinematographic Commission is neither a trust nor a monopoly of any kind, but an organization intended to "improve and develop the Mexican cinematographic industry," according to the Ministry of the Interior. Government department made statement to deny reports here that the commission aims at bossing the pic industry.

The Ministry added it will continue to be in charge of the supervision and censorship of all pix, native and foreign, offered for exhibition in Mexico, and that the only thing the commission has to do with that, is to strive to attain better Mexican pix and offer suggestions as to how to make pix better public entertainment. The Ministry's pic supervision and censorship department, the commission and the film trade's own bank, the Banco Cinematografico are the three prime props of the Mexican pic industry, the Ministry said, stressing that neither all or any one of them will meddle in any way in private film companies or private pic enterprise.

Commission, the Ministry said, is democratic and being conducted so. Government is covering all costs of the commission, chairman of which is Antonio Castro Leal, chief pic censor. Makeup of the commission has been made closer to the film trade by the naming of two reps each of producers, distributors and exhibitors and one of the National Cinematographic Industry Workers Union (STIC), Mexico's pioneer film labor organization.

ACQUIRES RIGHTS TO LINDFORS ITALO PIC

Hollywood, Sept. 16.

North American distribution rights to "Nebbe-Sur Mare," last picture made in Europe by Viveca Lindfors, have been acquired by Lester S. Tobias. Film was produced in Rome, with the star playing an Italian role.

Picture will be released in this country as "Sea of Fog," with English dialog.

MPEA's Viennese Neon

Vienna, Sept. 9.

Plugging itself and its eight member U. S. film companies, Motion Picture Export Assn. has erected a huge neon sign over its building in Vienna. Spectacular, which is 125 feet long, has letters three feet high spelling out MPEA's name and trademarks of the major American distributors.

Understood that since the American film companies can't get their money out of Austria, they decided to use some of the blocked funds to advertise themselves. A special permit had to be obtained to import the neon from Germany.

FRENCH MEX DISTRIBS

Mexico City, Sept. 16.

French pix are being distributed in Mexico by Francia Films de Mexico, organized and officially registered here exclusively for that purpose.

Company is composed of Enrique Fienert, Manuel Trilli and Alfonso Villela, all of Mexico City.

Robey Turning Legit

London, Sept. 16.

Comedian George Robey, at 78, (encouraged by his success as Falstaff some years back), is to have his first serious role.

Billed for so long in vaudeville as "The Prime Minister of Mirth," he is to play a real Prime Minister in Archie Menzies' new comedy, "Boomerang," which his wife, Blanche Littler, is presenting in the West End in October.

Dane Pix Imports At $1,000,000?

Copenhagen, Sept. 9.

While nothing official is known as yet as to the amount of money the Danish government will release for payment of foreign films in the new fiscal year starting Sept. 15, it's understood that authorities will only earmark 4,000,000 kroner ($1,000,000) for picture imports. In an effort to win more favorable terms from the government, Motion Picture Assn. of America's London rep Fayette Allport has been holding extended huddles with state officials as well as U. S. distribs' local branch managers.

Reportedly the U. S. majors will be allocated half the sum to be set aside with the rest going to independent buyers of films, both American and European origin, which are bought for a fixed price and not on a percentage basis. Take of foreign film imports this year amounted to 10,000,000 kroner ($2,500,000) so the anticipated cut is a considerable one. However, the film industry appears to be in the throes of a postwar boom here currently and it's expected that in the near future theatre attendance will level off.

Appeal of American picures to Danish filmgoers is pointed up by extended runs of such product as Walt Disney's "Bambi" at the Metropol, 20th-Fox's "How Green Was My Valley" at the Alexandra and Warner's "Meet John Doe" at the Grand. These pix have run for months, creating a serious film backlog awaiting firstrun outlets.

Salzburg Theatre Set For Pic Studio Pro Tem

Washington, Sept. 16.

The Festspielhaus in Salzburg, Austria, is being turned into a studio by the newly formed Salzburg Motion Picture Co. until it can complete arrangements for another studio, the War Department announced here. Military Government officials are considering production of part of the Anglo-American Newsreel (Welt im Film) in Vienna.

Of American films, "Jane Eyre" has been very well received and "Holiday Inn" has been doing record biz in Vienna, says the Army. Also seen recently in Vienna were "Going My Way," "Adventures of Mark Twain," "Union Pacific," "Lost Angels," "Louis Pasteur" and "Kitty Foyle."

Reports from the French zone of Austria show that the following have done well in Innsbruck: "Gentleman Jim," "Dangerous Journey," "Holiday Inn," "Young Tom Edison," "It Happened Tomorrow," "Wing and a Prayer" and "Ziegfeld Girl."

Current London Shows

(Figure shows weeks of run)

London, Sept. 16.

"Annie Get Gun," Col'sm (15).
"Bless the Bride," Adelphia (21).
"Born Yesterday," Garrick (34).
"Chiltern Hundreds," Vaude (3).
"Crime of Foley," Comedy (10).
"Deep Are Roots," Wyndhams (10).
"Dr. Angelus," Phoenix (7).
"Ever Since Paradise," News (15).
"Girl Quite," St. Martin's (4).
"Here There," Palladium (24).
"Jane," Aldwych (33).
"Life With Father," Savoy (15).
"Linden Tree," Duchess (5).
"Noose," Saville (13).
"Off the Record," Apollo (15).
"Oklahoma!" Drury Lane (20).
"One, Two, Three," Yorks (1).
"Peace In Our Time," Lyric (7).
"Perchance to Dream," Hipp (126).
"Piccadilly Hayride," Wales (27).
"Present Laughter," Haym'kt (22).
"School Spinsters," Criterion (1).
"Separate Rooms," Strand (4).
"Sweetest Lowest," Ambass. (72).
"Together Again," Vic Palace (22).
"Trespass," Globe (9).
"Worms View," Whitehall (20).

Bermuda Runaway Costs Hit Tourists; Radio Station 'A Glorified Jukebox'

By **SEYMOUR SIEGEL**
Director, WNYC, N. Y.

Bermuda, Sept. 9.

Bermuda two years after the war is highly commercial and the cost of living (for the tourist) is out of this world. Despite ballyhoo by Bermuda Trade Development Board, summer tourist trade was off 60%.

Prior to the war, Bermuda depended upon the Monarch and Queen of Bermuda, and other shipping. The recent burning of the Monarch in England is considered a catastrophe by Bermudians. Four airlines now provide daily service to Bermuda. The recently instituted Colonial Air Service is using sock showmanship in competition with the long established Pan-Am. Colonial's Jean Baumer was recently picked as the best-looking stewardess in all American Airlines while Ted Waugh and Mal Martin are drumming up goodwill on the island. Latter is particularly well-liked since he married into a family long resident in Bermuda. His wife, June, is social editor for the Bermuda News Bureau.

Veteran Pan-Am resident manager Bill Burton was somewhat miffed when Colonial carried Sir William Stephenson, head of the new hotel syndicate in which Pan-Am has a chunk of stock. Stephenson's group, in which Hilton Hotels have an interest, have just taken over Old Furness Withy Hotels, Bermudiana, Castle Harbor and Belmont. This is expected to drop runaway charges and to loosen so-called restricted clientele policies. Latter is not a concerted feeling, but general impression is that the effort to restrict the island is sum total of individual feelings. Darrel Lightbourn, young American owner of Mt. Royal Guest House, is one of the staunchest believers in democratic way of life scrapping to remove old restrictions.

Station's Monopoly

Radio station ZBM is in operation one year with Elaine Lambert handling programs. H. J. Tucker, president of the Bank of Bermuda, who controls the outlet, is more or less ready to dispose of 30 to 40% interest in return for good management. With 8,500 receivers on the island, station is currently grossing $65,000, which is hardly enough to break even.

Tucker gripes about necessity of paying Petrillo $5,000 a year in order to carry transcribed American network shows. He also doesn't cotton to paying $1,500 a year to Society of Performers Rights, English equivalent to ASCAP. Station has a 10-year monopoly grant, and since radio reception from U. S. is erratic during daytime, it provides the only dependable service on the island. Outside of transcribed American shows, general impression is that of a glorified jukebox with little emphasis on public service.

Claudia Darrel's Water Lot Inn in Southampton is still attracting old-timers with dinners going for 15 shillings ($3). Harold Gibbons' Pink Beach socks $8 a portion for a steak dinner. Ace of Clubs and 21 Club are somewhere in-between.

'J3,' FRENCH JUVE HIT, SLATED FOR BROADWAY

Paris, Sept. 16.

Roger Ferdinand, prexy of the Authors Society, is prepping to have his hit play "J3," dealing with the young generation, done in N. Y. by English speaking French actors.

Play, directed by Henri Vonnieres, will be acted by a cast headed by Edith Laurac, Nicolas Vogel, Jacques Emmanuel and Claude Lacloche.

"J3" is the number printed on ration cards of youths, whose current tendency to operate on the black market and act as grownups is ridiculed in the play.

Metro's Subtitled 'Sea Of Grass' Favored In Mex City Over Dubbing

Mexico City, Sept. 16.

New attendance records in several Mexico City theatres showing the non-dubbed "Sea of Grass" (Hepburn-Tracy) confirm Metro's decision to drop Spanish dialog dubbing of films booked for this capital.

Latin audiences have been highly critical of the dubbing since it was introduced here several years ago. The most frequent complaint was that movements of the actors' lips often were not synchronized with the dialog.

M-G films scheduled for the interior will still be dubbed because the high illiteracy rate in many parts of Mexico sometimes bars the use of subtitles. This assignment, however, will be carried out by name Mexican actors in Mexico City instead of in New York or Buenos Aires.

For a long time Metro was the leading exponent of dubbing, with nearly all other foreign companies clinging to subtitles.

J. Arthur Rank recently presented a film here in which only background voices were dubbed while actors' lines were subtitled. The film met a very favorable response but most local exhibitors agreed the process was not adaptable to every picture.

G-B's SRO With Ballet Cues New Trend for Pixers

London, Sept. 16.

Gaumont-British Picture Corp. has made an experiment that may have far-reaching results, in view of the imminent shortage of films. At its State theatre, Kilburn (a London suburb), which with a seating capacity of 5,000 is the largest picture house in Europe, it presented the International Ballet Co. for one week.

Most of the seats, priced at $1.50 top, had been booked well in advance and hundreds had to be turned away at the opening performance, Sept. 8. Top price when house was used for showing films was 75c, and profit at end of the week was estimated at $32,000, which is double normal receipts.

This triumph of flesh over celluloid may induce other circuits to follow G-B's example, especially as the country during, and since the war, has shown a marked predilection for ballet. Vaudeville, too, may come into its own again, as many of these neighborhood houses used to run three to four hour shows of film and stage acts.

Mex Firstruns Find They Can't Shade Price Scales

Mexico City, Sept. 16.

Firstrun houses here are standing pat on nixing civic fathers' plea that they slash their admittance charge of 80c, the highest ever here, for a pic's first week, and 60c for the rest of the booking.

Exhibs made it plain that it's impossible to pare their prices. High operating costs, taxation, wages, and, of late, very expensive electricity, either buying it or installing and operating generating plants, allow them a small return, they say.

Jap Fems Show They've Learned of Democracy—At Pix Houses' Expense

Tokyo, Sept. 2.

Japanese women, probably the quietest of the feminine species until General MacArthur introduced democracy here after the war's end, demonstrated last week they understand freedom of speech—much to the chargrin of the Shochiku cinema houses.

Shochiku managers in the Kyoto-Osaka-Kobe districts booked a "Normal Childbirth" flicker, shot at the Nagoya Imperial Univ. Medical College. Women immediately raised a howl, chaiming the film was a "desecration of what should be something sacred."

Majority of the managers cancelled the show, but the Osaka house opened as scheduled. Nip women picketed, and the gendarmes were called to restore order. Police, after hearing both arguments, finally decreed that it could be shown—but only once.

Tokyo houses of the Shochiku chain steered clear of the pic until the resentment subsides a bit. They've tentatively booked it for the latter part of this month—with women-only audiences.

U.S. Trying All-Out, All-Media Plan To Sell Democratic Way to Germans

Berlin, Sept. 2.

Uncle Sam is plugging hard to show the 18,000,000 Germans who live in the American Occupation Zone what democracy means and how it works with the results not yet in.

Through the medium of 9,265 lending libraries; 308 publishers who issue an average of 3,000 books, pamphlets and magazines a month in U. S. Occupied areas; 44 daily newspapers with a circulation of over 4,000,000; 19 information centers with a weekly attendance of 13,000; 10 film producers; 962 cinema houses; 434 legitimate theatres and five radio stations, the Army is trying to build understanding and sympathy for ideas for which the war was fought.

Radio Stuttgart recently featured a youth program arranged by the Anti-Fascist Youth Assn. whose members read letters written by teenagers who had been imprisoned in an internment camp between 1933 and 1945. Another program consisted of five lectures on the root causes of Nazism and explained their propaganda techniques. A special review outlined U. S. foreign policy. A political roundtable, unrehearsed, consisted of talks by representatives of four political parties who discussed the question "Should Politics Be a Profession?" Conclusion was that politics must serve the public interest

Radio Bremen broadcast a political roundtable dealing with denazification and demonstrated why it was indispensable to a democratic Germany. "Rundfunk in Amerikanischen Sektor," Berlin's U. S.-licensed station, sent out a biographical sketch of Harold E. Stassen in the program "Names in the News." The same station is giving a series "America Looks at Itself" which highlights such subjects as the "code which guides U. S. press correspondents" and various other professions.

The entire U. S. Zone network carries daily announcements reporting the arrival of food ships from the states at Bremen and Emden, statements by U. S. and British officials, policy pronouncements and feature dramatizations.

Radio Munich Scores

Radio Munich scored a winner with on-the-spot broadcasts from the courtrooms at Nuremberg, Dachau and Buchenwald. In a series "Never Again War," the station broadcast the story of the I.G. Farben Industry's role as the backbone of the German war machine.

In order to increase the size of listening audiences, balanced programs based on studies made in the U. S. by major networks have been developed. A percentage breakdown of time devoted to types of programs over Radio Frankfurt, largest in the U. S. Zone, shows that 30.8% is devoted to general music, 8.4% to chamber music, 8.7% to world news and news of Germany, 6.4% to local news, 6.8% to the "Voice of America." 5.1% ~~to~~ missing persons, 2.1% to radio plays and the rest to commentaries, church services, women and children's programs, etc.

As to book publishing, for the first time since VE-Day a German book in an edition of 100,000 copies was published in the U. S. Zone. Entitled "Helden Ohne Waffen" ("Heroes Without Weapons"), the book was published in Berlin on newsprint stock and sells at one Reichsmark (about 30c.) per copy. The volume, which was recognized by the War Dept. reorientation authorities as one of the "clearest accounts of German life in the era of concentration camps," is reported to be selling fast. Normal book circulation during the Occupation averages between 5,000 and 20,000 copies.

Some of the important books published last month in the American Zone were "Alte Amerikanische Dokumente Zur Demokratie" ("Old American Documents on Democracy"); "USA—Geburt and Aufsteig der Neuen Welt" ("USA—Birth and Rise of the New World"); "Die Grundlagen der Sittlichkeit" ("The Foundations of Morality"); "Freiheit and Wuerde des Menschen." "Stimmen aus Drei Jahrtausenden" ("On Liberty and the Dignity of Man." "Voices of Three Thousand Years").

The average German doesn't care particularly for jazz but the better American music pleases him. In the past two or three months the works of a number of American composers have been performed in Germany. Samuel Barber's "Adagio for Strings" was played this season in Dresden; Aaron Copland's "Appalachian Spring" was well received in Augsburg in his "Prairie Night and Celebration Dance" in Berlin. The "Suite for Flute and Piano" and Symphony No. 1 by Harrison Kerr were performed by important orchestras in Berlin. Composers David S. Smith, Quincy Porter and David Diamond have been given a good press for their work.

Legit As Force

Recently nine important legit critics were queried by Military Government's Information Control Branch on the question of whether they believed in the effectiveness of the theatre as a force for education in democracy. They replied unanimously in the affirmative, and singled out "Skin of Our Teeth" and "Nathan the Wise" as the best within these brackets.

During June, final month in the theatrical season, there were five premieres of American plays in U. S. areas. "Mourning Becomes Electra" opened simultaneously in Frankfurt and Hamburg, "Saturday's Children" at Nymphenburg, "Voice of The Turtle" and "Pursuit of Happiness" at Heidelberg and "The Patriots" at Hesse.

These five plays brought to 35 the total number of American dramas presented in Germany during the last two years, 24 of them enjoying generally successful runs in all four Zones of Occupation. "Biography" marked its 100th consecutive performance in Berlin and will reopen in the fall. "Ah Wilderness" was sold out weeks ahead in Berlin.

As to films, some of the features which have had long runs here in recent months are "You Can't Take It With You;" "Laura;" "Keys of the Kingdom;" "Adventures of Mark Twain;" "Shop Around the Corner;" "All This and Heaven Too;" "Anna and the King of Siam;" "Gaslight," and "Two Years Before the Mast." All of these have been synchronized in the German language and are all the more popular for this reason.

British and U. S. Military Government are engaged jointly in producing a newsreel called "Welt im Film" ("World in Film") which is presented at 2,000 cinema houses every week in both zones and in May passed the two year mark.

Under Military Government scrutiny, the German film industry is producing the first postwar feature film entitled "Between Yesterday and Tomorrow" at Munich studios, with an all-star cast, which is a new departure in German production technique. Two other full length features, "Above Us the Sky" and "Long Is the Way," will shortly go into production at the Tempelhof Studios in Berlin.

Documentaries produced in the U. S. and with sound tracks added in German studios have proved highly popular. Some of those with the longest runs include "Mirror of Submarine Life," "Jefferson of Monticello" and "Alaska Tour." Currently, "Lessons in Living" and "People's Bank" are being synchronized together with "Suspicion," "Random Harvest" and "Lost Angel."

RKO Lahore Exchange Burned, Manager Killed

RKO exchange at Lahore, India, has been burned to the ground and R. K. Sharma, manager there, has been killed, according to word received at the homeoffice from Chas. O. Julian, company's manager for India.

No other details were received but it's believed that destruction of the exchange building and death of Sharma was part of rioting that has been going on in India in recent weeks.

Segal to Scandinavia

Paris, Sept. 16.

Jack Segal, veepee and treasurer of Columbia Pictures International Corp., who recently arrived from Rome for a brief stay, has left for a tour of the Scandinavian countries. He previously had visited London.

Segal is accompanying Joseph McConville, Columbia's foreign chief, on a European junket surveying industry conditions and company exchanges. Pair left the U. S. about a month ago.

Japs Nipped on Pix Ducats Via Juve Black Market

Tokyo, Sept. 9.

Japan's black market has extended to the cinema.

With shows enjoying their biggest boom of all time, SRO signs go up early after the doors open. Result is, kid gangs now queque up early in the a. m. and scalp their ducats, getting 100 yen ($2) for their 30 yen (60c) pasteboards.

Customers have voiced beefs to management and newspapers that they're out of luck unless they're in line by 6 a. m.

Chile Pix Setup Saved by Spain

Washington, Sept. 16.

Chilean film production industry has got into such bad shape that the No. 1 firm, Chile Films, was saved from bankruptcy this year only by a deal made with Spain which provides for an exchange of pictures, giving Chile Films product to distribute, U. S. Commerce Dept. reports. Early this year, the Chilean government also suggested that some large American company either rent, purchase or help finance the Chilean outfit. Nothing has come of this, however.

A study of the country's pix industry discloses that "at least" nine features were released there last year, most either produced by Chile Films or made in its studios by independent producers. Despite the fact that this was peak for the country it failed to provide enough product to make the industry financially successful. Hence the trouble which came to a head early this year.

The Commerce report, like a recent one on the Argentine industry, emphasizes the new popularity being achieved by the small number of British pictures being shown in that market.

As of Jan. 1 last, Chile had 312 theatres with a seating capacity of 271,126. This is an increase of 49 theatres since 1940.

LEGIT 'TORMENT' SET FOR STOCKHOLM SKED

Stockholm, Sept. 9.

Legit version of the hit Swedish film, "Torment," reportedly is being done by Ingmar Bergman, author of the screenplay. Upon completion of the script, piece will be presented at the Studio theatre in Oslo.

"Torment," which starred Alf Kjellin and Mai Zetterling, was well received in the U.S. Another play by Bergman, "Mig Till Skrack" ("Dread of Me"), is down for a late winter preem at the City theatre, Gothenburg.

'One, Two, Three,' 'School' In Mild London Bows

London, Sept. 16.

Brace of legit entries last week won only mild receptions. "One, Two, Three," patchy, intimate revue starring Binnie and Sonnie Hale, was generally well received but gallery was restive at its premiere at the Duke of York's Wednesday (10) and success of the offering is problematical.

"School for Spinsters," comedy drama by Roland Pertwee, bowed at the Criterion Thursday (11). Well acted play with a farcical termination may appeal to unsophisticated audiences but actually has nothing outstanding to commend it.

Vauders in Mexico Bidding for Toppers

Mexico City, Sept. 16

Vaude houses here have begun to reach for the biggest foreign stars to continue lush biz that set in for them during the wartime boom.

Impresarios of the historic Teatro Lirico, where Lupe Velez started, are dickering for Maurice Chevalier and Josephine Baker—if possible, on the same bill, otherwise, one after the other. Impesarios also operate the Folies Bergeres here.

Argentine Pacts Swedes

Stockholm, Sept. 9.

Swedish tenor and accordion-player Calle Jaerde and guitarist Olof Finnberg leave Sweden this month for Argentina to appear at a nightclub in Buenos Aires.

Surplus of Studio Space Adds To Mexico's Already Bad Prod. Headache

Mexico City, Sept. 16.

As if Mexico's production outlook was not shaky enough from a native producer's standpoint, the Mexican film industry now is faced with a big surplus of studio space with prospects of a considerable portion of it going begging. There's been such an over-expansion of picture plant facilities that somebody seems sure of getting burned. It's simply a case of having too many studio stages for the number of feature pictures that Mexico's industry can absorb.

Figured that 60 feature pictures per year is about tops for Mex-produced films that can find the necessary market. That total might be upped to 66 if six U. S. productions are turned out here. This would give virtually one picture per studio stage annually since there are now 58 stages available or will be before the end of the year, or approximately twice as many as in recent years.

Such a production setup looms dismal enough but it's further complicated by the fact that Mexican producers are prone to curb their annual program of feature films rather than expand. They still have some 50 pictures, produced over the last eight years, that never have been exhibited. With such a deadweight confronting them and possibility that many of them will have to be written off as almost complete losses, native producers naturally are going slow on all future production.

An added production headache for Mexico is the difficulty experienced with studio unions. Jurisdictional disputes halt production almost every other day, with two big unions in Mex plants constantly trying to get the upper hand.

BENATZKY MUSICAL SET FOR ZURICH PREMIERE

Zurich, Sept. 9.

Corso theatre, Zurich, is preparing the world-premiere of Ralph Benatzky's new musical comedy, "Kleinstadtzauber" ("Small Town's Charm"), based on Nicolai Gogol's classic Russian comedy, "The Reviser." The time is 1900, the place a small town in Russia.

Decorations and costumes will be designed by Prof. Ludwig Kainer, Viennese artist. The leading parts will be played by Max Schipper, Viennese singer; Paul Kemp, well-known German comedian, and Olgo Gebhard, a young Swiss actress.

After its run in Zurich, the show will be played in Sweden, Great Britain, U. S. and Brazil. The premiere is expected to take place in September.

Legit Steps Out Smartly in Zurich

Zurich, Sept. 2.

Legit and opera season here looks to be fairly promising with more than a dozen productions slated for the Schauspielhaus, while an ambitious operatic schedule has been mapped for the Stadttheatre. Former, which officially opens Thursday (11) with Lessing's 'Miss Sarah Sampson," one of the classical tragedies of German literature, also is planning the first German performance of John van Druten's "I Remember Mama."

With the leading role portrayed by the w.k. German actress Kaethe Dorsch, "I Remember Mama" is slated to open Sept. 27. German translation was done by Carl Zuckmayer. First German performance of Jean Cocteau's "The Eagle Has Two Heads" is also due at the Schauspielhaus Oct. 23 with Maria Becker in the femme lead. Other plans include Carl Zuckmayer's "The Captain of Koepenick," Jean Paul Sartre's "Morts sans Sepulture," Marcel Pagnol's "La Femme du Boulanger," as well as revivals of Shakespeare and Shaw.

The Stadttheatre, which opened the new season Aug. 23 with Puccini's "Turandot," followed its inaugural piece with Franz Lehar's "Paganini." In the course of the '47-'48 season some six of the standard operas are expected to be performed in addition to such new operas as Bela Bartok's "Bluebeard's Castle." Zoltan Kodaly's "Die Spinnstube," Leos Janacek's "Katya Kabanova" and Arthur Honegger's "Danse des Morts." Composers Franz Lehar, Johann Strauss, Oscar Straus and Ralph Benatzky will be represented with various of their operattas.

Williams, Ealing Exec, Flies Home for H.O. Huddle

Sydney, Sept. 9.

Eric Williams, Aussie production chief for Ealing here, has left by air for London to huddle with Michael Balcon and Ealing Studios directors on the future plans for the unit in this zone. The 75% tax imposed by the Attlee Government will cover pix made in Aussie, and the Rank-Rydge Cinesound-Pagewood unit decided to nix future pix until economic position rights itself.

Ealing was due to start "Eureka Stockade" here late this month, with Chips Rafferty, plus a trio of British players, under Harry Watt's direction. This one was to have been followed with "Robbery Under Arms." Ealing execs may decide on nixing locally-made pix if tax takeaway stays. But a lot will depend on Williams's report on the home setup.

'Dream's' 1,000 and Out

London, Sept. 16.

Tom Arnold's production of the Ivor Novello musical, "Perchance to Dream," closes at the Hippodrome in October, shortly after its 1,000th performance Sept. 24.

Entire company then takes the show to South Africa, where it opens in Johannesburg at Christmas.

N.Y. Exhibs Form Foreign Import Firm; French Pic, 'Ramuntcho,' First Product

Michael Hyams and Joseph Green operators of the City and Irving Place theatres, N. Y., and the Hopkinson, Brooklyn, have formed a new foreign film distributing company known as Globe Film Distributors, Inc. As a showcase for their imports, pair is currently negotiating for a house in the Times Sq. area.

Hyams, member of the British Hyams family long identified with the film business, who has become an American citizen, has been abroad since early August lining up product for the new firm. His first acquisition is the French film, "Marriage of Ramuntcho," produced by Annet Badel in Agfacolor. Hyams purchased the U. S. rights from Films de France, while the Rank Organization holds the United Kingdom franchise.

STRATFORD TO LONDON IN FIRST SUCH TREK

London, Sept. 9.

For the first time on record, the governors of the Shakespeare Memorial theatre have given permission for their Stratford-on-Avon Festival Co. to play away from their environment.

A limited season at His Majesty's, London will include three of the current repertoire, opening Oct. 2 with "Richard II," featuring Robert Harris in title role, followed by "Twelfth Night" with Beatrix Lehmann as Viola. "Romeo and Juliet," the third production, will show London the youngest Juliet—18 year old Daphne Slater who caused considerable controversy among the critics by playing the character as a child of 14 (as Shakespeare intended).

Presentation, by Sir Barry Jackson, the Festival director, brings him back to management in the metropolis for the first time in 15 years.

Radio's 'Sourabaya Sue' Goes Back to Singapore

Sydney, Sept. 9.

"Sourabaya Sue" (Mrs. Muriel Pearson) is returning to Singapore after short Aussie looksee. "Sue" did not find a broadcasting spot here. Nor did she find any lecture bookings. Femme, prior to Aussie trip, broadcast for the Indonesians.

Understood Aussie immigration authorities nixed permit to stay longer.

The Unsuspected

Hollywood, Sept. 13.

Warner Bros. release of Michael Curtiz (Charles Hoffman) production; associate, George Amy. Stars Joan Caulfield, Claude Rains, Audrey Totter, Constance Bennett, Hurd Hatfield, Michael North; features Fred Clark, Harry Lewis, Jack Lambert. Directed by Michael Curtiz. Screenplay, Ranald MacDougall; adaptation, Bess Meredyth; from a story by Charlotte Armstrong; camera, Woody Bredell; music, Franz Waxman; editor, Frederick Richards. Tradeshown Sept. 11, '47. Running time, **103 MINS.**

Matilda Frazier	Joan Caulfield
Alexander Grandison	Claude Rains
Althea Keane	Audrey Totter
Jane Moynihan	Constance Bennett
Oliver Keane	Hurd Hatfield
Steven Francis Howard	Michael North
Richard Donovan	Fred Clark
Max	Harry Lewis
Mr. Press	Jack Lambert
Donovan's Assistant	Ray Walker
Mrs. White	Nana Bryant
Justice of the Peace	Walter Baldwin

"The Unsuspected" marks the initial Michael Curtiz production for Warners via his own unit. Mystery drama has class production, interesting development and is loaded with thrills and suspence. Boxoffice outlook is good. Cast names are familiar and performances sturdy.

Curtiz has packed yarn with plenty of rugged action thrills, despite society setting. Two chase sequences are especially humdingers for audience chills. Story deals with suave mayhem, with murderer Claude Rains known from the opening crime. Directorial tricks, lighting and mobile camera are strong in maintaining the atmosphere.

Plot workings are not as clear as they could have been but motivation of principal characters is followable as scripted by Ranald MacDougall from a Bess Meredyth adaptation of the Charlotte Armstrong story. Rains is seen as radio narrator of murder mysteries who's not above making his stories actually true. An apparently suave, kindly soul, he's unsuspected in the death of his secretary, niece and latter's husband. He meets his downfall, though, when he attempts to kill another niece and her boyfriend.

Rains pulls out all his thesping tricks to sustain the character, and makes it believable. Joan Caulfield is good as the rich, troubled niece who believes in her uncle's goodness. Audrey Totter and Hurd Hatfield show up well as the murdered pair, and Constance Bennett peps up assignment as a radio producer.

Picture introduces Michael North under the Curtiz banner. Young actor is not new to films, having worked under another name prior to the war. He makes a good impression as Miss Caulfield's friend, whose suspicions of Rains are finally responsible for justice being served. Fred Clark, Harry Lewis, Jack Lambert and others round out the good cast.

Charles Hoffman draws producer credit on the Curtiz production, with George Amy as associate. Mounting is handsome, with tasty art direction and set decorations that give Woody Bredell's standout lensing a smooth physical target. Franz Waxman's music score is good.

Brog.

Ride the Pink Horse

Hollywood, Sept. 12.

Universal-International release of Joan Harrison production. Stars Robert Montgomery; features Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Art Smith. Directed by Robert Montgomery. Screenplay, Ben Hecht, Charles Lederer; based on novel by Dorothy B. Hughes; camera, Russell Metty; music, Frank Skinner; editor, Ralph Dawson. Previewed in Hollywood Sept. 9, '47. Running time, **100 MINS.**

Gagin	Robert Montgomery
Pancho	Thomas Gomez
Carla	Rita Conde
Maria	Iris Flores
Pila	Wanda Hendrix
Mr. Edison	Grandon Rhodes
Bellboy	Tito Renaldo
Jonathan	Richard Gaines
Marjorie	Andrea King
Bill Retz	Art Smith
Barkeeper	Martin Garralaga
Locke	Edward Earle
Red	Harold Goodwin
Elevator Girl	Maria Cortez
Hugo	Fred Clark

"Ride the Pink Horse" hides its tough melodrama under an odd title. It's a suspense thriller that features unconventional casting and sturdy performances. Story lends itself to exploitation that will be needed to garner good ticket sales.

Production has given thriller story a background that heightens suspense, and Robert Montgomery, in dual function of star and director, takes every advantage of plotting to hold spectator interest. The Ben Hecht-Charles Lederer script is nifty melodrama writing, and lays its story of violence against colorful fiesta background in a small New Mexico town.

Getaway has Montgomery arriving in the town on trail of war-profiteer who has had former's buddy knocked off. What the shootin's all about is foggy at first but gradually clears. Montgomery has a cancelled check that ties up the heavy with illegal profits. He hopes to sell the check but, after being knocked around by the villain's strongarm crew, he turns the evidence over to the law for windup.

Socko performance is turned in by Wanda Hendrix, as young Mexican girl who befriends the hero. Miss Hendrix has an appealing personality and abundant talent that gives the character of the adolescent girl warmth and interest. Also registering big is Thomas Gomez, operator of the merry-go-round with the pink horse from which picture gets its title. He gives a sustained portrayal that clicks.

Fred Clark is an unconventional heavy, wearing a hearing aid and personifying the average citizen. Another casting off beaten path is the G-man role performed by Art Smith. Both are excellent. Andrea King, femme heavy; Grandon Rhodes, Richard Gaines, Martin Garralaga, Tito Renaldo, Rita Conde, Iris Flores and others deliver competently.

The Joan Harrison production has a topnotch music score by Frank Skinner. Another major production factor is lensing by Russell Metty. Art direction, set decorations and other credits are strong.

Brog.

Exposed

Republic release of William J. O'Sullivan production. Features Adele Mara, Robert Scott, Adrian Booth, Robert Armstrong, Harry Shannon. Directed by George Blair. Screenplay by Royal K. Cole and Charles Moran from original by Charles Moran; camera, William Bradford; editor, Irving M. Schoenberg. Tradeshown N. Y., Sept. 12, '47. Running time, **59 MINS.**

Belinda Prentice	Adele Mara
Wm. Foresman, 3rd	Robert Scott
Judith	Adrian Booth
Inspector Prentice	Robert Armstrong
Iggy Broty	William Haade
Chicago	Bob Steele
Severance	Harry Shannon
Jonathan Lowell	Charles Evans
Emmy	Joyce Compton
Colonel Bentry	Russell Hicks
Professor Ordson	Paul E. Burns
Dr. Richard	Colin Campbell
Big Mac	Edward Gargan
Miss Keets	Mary Gordon
Waitress	Patricia Knox

Never pretending to be anything more than a lesser meller, this whodunit from the Republic stables is OK entertainment. Picture obviously lacks marquee names which relegates "Exposed" to lower rung of average dualers where a short picture is needed.

This tale of a private crime investigator (this time a femme operative) contains the usual ingredients intended to baffle the audience until the last five minutes of screen time. And it succeeds fairly well. There's the usual slaying. Adele Mara (Belinda the investigator) is about to do her first checking on mysterious goings-on in an apartment when her new client is bumped off. After that it's merely a question of how many will die before Miss Mara uncovers the actual slayer. In between a bit too much dialog are the gunplay and fisticuffs between her heavy assistant and the gang's torpedo lad. Plot has the odd twist of making Robert Armstrong as chief police inspector, also the father of investigator Mara.

Miss Mara continues to show cinema promise. William Haade does right by his part of tough aide to the feminine Sherlock. Armstrong is acceptable as the police official. Bob Steele, generally in cowboy roles, is the hardboiled gunman. Robert Scott, closest approach to the male lead, looks well but is no signal actor. George Blair's direction is passable if seldom original.

Wear.

Miniature Reviews

"The Unsuspected" (WB). Mystery drama done in the Michael Curtiz manner. Good b.o.

"Ride the Pink Horse" (U-I). Tough melodrama plot hides under creampuff title. Exploitable for good returns.

"Exposed" (Rep). Adele Mara, Robert Armstrong in lesser whodunit; minor dualer.

"The Marriage of Ramuntcho" (color-songs) (French. (DPF) Romantic drama sure b.o. for all Latin countries.

"The Case of the Baby Sitter" (SG). Weak detective yarn, running only 41 minutes.

"Russian Ballerina" (Songs) (Russian) (Artkino). Story of Leningrad ballet okay for art situations.

Le Mariage de Ramuntcho

(The Marriage of Ramuntcho)
(Color—Songs)
(FRENCH-MADE)

Paris, Sept. 4.

DPF release of Films de France (Anet Badel) production. Stars Gaby Sylvia, Andre Dassary and Frank Villard. Directed by Max de Vaucorbeil. Original story, Pierre Apesteguy; screenplay, Ernest Neubach; dialog, Andre Tabet; camera, Raymond Cluny; music, Marc Lanjean. Franco-Alfa-Color process. Assistant producers, Maurice Refregier and Yves Ducygne. At Gaumont Palace and Rex, Paris. Running time, **83 MINS.**

Maritchu	Gaby Sylvia
Ramuntcho	Andre Dassary
George	Frank Villard
Barbara	Anne Bruslay
Bartender	Jean Hebey
Old Larramendy	Maupi
Puntamento	Jean Jacques Rouff
Ramuntcho's Sister	Monique Delavaud
Carlos	Arsenio Freygnac
Priest	Gustave Lacoste
Jail Warden	Lucien Callamand
Customs Officer	Jacques Lemoine
Mrs. Maupi	Daisy
Louise	Mona Dol

This is the first tinter made in France, and the color is excellent. Film was made in the Basque country, on the Riviera, and studios de la Victorine, Nice. Lab work was done at Laboratories Eclair, at Epinay, near Paris.

Produced against considerable difficulties, resulting from bad weather on location, running short of raw stock, and problems involving alleged color experts, the picture was made for about $520,000. It is an unquestionable success. In France, it's a smash, and due to the locale and story, as well as the tuneful songs, a decided bet for all Latin countries. For England it is handled by the General Distributors branch of the Rank organization.

Lab work was made possible here because the Germans, during the occupation, installed the necessary equipment in Epinay for their own use and forgot to take it away when they left. When the producers ran short of raw stock, they had to buy whatever they could at fancy prices, in odd lengths. Finally, after attempting to shoot on location in the Basque country, the bad weather made a switch to the Riviera necessary.

Despite this, Max de Vaucorbeil has turned out a picture which has everything—colorful story that's easily understood; plenty of beautiful outdoor shots; enough love interest; tuneful songs, and novelty of color.

Yarn shows Andre Dassary, popular singer here in musical comedies, as a man of the Basque country, who like most of the men on the Pyrenees Spanish border, is engaged in contraband. His love for comely Gaby Sylvia strikes a temporary snag when Frank Villard, a handsome painter, falls for her when he tours the country. To win her he mixes also in contraband but when the custom officers catch the gang, bad man Jean Rouff wounds one of them and Dassary takes the rap and is jailed. Of course, he finally gets cleared and gets his gal, while Villard consoles himself by painting the beautiful countryside.

Dassary, as Ramuntcho, has a part which permits him to warble plenty. Gaby Sylvia is a very personable Maritchu, and Frank Villard, as the third corner of the triangle, gives an excellent account of himself. Balance of the cast is very good. Besides Anne Bruslay, Maupi as the old countryman and Jean Hebey as the bistro owner have good character parts.

Rouff is very convincing as a bad hombre, and both priest and jail warden, respectively done by Gustave Lacoste and Lucien Callamand, provide plenty comedy relief, helped by Andre Tabet's witty dialog. Jacques Lemoine, as the officer, is suitably dumb to be taken in by the contraband experts, while Monique Delavaud, Mona Dol and Daisy, as the local females, provide local color.

Director de Vaucorbeil, under very trying circumstances, has managed to draw all there could be from the simple story which is mostly a pretense to have tuneful music sung amidst beautiful scenery well brought out by the color process. He has wisely refrained from detracting attention from the main fare and abstained from an arty direction or queer camera angles which would have not been in keeping with the material. This self-effacement insures the picture a maximum mass appeal.

A couple of composer Marc Lanjean's tunes are likely to become very popular here.

Maxi.

Case of the Baby Sitter

Screen Guild release of Maury Neunes production. Stars Tom Neal, Allen Jenkins; features Virginia Sale, Pamela Blake. Directed by Lambert Hillyer. Screenplay by Carl K. Hittleman and Ande Lamb; camera, Jim Brown; editor, Arthur Brooks. At New York theatre, N. Y., week Sept. 10, '47. Running time, **41 MINS.**

Russ	Tom Neal
Howard	Allen Jenkins
Veronica	Virginia Sale
Susan	Pamela Blake
Duke	George Meeker
Duchess	Rebel Randall
Silk	Keith Richards
Maxine	Lona Andre
Moore	Crane Whitley

"The Case of the Baby Sitter" has little to recommend even for the bottom end of dualer programs. Running time of 41 minutes makes it seem like an elongated short subject but without the usual production care given to the briefies. Pic has been crudely assembled with deficient lighting, inferior camera work, and bare settings framing a weak screenplay.

Yarn concerns a pair of jewel thieves who hire a detective agency to watch their swag under guise of guarding their baby. Another gang, meanwhile, is trying to hijack the jewels, and after a series of unlikely coincidences, the culprits are unmasked just as they're about to bump off the private eye's girl friend.

Cast does as well as expected under the circumstances with Allen Jenkins turning in an okay performance as a comedy aide to Tom Neal, who plays the gumshoe in standard style. Rest of the cast grimace through stock parts.

Herm.

1st Palestine Pix

Claimed to be the first production of the first film studio in Palestine, "House in the Desert" has been brought to the U.S. by the United Palestine Appeal as added inducement in its current fund-raising campaign. A straight documentary, "House" is being paired in the UPA drive with "Assignment: Tel Aviv," another documentary that's narrated by Quentin Reynolds.

Despite the current bloodshed and political trouble in Palestine, neither film deals with fighting. Instead, they point up in simple but stirring style the work done by the Jews in vitalizing the Dead Sea desert and in building Tel Aviv into one of the most modern cities in the world. Because they're documentaries, it's improbable that neither of the shorts will get much theatrical distribution, although the UPA is now trying to book them into circuits in metropolitan New York. Technically, they're both good enough to rate such distribution.

"House" runs 30 minutes, with "Assignment" running 21 minutes. Both films, produced by Palestine Films, Inc., a new indie outfit in Jerusalem, are now running at the N. Y. Museum of Science and Industry.

Stal.

Russian Ballerina

(SONGS)
(RUSSIAN-MADE)

Artkino release of Lenfilm production. Features Maria Redina, Vladimir Kazanovich. Directed by A. V. Ivanovsky. Screenplay, A. Erlich and Ivanovsky; camera, A. Kalsatl; dances, V. Ponomarev; songs, M. Dudin and V. Pozhdestvensky. At Stanley, N. Y., week Sept. 17, '47. Running time, **75 MINS.**

Natasha	Maria Redina
Alexei	Vladimir Kazanovich
Olga	Nadia Yestrebova
Ballet Teacher	Olga Zhizneva
Lubomirsky	Vladimir Gardin

(In Russian; English Titles)

Despite the fact that anything Russian is in disfavor in many sections of the U. S., "Russian Ballerina" can be exploited into good boxoffice in metropolitan art and language situations.

In the exhibitor's favor is the absence of any political propaganda. Film may be sold also on the strength of its ballet aspects. Major portions of appeal lies in the excellent musical and ballet sequences. Terp enthusiasts will go all-out for the well staged and lengthy passages from Tschaikowsky's "Swan Lake" with Galina Ulanova as premiere ballerina, and "Sleeping Beauty" with Maria Redina of the Leningrad ballet in the lead role. For added strength in its cultural appeal, lead male role is by Vladimir Kazanovich who impresses with fine tenor work.

Film falls down in the story line, which is too thin to sustain interest on its own. Yarn is a familiar tale of a ballerina and a singer who overcome a major misunderstanding based upon disappointments in their careers as artists.

English subtitles fail to give the audience some credit for intelligence. Any non-linguist knows that "da" means yes, but even with head-wagging accompaniment that gets literal translation.

Performances by Miss Redina and Kazanovich are creditable. Miss Redina giving a note of piquancy in her thesping. Nadia Yestrobova and Vladimir Gardin provide staunch support.

Jose.

Power Behind Nation

(INDUSTRY DOCUMENTARY)

With the blessing of Eric Johnston, Motion Picture Assn. prexy, who appears in a Technicolored intro, and the backing of the MPA, this is the first of the industry-documentaries on current U.S. subjects. Warner-made subject is being sent out with MPA backing because the association felt it illustrated how productivity was the power that made the U.S. the great nation it is today. Short (20 mins.) strives to show what makes the U. S. tick as a democracy.

"Power Behind the Nation" certainly is an improvement over many of the wartime documentaries that were supposed to sell the public a message. This subject never drags. While at times it may appear to wander a bit, ultimately it slips home the point without using the sledgehammer. Picture is constantly on the move in pointing up how cooperation, workmanship and productivity has built America to its present greatness. Because it covers all the many ramifications of a nation's productivity, the film could well be shown in some other countries where production activity is at low ebb.

Technicolor cameras here obviously have made a grand tour of countless industries, U. S. commerce and its leading cities, its forests, fields, prairies, rivers, lakes and ocean fronts. Subject tries to condense American accomplishments from early days up to the present. There's an intelligent roundup at the finish, showing that America today is united, laborer and executive, all creeds and racial groups combining to make it click.

Technically this is not Gordon Hollingshead's best effort in this field. Perhaps that was because he attempted to show too much in the limited footage. In fact, there seems an excess in shifting of scene, and some of these do not appear to be closely related. Saul Elkins' written narration fits the subject matter nicely but Art Gilmore's narration is too much on the breathless side. Music by William Lava is superb as is the color.

Wear.

RAMBEAU RETURNS

Hollywood, Sept. 16.

Marjorie Rambeau, off the screen for two years as result of an automobile accident, returns to work this week at 20th-Fox.

Actress draws a key role in "The Walls of Jericho."

Tax Proposal

Continued from page 5

ury's nod, before presenting the idea to the British, would be preferable.

Plan is based on provisions of the double-taxation treaty between the U.S. and England. Agreement, as its name implies, was made to prevent taxation by the two countries on the same income. It provides that money earned in Britain by an American company cannot be taxed there as income unless the company has an establishment for doing business there and, vice versa, that the U.S. can't levy an income tap on British earnings in this country.

As things stand now, American companies have been paying no levy to England on the $68,000,000 a year they bring out. They do, however, pay a 38% U.S. corporate tax on it.

U.S. laws provide that any income tax, or "other payment in lieu of an income tax," paid to a foreign country may be deducted from tax due the American government. Good part of this is that thus under the new plan the sum paid abroad would be taken as a credit against a firm's total income tax bill and not merely deducted as a cost of doing business. That's important, since if it were a cost of doing business, it would amount to much less saving, as it would be deducted from income, before computation of tax, rather than from the total tax after it is computed.

The double taxation treaty, as has been pointed out, provides England can't levy an income tax on American companies "unless they have an establishment for doing business there." All that remains, therefore, would be to set up "an establishment" there, whereupon the British could tax them and they could take the tax off their American bills. The British would thus be holding an important quantity of dollars without its costing the U.S. film companies anything.

American firms do not have "establishments" now in England. They operate there through separate corporate entities. Sudden setting up of such establishments, in the opinion of some lawyers, would be of such a dubious nature that it would be reason for getting Treasury approval first.

It would be necessary, of course, to have cooperation of the British Treasury before the scheme could be put through. The British would be asked to levy an income tax on film earnings after the "establishments" were set up, so that the U. S. companies would be justified in deducting this tax payment. It might be necessary to ask the British to switch the present ad valorem tax (which is a customs duty) to an income tax to cover the provisions of U. S. law.

Would Be Marked Offset

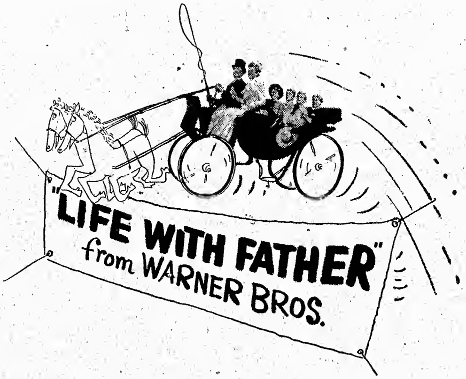
U.S. laws provide that deductions from taxes for income levies paid abroad cannot exceed the 38% corporate tax here. That means that if it were possible to get the British to compromise to the point of 38% on their present 75% tax, the American companies would lose nothing. Even if they only reduced it to 50%, it would be very satisfactory to the American companies, since it would then only cost them 12%.

What companies would do if the British refused to compromise at all on the 75%—leaving the U.S. firms with a 37% tap (assuming Treasury okay was forthcoming)—is open to question. American companies, when the British ad valorem duty was first imposed, were adamant against an outright tax on that much of their income. But the situation has gotten grimmer and it is possible that a 37% compromise looks brighter now than it did then.

Should Treasury approval be won for application of the scheme to England, it might likewise be applied elsewhere, as to the threatened Australian 30% permanent freeze, inasmuch as the U.S. law speaks of "a tax or any payment in lieu of a tax."

Taking credit on U.S. tax bills for levies abroad is already a widely established film industry practice. It applies in Canada, for instance, which has a 10% remittance tax, which is paid by U.S. companies there.

While the transfer of tax payment from U. S. to England under the Mulvey plan would put an additional burden on U. S. taxpayers, industryites do not feel that to be justified. Inasmuch as the present 75% levy is wholly a deal to help out England in a crisis, they feel that the cost of such aid should be spread over all the taxpayers rather than have a single U. S. industry be the patsy for such aid.



New Heights FOR THE MEN OF THE MOTION PICTURE THEATRE.

To every one of the theatre men who are playing this attraction we want to acknowledge the wholehearted skill and the great showmanship which is now contributing to making "Life With Father" the record success it is.

WARNER BROS.

Clarence Day's
"LIFE WITH FATHER" STARRING **WILLIAM POWELL** ★ **IRENE DUNNE**
with **ELIZABETH TAYLOR**
EDMUND GWENN
ZASU PITTS
From the Original Play by HOWARD LINDSAY & RUSSEL CROUSE • Directed by MICHAEL CURTIZ • Produced by ROBERT BUCKNER
From Oscar Serlin's Stage Production • Screen Play by Donald Ogden Stewart • Music by Max Steiner
IN COLOR BY TECHNICOLOR

ASCAP's Proposed Seat Tax Boost Means Additional $2,300,000 Income

Proposed boost in seat tax rates which the American Society of Composers, Authors & Publishers seeks to put into effect would levy some $3,500,000 annually from exhibitors, ASCAP officials informed theatre men last week. That figure represents an increase to ASCAP of $2,300,000 yearly since the Society now is garnering annual revenues from flickeries of $1,200,000.

ASCAP officials conceded that the boost would vary in individual theatres between 25% and 600% depending on the size of the house and its present admission scales. First-run and deluxe theatres would be hit hardest since their b.o. prices are at the top level. The Paramount group of houses, for instance, which now pays ASCAP $250,000 yearly would meet an upped charge of $750,000.

6-Month Moratorium?

Sixmonth moratorium on the proposed 300% boost in seat taxes by the American Society of Composers, Authors & Publishers was asked last week by a number of exhibitor groups in a huddle with Society officials. Proposal to postpone the announced upping of rates will be considered by the ASCAP board at its next meeting Sept. 25.

Exhibs argued that industry conditions at the present time were chaotic in view of both the uncertain foreign situation and the pending anti-trust appeal before the U. S. Supreme Court. Expiration of the half-year stretch (beginning Oct. 1) should find the industry in a better position to determine whether the boost can be met and what that hike should be, it's understood.

Si Fabian, Robert W. Coyne and Leonard Goldenson fronted for the American Theatres Assn. at the huddle. Herman Levy, general counsel of the Motion Picture Theatre Owners of America; Fred Schwartz, prexy, and Murray Gurfein, counsel for the Metropolitan Motion Picture Theatres Assn.; Joseph Ubick of Allied Theatres of Michigan and David Newman of the Cooperative Theatres of Michigan were also at the meet.

ASCAP's attending officials were Gene Buck, Donald Gray, Louis Frohlick, Herman Greenberg, Herman Finkelstein, Richard F. Murray, I. T. Cohen, Jules Collins and George Hoffman.

Pa. Allied's Resolution

Philadelphia, Sept. 16.

Allied Independent Theatre Owners of Eastern Pennsylvania last week called on Attorney General Tom C. Clark "to promptly institute criminal proceedings" against ASCAP following the recent price hike for license fees for filmers. This action was taken in a resolution passed by the organization at a meeting at the Broadwood hotel.

At the same time another resolution denounced the "policy of increased admission prices on so-called super-productions" and urged the Attorney General to "institute criminal proceedings against distributors who indulge in these practises."

The ASCAP resolution declared that the music licensing organization "had exceeded its copyright privileges and arbitrarily cancelled performing contracts held by motion picture theatres, and at the same time notified the theatres of an unconscionable and extortionate increase in license fees."

Big Budgeters

Continued from page 3

company counting on 10 pix. Columbia takes second with nine. Other majors are as follows: RKO, 20th and U, eight apiece; Metro, seven or eight; WB, six or seven plus two reissues; Par. five. Of U's eight, two are British-made pix of J. Arthur Rank.

Eagle Lion heads the minors with 13 films slated including three of Rank's exports. Monogram is second with 11 (including four oaters); Republic will have nine (three westerns); and Film Classics, two new features and six reissues.

Schedules are tentatively set, of course, and can be upped if length of runs should dwindle. In all, it constitutes probably the most costly batch of pix yet turned out by the studios. Such films as "Unconquered" and "Life With Father" must gross well over the $5,000,000 mark domestically in order to pay off. "Forever Amber" has a nut of $10,000,000 to beat.

Renoir Guides 'Faces'

Hollywood, Sept. 16.

Joan Renoir was signed by Federal Films to direct "The Woman of a Hundred Faces," based on a novel written jointly by Thomas Mann, Louis Bromfield and Maximilian Ilyin.

William LeBaron and Boris Morros, producers, are reported dickering with Greta Garbo for the top femme role.

ASCAP-MPLS. SEAT TAX SUIT UP IN NOV.

Minneapolis, Sept. 16.

The suit by American Society of Composers, Authors and Publishers against Bennie Berger, theatre circuit owner, and Mrs. Jessie Jensen, White Bear, Minn., independent exhibitor, for non-payment of theatre license fees, is on the federal court calendar here for the current term and is likely to be reached for trial in November, it's indicated.

Judge G. H. Nordbye of federal district court recently denied the defendants' motion for summary judgment and dismissal without trial. Defendants' counsel state they'll seek to have a stipulation on the facts to save time.

Defendants contend the ASCAP tax is unconstitutional and Berger has said that, if necessary, he'll carry his end of the fight to the U. S. Supreme Court for final adjudication. He's president of North Central Allied as well as a circuit owner, and that organization is backing the fight against the fee.

50-Day Sked

Continued from page 3

fall and winter. Paradoxically, weakness at the b. o. may serve to keep more workers employed at the studio than larger grosses would.

How It Works

That's the result of the inventory situation, Rathvon explained. If biz is off it means pix have less holding power. That, in turn, means more films must be fed into release, with a resultant decrease in size of the inventory.

Should the inventory drop off, it would occasion increased activity at the studio. It would likewise reduce studio overhead, since that's largely determined by the number of films in work, the more pix before the cameras the more over which to spread the standing costs. Activity of RKO's indies also are a factor here.

Rathvon said that whether there's a cut in the quantity of RKO production would thus depend on the level of business. Company now has an inventory on hand that will carry it for a year, which he said he considers a trifle excessive.

Studio, which a couple years ago had no backlog, has been struggling to build it up. It finally succeeded during the past year in getting itself into a very haalthy position in this respect, Rathvon stated. It's wise to have a big stockpile when costs are going up. However, he added, he did not think it now a good idea to carry too heavy an inventory, since—if expenses go down and it costs less to make a picture next year than this—each film on the shelf-contains a hidden item of loss.

Cost Leveled Off

Costs have now leveled off and Rathvon thinks that, under the circumstances, there's no where they can go but down. It's going to take considerable time before that happens, however, he said, since practically all personnel is employed on contract, whether with the individual himself or via a union. Thus it will be necessary to wait until contracts gradually run out and can be renegotiated.

RKO has gone about the matter of economy differently than "firing a lot of little people," Rathvon said. It is making a study of per picture cost and of the operation of all departments, including distribution and exhibition, in an effort to achieve economy by increasing efficiency, he stated.

Breen Compromise

Continued from page 3

up. With part of the criticism levelled at "Narcissus" because of the depiction of utter failure by a group of Anglican sisters in establishing a school in remote India, that'll be handled in the added tag. Sequence will show Miss Kerr (sister superior of the failing group) on the receiving end of an inspirational talk by the head of the order. The thesis will be that it's human to fail and through our failures we learn and become stronger.

Experience with both the Legion and the Joseph I. Breen office will probably lead to an established British practice of shooting alternative material on any questionable picture as a matter of routine, Rank officials here say. That recommendation was made by Sydney Box, head of Gainsborough studios, who huddled with Breen on his recent U.S. trip. Box managed to smooth the path for a number of British pix after agreeing with Breen to scissorings and substitutions.

Box had shot an alternative ending to "The Brothers," film headed for Universal distribution here, but didn't disclose that fact to Breen while attempting to win his approval to the original tag. When Breen stood by his guns, Box disclosed his new ending and wangled the code administrator's okay.

Box also agreed to extensive scissoring of "The Man Within" (retitled "The Smugglers" for Eagle Lion distribution here). In "Dear Murderer," another Rank opus, Breen objected to the actual depiction of an execution. That'll be fixed up before the film hits U.S. screens.

"Jassy," new Rank Technicolor film which will be released by U before the year is up, won Breen's approval without revisions.

Cannes Festival

Continued from page 4

invited to attend, they found their invitations cancelled at the last minute by the impecunious organizers. Elias Lapinere, who handled MPA's public relations in Brussels, has returned to his RKO post and the p.r. job has been assigned to Jacques Bravet of Metro. He has about $2,000 per distrib allotted him as an exploitation fund.

Even before the festival opened, there were some difficulties as to who would show what. The French Scenario Writers Guild wanted to show Charles Chaplin's "Monsieur Verdoux," which United Artists also wanted to release under its banner. Chaplin settled the issue by nixing any showing of his picture. In another corner, Sir Alexander Korda wanted to show only a montage made up of sequences from his various films. When this was rejected by the committee Korda agreed to send a regular picture. Among U.S. entries are "Dumbo," "Boomerang," "Crossfire" and "Ziegfeld Follies."

Though several American stars are available, there will be very few of them in Cannes, if any. There'll be lots of French talent, however, headed by Maurice Chevalier, who will act as host for the visiting celebs. Among the U.S. stars the French were expecting, but not in Cannes, are Ray Milland, Susanna Foster, Maria Montez, Eleanor Parker, Marlene Dietrich, currently in Switzerland, Merle Oberon and Paul Lukas. (Latter has gone back to the States, as has Miss Foster).

Closing ball at the Festival, scheduled for Sept. 28, will be sponsored the French National Radio.

Flop Play

Continued from page 5

duction programs is recognized as desirable, studios feel they can get plenty of it in simple sets and modern dress that's easy on the b.r.

Sole purchase of a story property during the month was by Fox. It paid $32,500 for a play by Clifford Goldsmith, "Mr. Cooper's Left Hand." It was produced by George Abbott in 1945 and closed in Boston without ever getting to New York.

Deal was started during the month, but just closed last week, for purchase by Columbia of the current longrun legit hit, "Born Yesterday." Price is reported to be $750,000, plus a percentage of profits that well might send the total over $1,000,000. The down payment will be divided over a 10-year period.

Inside Stuff—Pictures

Metro's deal for Jack Cummings to produce the biopic of (Bert) Kalmar & (Harry) Ruby makes the third songwriter filmusical on the Culver City schedule. It already released Jerome Kern's "Till the Clouds Roll By," which the late songsmith lived to see in its cutting-room stage, and is working on "My Heart Stood Still" (tentative title), the saga of Richard Rodgers (now so successfully teamed with Oscar Hammerstein, 2d, and the late Lorenz (Larry) Hart. Rodgers & Hart are the Tin Pan Alley and show biz standards who have frequently been called "the 20th century Gilbert & Sullivan."

At 20th-Fox, Mack Gordon, himself a songwriter of no mean potency, is the associate producer of "Wabash Avenue," saga of the late Gus Kahn, another songsmith. Michael Chodorov is now writer-producer on this chore, with Gordon as musical supervisor.

Warner Bros. pioneered the songsmithing biopix with "Yankee Doodle Dandy" (George M. Cohan), "Rhapsody in Blue" (George Gershwin) and "Shine On Harvest Moon" (Nora Bayes-Jack Norworth). WB is bullish on other show biz biographicals, which are still in the writing mill, including "Mr. Broadway" (VARIETY's Sime Silverman), and biogs based on Marilyn Miller and Will Rogers. At 20th, a similarly pending chore is the Oscar Hammerstein saga which his nephew, Oscar 2d, has yet to complete. The newest, Kalmar & Ruby, tentatively has June Allyson and Gene Kelly mentioned as cast nominees. In real life Mrs. Ruby is the former Eileen Percy, silent screen star. Bert Kalmar has been ailing of late, but whether Kelly will personate K. or R. is uncertain.

Eric Johnston, Motion Picture Assn. prexy, explained this week that the association was sponsoring "Power Behind the Nation," two-reel documentary produced by Warners, to help create a new crusading spirit for the American system and the U. S. way of life. He cited that increased production is the key to American power and to world recovery. Johnston said that the need to produce an ever-increasing volume of goods to offset the destruction caused by the war is one that should be brought home to every citizen of free nations.

Planned to have 200 prints of "Power" ready for showing in theatres of U. S. on Oct. 11. Johnston said that this short is one of several which MPA member companies plan to sponsor jointly.

The net amount over cost of production and distribution of "Power" will go to the Damon Runyon Memorial Cancer Fund which has been guaranteed $50,000.

New York Post columnist and erstwhile Secretary of the Interior Harold L. Ickes directed his w.k. vitriol against the film industry Monday (15) in a Post article which swiped at the U. S. ban on pix to Britain. Ickes charged the industry with taking a "business as usual, or none at all" attitude towards the British, adding "it is not conceivable that Great Britain, except as a most reluctant step, decided upon a sharp increase in taxes so as to cut to the quick further imports of movies and tobacco."

The industry decision, Ickes asserted, "was lacking in sympathetic understanding of the tragic economic situation that today exists in Britain." Question was squarely posed: food or films, and it had to be the former. Industryites, countering to the Ickes pasting, declared there was nothing to prevent an agreement being worked out with Britain which would give her both films and food.

Since the majors are intent on cutting overhead wherever possible, smaller items are now getting fish-eyed scrutiny. A possible casualty, and something definitely marked for some sort of downbeat, are the colored stills of stars currently in use by flacks. It's estimated that a set of color stills of a femme star cost $1,000, that of a male $600, while black-and-whites come to $200.

Comparatively high cost for the photos is due to the necessity of paying for a full day's time when making a set. As for the added tariff on femmes, that's because their eyes are puffier in the morning so all sittings must be set for the P.M. stretch, according to flacks. Hence, there'll be less tinted stills hereafter and more black-and-whites.

Long editorial plugging Warners' "Life With Father" and its star, William Powell, appeared one day last week in the conservative Buffalo Evening News, an almost unprecedented gesture by this publication. Editorial, devoted largely to Powell's stage and screen career, declared in part: "Manhattan movie critics extol Powell's transformation, terming it the perfect family entertainment. In it nearly everyone will notice a resemblance to something in his own family life—an opportunity for self-identification that helps make the world kin."

Columbia received an unlooked-for tie-in with its "Down to Earth", the Rita Hayworth-Larry Parks starrer, in Erie, Pa., when Mayor Gale H. Ross of that city proclaimed the week of Sept. 19 as "Down to Earth Week." The pic opens at the Colonial in Erie Sept. 19. Taking his cue from the film's title, Ross in his proclamation urged both merchants and consumers alike to use down-to-earth common sense in all dealings as a means of attaining personal social and economic betterment.

Danny Kaye's recently-inked deal with Warner Bros. provides that his wife, Sylvia Fine, will serve as associate producer on film he makes and will receive $100,000 per picture. Contract also gives Kaye and Miss Fine a great deal of autonomy in choice of story material, contents, other players, etc.

Current "trial separation" of Kaye and his wife is said to have no bearing on their professional association.

Whoop-de-doo being stirred up by the Boxing Managers Guild over the way the poor prizefight 10%ers are maligned in Enterprise's "Body and Soul" has a not unfamiliar scent of press agentry.

Releases from the Guild squawking that its members are depicted as "thieves, gangsters, fixers, contrivers and double-crossers" are by odd coincidence going to the entire publicity mailing lists of United Artists, which is distributing "B&S."

The Chester (Pa.) Times last week began publishing a weekly film guide of pictures "suitable for children" in conjunction with the Parent-Teachers Association of the area surrounding the town.

The PTA complies the ratings on the basis of ratings by Parents Magazine and the Legion of Decency. It is printed on the amusement section.

As result of snagging the lead opposite Bette Davis in Warners' "Winter Meeting," Jim Davis will get bigger billing than originally scheduled in Republic's "Fabulous Texan," which will be released in November. Patricia Knight, who plays the second femme lead, is also due for a buildup in ads, in view of her recent reconciliation with spouse Cornel Wilde. Star billing still goes to William Elliott, John Carroll and Catherine McLeod.

Booking of Warners' Technicolor short, "The Circus Horse," directed by Dick Bare, day-date in Hollywood with "Life With Father," is part of the studio's campaign for Academy awards. Shortie was made last year, but color was lacking so the studio held it, figuring it had a better Oscar chance in tint. Hollywood engagement marks the short's premiere. Like "Father," it will get an Acad award material bally.

With flacks feeling the economical axe in Hollywood film studios, including five casualties this week at Metro, the press agent through an ironical twist of fate is getting a heavy play in four forthcoming pictures. Publicists are spotted in top roles in "The Miracle of the Bells," "State of the Union," "Merton of the Movies" and "The Harder They Fall."

THE FUTURE IS VERY M-G-M!

Read this report on Big M-G-M attractions which were previewed at M-G-M's recent Sales Conference in Los Angeles

"GREEN DOLPHIN STREET" mightiest spectacular drama ever made! All advance reports dwarfed as we watched with our own eyes earthquake, tidal wave, shipwreck, tribal warfare in this gigantic, romantic picturization of the book that 20 million readers are waiting for, starring Lana Turner, Van Heflin, Donna Reed, Richard Hart. Truly it's Road-show calibre!

"GOOD NEWS" packed with *Technicolor* verve and joy, moves with lightning pace. Peter Lawford, rapidly reaching top box-office draw, is at his romantic best with June Allyson, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for big Xmas and New Years turn-over business.

"CASS TIMBERLANE" unquestionably will be among the Ten Best of the Year! Spencer Tracy and Lana Turner are a marvelous combination in a big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It's got everything for the millions of movie-goers. A honey!

"KILLER McCOY" previewed at Loyola Theatre, Inglewood, California, before enthusiastic audience which approved new type of role for Mickey Rooney, the best that he has had since "Boys' Town." Mickey, in his new socko characterization, has terrific power, punch and vitality. This is a highly commercial attraction, with the important factor of an even greater screen career for Mickey Rooney.

"THIS TIME FOR KEEPS" an M-G-M musical in the "Anchors Aweigh" manner, big, luscious, *Technicolor* romance with magnificent backgrounds of Mackinac Island. "Bathing Beauty" sequences in spectacular aqua-show. First picture for Johnnie Johnston gives rich promise of appealing romantic singing stardom, teamed with Esther Williams in a suspenseful love story. Lauritz Melchior, Jimmy Durante, Xavier Cugat in big box-office cast.

"HIGH WALL" exciting, tense, romantic melodrama, which we predict will be a headline box-office attraction. Not since "Johnny Eager" has Robert Taylor had as powerfully rugged a role and Audrey Totter, continuing to build to stardom, is his excellent romantic partner. Fresh direction and fast-paced handling make this a really big, important box-office picture.

"THE PIRATE" teams Judy Garland and Gene Kelly in a rich *Technicolor* Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

"ON AN ISLAND WITH YOU" has Peter Lawford, new idol of the fans, romantically teamed with Esther Williams plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing *Technicolor* picture. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams' beauty. A big, gorgeous musical for packed houses.

"THE KISSING BANDIT" teams Frank Sinatra and Kathryn Grayson in a big and gay *Technicolor* musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrills and excitement galore. Rich, racy, romantic for sure-fire returns! A gala audience attraction.

☞ P.S. Yes we saw them all and you'll see them soon with your own 👁 👁

Drive-In Theatres Favored As Booster to Realty Developments

Drive-in theatres are rapidly replacing super-markets as the prime feature of commercial real estate developments. Realtors are latching on to the open-air flickeries because they're comparatively cheap to construct and they act as a lure to the shopping public. Result has been that many developments which stress stores and business offices have had the drive-ins added to building blueprints.

Technique most commonly in use among realtors planning new developments is to build the drive-ins and equip them—then turn them over to seasoned exhibs for operation. Usual arrangement has been a minimum rental plus a percentage of the profits.

While the rent and profit-sharing helps, main purpose is to boost the general value of the property and arm the landlord with an added talking point on leasing his stores and offices. Fact that rigid building restrictions and high costs are limiting expansion of orthodox theatres doesn't hurt.

Typical of the new type building operation is that of Liggett's in Beverly Hills. Outfit has pieced together a development, including the drive-in, at 3d street and La Cienega drive. It's currently offering the theatre for lease on minnie plus percentage.

20th's Fewer %

Continued from page 7

making money on its ad-sales material, Smith said.

Other Savings

Although he wouldn't divulge the number of field salesmen laid off, Smith admitted that several of them had been eliminated. He pointed out, however, that most of those axed from the payroll had been those with no definite territory assigned to them, such as students. In addition, Smith declared, 20th for years had operated with a greater number of film salesmen than that employed by any other company. With most of the excess eliminated, it's probable the company will operate henceforth with its present total number.

Indicating the extremes to which the film companies are going in their cost-savings efforts, Smith revealed that he'd sent orders to all 20th branch offices to save as much money as possible on telegrams and long-distance phone calls. Now, 20th's field men will communicate with the homoffice by mail wherever possible and the homeoffice and studio executives will use the mails instead of telegrams or phones except under emergency.

Smith declared that he wasn't trying to start a scare campaign in the industry. With the British market cut off and much of the world market tied up in knots, the industry must be prepared, however, to effect cost-savings measures wherever possible. And that, according to Smith, is going to require hard-headed business techniques in all branches of operation from here on in.

Howe-Hummell

Continued from page 4

derers and counterfeiters, but also represented the tops of the show business! P. T. Barnum, Edwin Booth, Sir Henry Irving, John Barrymore, Lily Langtry, the Frohmans and many more.

Hummel was a top theatrical lawyer, an expert on contracts. I wouldn't be a bit surprised to learn that he was the guy who put the small print in contracts that take away your rights in the big print. It all makes interesting reading the way Rovere has put it down. Personally I would have loved to know more details how Howe & Hummel got so many acquittals, instead of Rovere's hinting and insinuations. I always was a guy who liked to know the gimmick.

The introduction to this book, written by Judge James Garrett Wallace, is grand. It's a capsule history of New York City in the early '80s and '90s, written with humor and understanding. The judge also knows his show biz. You'll enjoy reading about Howe & Hummel, the two boys that put Black in Blackstone, and made it pan out gold. What a picture!

SMPE's 62d Meet Oct. 20 To Cover Plenty Ground

Society of Motion Picture Engineers, which will open its 62nd semi-annual convention in New York at the Hotel Pennsylvania Oct. 20, is placing special emphasis in its agenda on theatre engineering problems in anticipation of large-scale building after Government restrictions are lifted. To date, 10 sessions of the convention's program have been put aside for this subject.

Beside SMPE members, a group of theatre owners and architects will also attend the convention for the latest tips on construction, modernization, equipping and operation of film houses. Among the subjects to be covered are theatre television, lighting, acoustics, safety and maintenance, floor covering, airconditioning and promotional displays.

Drive-In Exhib Charges Twin City Theatres 'Stifling' Competition

Minneapolis, Sept. 16.

David Flexer, vice-president of a chain of drive-in theatres, here for the opening of his new one at a Minneapolis suburb, the first in the Twin City area, charges that Twin City independent exhibitors are trying to throttle competition by keeping out new theatres and monopolizing the exhibiting field for themselves and the Minnesota Amus. Co. (Par). Flexer claims the independent exhibitors tried unsuccessfully to keep him from obtaining his permit and license, wrote to distributors urging them not to furnish him product, asked state authorities not to license the project and "sicked" health and other officials on him to increase his difficulties. He says that it's the first time he has ever encountered such tactics and he accuses the Twin City independent exhibitors of "lowering the business to a carnival level."

Despite these efforts, Flexer says he has obtained all the necessary product. He launched his theatre last Aug. 29.

It is known that a number of people and groups would like to build new theatres, but are prevented from doing so because the city council is on record not to issue any more permits and licenses. Last year North Central Allied urged the council to continue this policy and when Ted Bolnick, associate of and general manager for Bennie Berger, North Central Allied president and independent circuit owner, applied for a permit to erect a new theatre both he and Berger were roundly assailed and Bolnick finally dropped his efforts.

Minneapolis has grown considerably in population since the last new theatre was built, the federal census bureau's population estimate now being 500,000. Independent leaders, however, still contend the city is "overseated."

Drive-In Building Rash in W. Pa.

Pittsburgh.

Biggest season yet for drive-in theatres has launched a wave of outdoor building, and Pittsburgh area will have at least a dozen more by next year. Construction has already started on superstructures in Farrell, Erie, Franklin and Butler, Pa., and others will get going shortly. Despite some bad weather breaks at the beginning, takes generally at open-air cinemas were terrific.

Allan N. Gamble, of Bolivar, Pa., who designed and built Carol theatre there for Clyde S. Waugamann, is erecting a duplicate of that house in Sewart, Pa., near Johnstown, for himself and his son.

New Cal. Drive-In

Los Angeles, Sept. 16.

New outdoor house, the Vermont, will be opened Oct. 15 by Pacific Drive-In Theatres, making a total of five in this territory. Company has bought three other drive-in sites and will soon enlarge the circuit to eight.

Houses will accommodate 800 cars each, at an approximate cost of $250,000, including land.

Two Harrisburg Drive-Ins

Harrisburg, Sept. 16.

Plans for erecting two $125,000 drive-in theatres, the first in this area, have been announced by the Fabian-Wilmer and Vincent organization. E. G. Wollaston, manager of Fabian's State theatre here, said that between 700 and 800 cars will be accommodated at each theatre, which are to be ready for opening

Kayo to New Drive-Ins

Minneapolis, Sept. 16.

A Twin City independent exhibitor group, comprising most Minneapolis and St. Paul theatre owners, is planning to organize its own million dollar corporation to build Drive-In theatres and to keep away further outside opposition which already has started.

Corporation also would be empowered to build and operate other kind of theatres and amusement places and to buy and sell real estate.

Twin City Indies Fear Invasion Of Drive-In Theatres

Minneapolis, Sept. 16.

Twin City independent exhibitors held a "secret" meeting behind closed doors to discuss plans to combat a threatened invasion of drive-in theatres. One has just opened auspiciously at Bloomington, Minneapolis suburb, the first in the territory, and there are plans for four more.

The smash inaugural of the Bloomington drive-in, owned and operated by David Flexer and Al Avery of Memphis, who are building a chain, has got the independent neighborhood theatre owners plenty worried. The new drive-in grossed an estimated $9,000 at 60c, including tax, and thousands were turned away the first four nights.

Terrific pre-opening ballyhoo for the drive-in was engineered by Leonard L. Levison, producer of cartoons and ex-VARIETY mugg, who gave away dollars for dimes in downtown Minneapolis and St. Paul to determine which city has the more cautious residents. Stunt landed big front page stories with art in both of the Twin Cities' newspapers. Levinson is a business associate of Flexer and Avery.

There is talk among the independents of seeking state legislation to impede the drive-ins. The exhibitors also complain that the state highway department is compelled to station a number of its police at "taxpayers' expense" to handle the traffic jam that the Bloomington drive-in theatre is creating.

Highway engineers held a meeting today (Tuesday) to solve the traffic mess. Cars have been backed up for miles on a three-lane highway and patrolmen have had to ban left turns, preventing many cars from entering the drive-in.

Prior to the Bloomington drive-in, the Twin City independent group had succeeded in blocking permits that had been applied for in other Minneapolis and St. Paul suburbs. The Bloomington permit, however, was put through without any publicity and was granted before the independents had a chance to move against it.

Flexer has charged that the Twin City independent group attempted unsuccessfully to put all sorts of obstacles in his path, even going to the lengths of trying to get distributors to refuse the theatre product.

The drive-in represents an investment of $140,000. It accomodates 660 cars and has projection equipment similar to that of the Radio City Music Hall. It throws its image 228 feet on a 55 x 58-foot screen.

From here Flexer and Avery went to St. Louis for the opening of another of their drive-ins there.

EL Gets Tele Rights Too In 'Beggar's Choice' Buy

Hollywood, Sept. 16.

Eagle Lion bought "Beggar's Choice", a novel by George Axelrod, for $75,000, plus $50,000 in case the book sale reaches 500,000.

New angle to the deal is that EL retains television rights to the story after its screening.

Rep Guns 3 More

Hollywood, Sept. 16.

Republic will give the green light to three pictures before the end of September, making a total of five in work on the lot.

Fox Recalls 200 Workers To Tee Product Splurge

Hollywood, Sept. 16.

Twentieth-Fox recalled more than 200 departmental workers to ready a new burst of production activity, starting this week with "The Flaming Age." Program for the next 30 days calls for three starters on the lot and three more on location. Understood a majority of the 500 workers dropped during the August slump will soon be back on the payroll.

In addition to "Flaming," the program calls for "Lady in Ermine" and "Walls of Jericho" at the studio and "Ballad of Furnace Creek" in Utah, "Deep Water" in Maine and "Call Northside 777" in Chicago.

Briefs From Lots

Continued from page 7

20th-Fox from Paramount for one of the top roles in "The Walls of Jericho." . . . **Gene Fowler, Jr.**, leaves this week for the Bahamas to scout location for "Mr. Peabody and the Mermaid," **William Powell** starrer to be produced by **Nunnally Johnson** for Universal-International . . . **Frederic Rinaldo** and **Robert Lees** assigned to script "Three for the Money," **Abbott-Costello** comedy, at Universal-International . . . **Edmond O'Brien** signed for one of the leads in "Another Part of the Forest." . . **Anne Gwynne** will play second femme lead in "Panhandle" for Allied Artists.

Fred Brannon will co-direct "Dangers of Canadian Mounted," cliff-hanger, to be produced by **Mike Frankovich** at Republic...**Pepe Romero** wrote Spanish translation of the script for "Serenade," which **Michael Curtiz** will produce in Mexico...**Jan Clayton's** singing role in "The Snake Pit" at 20th-Fox... **Richard Rosson** to direct battle and mob scenes in "Joan of Lorraine"... **Ray Barons** shifts from legit to make his screen bow in "Mary Lou" at Columbia...**Luis Van Rooten** plays French lawyer in "To the Victor" at Warners...**Dorothy** and **Ruth Costello**, dance duo, signed for "April Showers" at Warners...**Ross Ford** and **Gay Nelson** teamed for romance in "Blondie's Night Out" at Columbia.

Frank McHugh for support role in "Velvet Touch," first picture at Independent Artists...**Jane Greer** rejoined "Stations West" cast at RKO after two-week honeymoon...Republic decided on a title for its **Al Pearce** starrer, "The Main Street Kid"...Universal starting "Up in Central Park" Sept. 22, **Karl Tunberg** producing and **William Seiter** directing...**Phil Ford's** director stint on "California Firebrand," **Monte Hale-Adrian Booth** oater, starting Sept. 25...**Helen Walker** to play **James Stewart's** wife in "Northside 777" at 20th...Metro recreating 10-acre replica of Anzio Beach for sequence in "Homecoming," **Clark Gable-Lana Turner** starrer.

Joseph H. Lewis directing "Return of October," comedy film with a horseracing background, for Columbia...**Adele Jergens'** first heroine role in "Woman from Tangier," produced by **Martin Mooney** at Columbia...Paramount closed deal with Cinecolor for six cartoon shorts, . . . Latin-American dance team, **Costenzo & Marda**, spotted in "Mary Lou" at Columbia. . . Universal "Mortal Coils," formerly "The Giaconda Smile," is now "Sleep No More". . . **Marcel Journet**, French thesp, will play **Joan Fontaine's** husband in "Letter from an Unknown Woman," a Rampart production.

Carol Yorke's film bow in "Letter from Unknown Woman" at U... Warners resumed work on "To the Victor" after delay caused by non-arrival of **Viveca Lindfors'** wardrobe from Paris...**Joe Vitale** signed for the role of Sir Logris in "Connecticut Yankee" at Paramount... **Michael Curtiz** and **George Amy** prowling Northern California to find location spots for "The '49ers". . . Two Columbia units shooting "The Wreck of the Hesperus" on location at Laguna Beach...Metro using four stages to film its high-budget musical, "Luxury Liner"...**Ann Dvorak** in "Walls of Jericho" at 20th-Fox... **Ricardo Cortez** will co-star with **William Lundigan** and **Jacqueline White** in RKO's "Mystery in Mexico."

Blumenstock Says Ideal Pre-Selling Is to Build Up a Pic Right from Prod.

Stepped-up showmanship to sell films more widely in the domestic market is currently circulating among industry brainstrusters as one way to surmount the foreign box-office rap. According to Mort Blumenstock, Warner Bros, v.p. over advertising and publicity, showmanship is the art of selling pictures from the point of production right to the time when they hit the screen. Too often campaigns are launched to coincide with opening dates. But Blumenstock opined, no matter how big the ballyhoo splash is at such points, it's too late to penetrate deeply into the film-going public.

"There has to be more advance thinking," he said, pointing out that the customers have to be brought behind the scenes for every top-budget production for best results. "Educate the public to the reasons why a studio is making a particular picture, why certain stars have been selected to appear in it, and how the film is being made at the studio and you will have showmanship that will pay off," he said, observing that such a process doesn't require money as much as much as it does new ideas.

Blumenstock rapped the welter of commercial tie-ins which fetter many Hollywood pictures. Such practices are an easy and sorry substitute for selling campaigns and tend to cheapen films unless the tie-ins are with reputable nationally-known accounts. "It was understandable 25 years ago for the industry to take a free ride with any agreeable business outlet, but today we're in a position to pay our own way and we ought to pay more attention to our prestige," he said.

Putting his theories into practice, Blumenstock's department has mapped plans to infiltrate all basic community groups with educational material about forthcoming Warner Bros. productions. Libraries, schools, women's clubs and similar organizations will be covered with public service booklets, brochures, posters and other printed and pictorial handouts pointing up background interest in WB features.

Metro Subsidizes

Continued from page 5

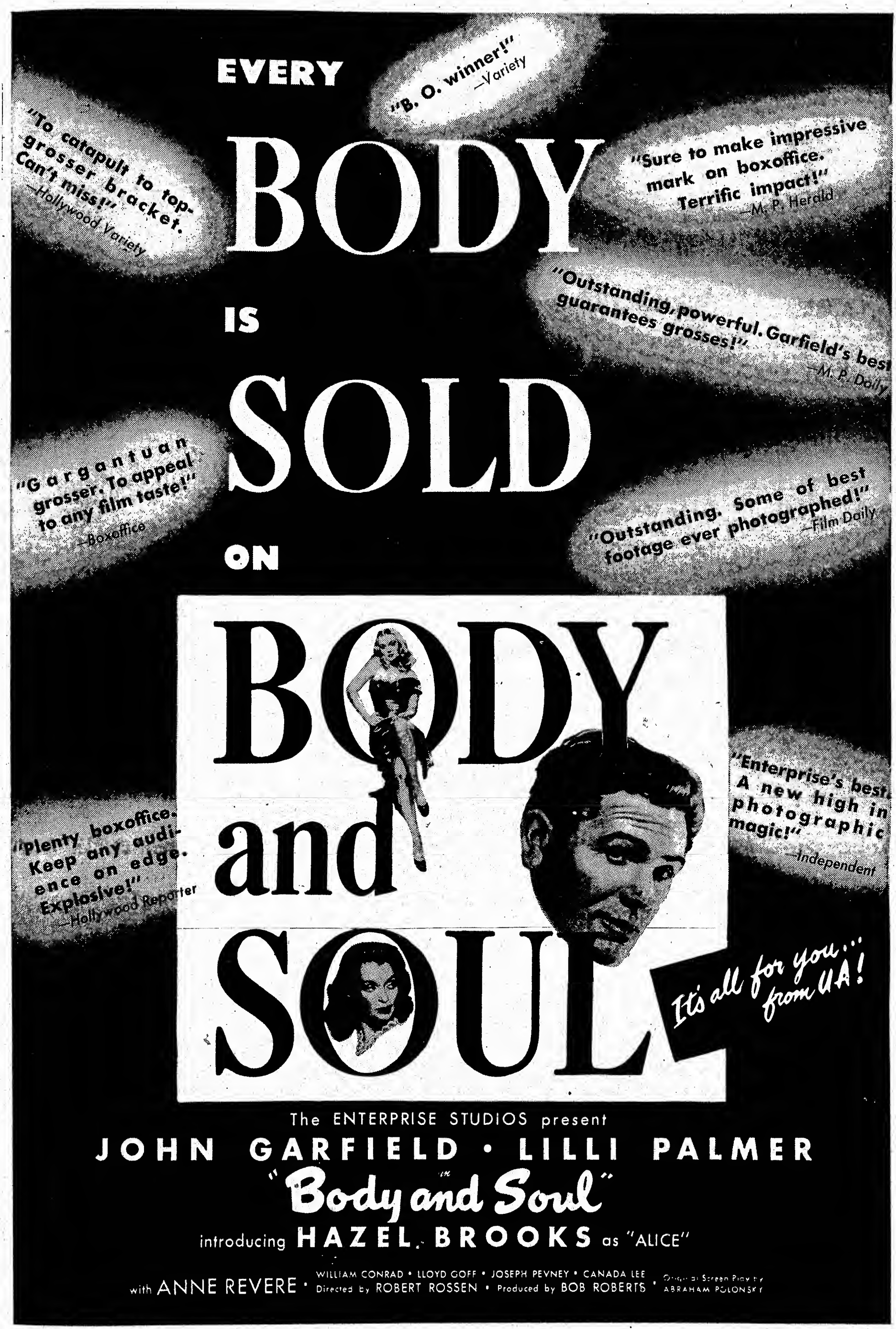
the publishers although he indicated he did not believe the amounts paid by Metro covered the costs of the scouts to the pubs. A number of pubs used to maintain such scouts on their own preceding the present downtrend in their profits. It was such a snooper, Harold Latham, of MacMillan, who discovered Margaret Mitchell in Atlanta writing "Gone With the Wind."

Story eds of other companies were already burned at Metro over its purchase of two books rather than one out of its recent semi-annual prize novel contest. They held that its own rules restrained it to buying the prizewinner only. The new subsidization of publishers has brought forth a long string of objections.

Major point is that it "places the whole publishing house so subsidized under suspicion." Story eds say it is felt likely that M-G may have an advantage over other companies by being tipped off or given a first look at other books beside those dug up by the scouts, because of the pub's anxiety to please the company and retain the subsidy.

Out of this, it is said, will grow sharp competitive practices by other companies to keep up with Metro, with the result that the whole story market will be subject to corruption. MacKenna, who negotiated the contracts, took the opposite view that both the publishing and film industries would be helped by the finding of new authors. He arrived in New York Monday (15) for a three- or four-week stay, part of the purpose of which, it is believed, is the spreading of balm on the troubled tempers of other company's editors.

Latter are further disturbed by a change in the rules of the next contest, starting Oct. 17, which will make clear Metro's right to buy up as many of the entries as it chooses. Story officials of other majors feel this makes the contest more potent in keeping books from them. As a result they're readying to gang up in an effort to get agents to submit novels to them at the same time they're entered in the M-G contest. In this way they figure they will have an opportunity to register interest with the novel's agent, so he can determine whether he wants to accept the Metro bid or wait until he hears other offers.



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Petrillo Grants Big Concession To Indie Producers on Use of Musickers

Hollywood, Sept. 16.

James C. Petrillo has reversed his usual tactics and granted large consideration to an employer. The comedown for prexy of the American Federation of Musicians comes to light from the negotiations concluded by I. E. Chadwick, prez of the Independent Motion Pictures Producers Assn., whereby group has secured readjustment on its contract with the Federation for use of musicians.

Chadwick wrangled a new one-year pact, dated from this month, which will effect for IMPPA group of 30 indie producers an overall saving of about $60,000 in cost of music for pix.

Old contract forced the indie group to regularly hire three orchs of '20 men each. Whenever a producer wanted to swell the size of any of the bands he had to hire freelance windjammers, regardless of the fact that either of the other two crews were idling, though on steady payroll. Under new concession, all 60 men under contract regularly are interchangeable, and hence by judicious planning the producers in the Chadwick corral may stagger their schedules so that the maximum can be used rotatively without hiring extra hands from ranks of the freelancers.

'Freeze' Ideas

Continued from page 6

tax. Indie picture financing is on a short-term per-film basis and income accruing in a frozen account abroad is of no use in paying off such debts. Banks would be no more likely to advance coin on such a basis than they are now when the British market is closed off completely.

On the other hand, the majors don't finance each picture separately, but operate on general loans. In addition, they have staffs and establishments in England and thus could have use for the frozen funds in payrolls, paying off mortgages, etc. Thus it is evident that a freeze is much less damaging to them than to the indies.

Another point which has the indies frightened is the possibility that they will have to pay an American government tax on the frozen coin. This would be a double blow, since they'd have to use up other money to pay a tax on income they're not getting. There's considerable difference of legal opinion, however, on whether such a tax could be levied by the U. S. Treasury.

In the numerous meetings at the Motion Picture Assn. in New York on the working out of a tax compromise, reps of the indies have been putting up a running battle to get the majors to accept a plan that does not entail freezing. Majors are perfectly willing to have some other scheme, but are not optimistic about such devices as the income tax switch. Therefore, they keep tending toward a freeze.

Aside from attending all the meetings of the majors at the MPA on the tax, indies have been holding a flock of sessions on their own in New York, in their effort to find a solution that they can present to the majors and retain the united front now being presented. James Mulvey, prez of Samuel Goldwyn Productions, has been the leader in this move. He has been meeting with Milton Kramer, board chairman and counsel for Selznick Releasing Organization, and Grad Sears, prez of United Artists. Last week, Donald Nelson, president of the Society of Independent Motion Picture Producers, also sat in on the deliberations.

Nelson went from New York to Washington for presentation to the Export-Import Bank of another idea hatched by the indies, by which they'd get loans to tide them over the crisis caused by the British tax.

Elliot Paul East

Elliot Paul arrives in New York from the Coast over the weekend. While east the author of the current best-seller, "Linden on the Saugus Branch," will make final revisions of his English titles for the French pic, "Le Diable au Corps" (Universal).

Paul Graetz, producer of the pic, who flew to Paris recently for the preem there, is expected back in New York for confabs with Paul on the titles.

French Bite Back

Paris, Sept. 9.

Retaliating against the British attitude on imports, the French have begun holding up in customs what British pix are submitted for admission here.

Michel Fourre Cormeray, head of the Centre National du Cinema, when asked if the orders came from his office, confirmed same, explaining that the Board of Trade and the French Embassy in London are now parleying to adjust the matter.

Argentine Film Freeze Seen As Only Temporary

Freeze on U.S. pix funds ordered last week by the Argentine government is only temporary and some arrangement for continued remittances will probably be worked out by the film companies with Argentine officials, foreign dept. execs said this week. Action by the Argentine stems from the sudden ban by the British on converting pounds to dollars. As a result, the South American government halted any dollar transfers until it can make an overall estimate of the situation.

Actually, it's said, the freeze is more a future threat than a present one. Film companies have been making weekly remittances from Argentina to the home offices and, therefore, no substantial sum has been built up. Hence the blocking doesn't tie down accumulations.

The Latinos followed the path of Britain but then went a step further. Few weeks ago, further licensing of celluloid imports was halted to slow down the stream of pix money. When the government discovered that the Yank distribs had backlogs of films which would enable them to continue for months without affecting their revenues, the freeze action followed.

TOA Challenge

Continued from page 6

He taxed Kirsch and Myers with bad faith for refusing to join in discussions on ASCAP's threatened seat tax hike.

Myers countered with the assertion that Wehrenberg was "courting a public controversy as a buildup for the meeting." It would not be appropriate for Allied officials to attend a confab of two outfits "substantially made up of affiliated theatres," he declared. Any such Allied participation would be misinterpreted by indie exhibs and no such move is feasible so long as affiliates remain in a theatre group.

Barter Goods for Films?

Hollywood, Sept. 16.

An offer to accept British goods in lieu of money was made over the weekend to Prime Minister Attlee by independent film producer John W. Rogers. He said he was making the proposal in answer to Attlee's request for suggestions for a compromise of the 75% tax. If the plan works out the producer declared that he'll leave a percentage of film earnings in England for a fund to be used to help stimulate interest in American and British sports, with a like percentage to be used for the same purpose in the U. S.

Rogers, in a letter to Attlee, said, "I would be willing to take fine English silver, machinery from Lancashire, cotton goods from Manchester, wool fabrics from Bradford and Leeds, steel products from Sheffield, scotch from Scotland, antiques from London—all f.o.b. Los Angeles," in exchange for any profits his films would make in England. He stressed that the suggestion of taking manufactured products from England, which can be turned into dollars here, may be part of the answer to the serious economic problem.

RKO Skeds 9 Pix

Hollywood, Sept. 16.

RKO is sending nine features into work in the next two months, starting this week with "Berlin Express," part of which has already been filmed on location in Europe.

Schedule includes "Mystery in Mexico," The Velvet Touch," "Mr. Blandings Builds His Dream House," "The Window," "The Boy With Green Hair," "Joan of Lorraine" and two Tim Holt westerns.

Ia.-Neb. Allied Eyes Rising Prices Anxiously In Relation to the B.O.

Omaha, Sept. 16.

Exhibitors in the smaller cities and towns and in the rural areas of Iowa and Nebraska are frankly worried over the situation. President Howard Brookins of Allied's Iowa-Nebraska section eyes rising costs of operation with anxious eye.

Crops and livestock form the backbone of this section's economy. Business is as good as crops and livestock supply and prices, and this year has certainly been a disappointment in crops. Corn is badly burned out in many areas but while things are bad they have been worse.

Brookins says far as his own house is concerned, he hesitates to make any admission increase and most exhibitors feel the same way. However there are rising costs to be considered.

Prices all along the line are advancing sharply in the area. Food and all commodities are up with a steadily increasing figure.

So far, there have been no great complaints from any source but in general people will soon begin to feel the increased pressure on their purses.

Agnew Plan

Continued from page 5

other is that by playing off one area at a time, small number of prints is needed, which is a consideration on a reissue.

Agnew plans the auxiliary sales organization as a permanent setup which will operate completely independently of the outfit of general salesmanager Milton Kusell, which has about 30 men in the field. Latter is now handling "Duel in the Sun." It will follow with "Paradine Case" next February, "Portrait of Jenny" at Easter and "Mr. Blandings Builds His Dream House," being made by RKO for Selznick Release, next summer.

Agnew didn't want to burden the small SRO regular sales organization with the reissues. Incidentally, aside from the reissues, he figures the new unit may well be able to handle other special films which come along. It starts work on "Intermezzo" in the Eastern Pennsylvania territory in a month or so. Agnew's now engaged in selecting a salesmanager to head it up.

MINNEAPOLIS

(Continued from page 11)

Last week, "That's My Man" (Rep), $3,000.

Lyric (Par) (1,100; 50-70)—"Desert Fury" (Par) (m.o.). Nice $6,000. Last week, "Welcome Stranger" (Par) (8th wk), good $6,000, and could have remained several weeks longer, but clearance sent it to Uptown theatre, first-run nabe. Landed nearly $90,000, terrific for downtown run.

Pix (Corwin) (300; 50-70)—"Rains Came" (20th) and "Purple Heart" (20th), (reissues.). Satisfactory $2,000. Last week, "Spellbound" (UA) and "39 Steps" (Indie) split with "Walk in Sun" (20th) and "Thunderbirds" (20th) (reissues), good $2,200 in 7 days.

Radio City (Par) (4,400; 50-70)—"Who's Kissing Her" (20th) (2d wk). Brisk $12,000 on top of virile $17,000 initial session.

RKO-Orpheum (RKO) (2,800; 50-70)—"Something in Wind" (U). Moderate $10,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (2d wk), big $14,000.

RKO-Pan (RKO) (1,600; 50-70)—"Bachelor and Bobby-Soxer" (RKO) (m.o.). Still healthy at $9,000. Last week, "Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues), good $10,000.

State (Par) (2,300; 50-70)—"Wild Harvest" (Par). Sock $16,000 or near. Last week, "Desert Fury" (Par) (2d wk), $9,000.

Uptown (Par) (1,000; 50-55)—"Welcome Stranger" (Par). First nabe showing. Smash $5,000. Last week, "Happened on 5th Ave." (Mono) good $4,500.

World (Mann) (350; 50-99)—"Green for Danger" (E-L). British picture well-liked by crix. Fairly good $2,500. Last week, "Doctor Takes Wife" (Col) (2d run), $2,000.

Picture Grosses

SAN FRANCISCO

(Continued from page 11)

Rugged $12,000. Last week, $13,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Down to Earth" (Col) (2d wk). Trim $18,500 after last week's terrific $26,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Heaven Only Knows" (U). Big $14,000 or near. Last week, "Hal Roach Comedy Carnival" (UA), weak $6,500.

Stagedoor (Ackerman) (350; 60-85)—"Blithe Spirit" (UA) (2d wk). Hefty $2,000. Last week, $3,300.

State (Par) (2,133; 60-85)—"Variety Girl" (Par) (m.o.). Neat $9,000. Last week, "Adventure Island" (Par), good $12,500 with picture plugged as on world preem.

Center (Lippert) (300; 90-$1.20)—"Duel" (SRO) (5th wk). Holding up to $4,600. Last week, nice $4,900.

Guild Theatre (Lippert) (400; 35-85)—"Gone With Wind" (M-G) (reissue) (6th wk). Fancy $5,000. Last week, $5,500.

Clay (Roesner) (400; 65-85)—"Torment" (Indie). Fine $3,500. Last week, "Children of Paradise" (Indie) (6th wk), $1,700.

Larkin (Roesner) (400; 65-85)—"Children Paradise" (Indie) (m.o.). Listless $1,700. Last week, "Hamilton Woman" (UA) (reissue), $1,500.

United Nations (FWC) (1,149; 60-85)—"Mother Wore Tights" (20th) (m.o.). Mild $5,000. Last week, "Topper Takes a Trip" (FC) and "Topper Returns" (FC) (reissues), $3,300.

'TIGHTS' SNUG $18,000, BUFF.; 'STALLION' 17G

Buffalo, Sept. 16.

Competition among new films is keen this week, with "Mother Wore Tights" and "Red Stallion" running neck-and-neck. "Deep Valley" is a fairish third best.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Deep Valley" (WB) and "Jungle Flight" (Par). Modest $12,000 or close. Last week, "Desert Fury" (Par) and "Second Chance" (20th), great $21,000 in 8 days.

Great Lakes (Shea) (3,400; 40-70)—"Mother Wore Tights" (20th). Solid $18,000 or over. Last week, "Variety Girl" (Par) (2d wk), fine $11,000.

Hipp (Shea) (2,100; 40-70)—"Desert Fury" (Par) and "Second Chance" (20th) (m.o.). Oke $9,000 in 8 days. Last week, "Cynthia" (M-G) and "Great Waltz" (M-G) (reissue), big $11,500 in 8 days.

Teck (Shea) (1,400; 40-70)—"Cynthia" (M-G) and "Great Waltz" (M-G) (reissue) (m.o.). Mild $3,500. Last week, "Gone With Wind" (M-G) (m.o.) (reissue) ditto.

Lafayette (Basil) (3,000; 40-70)—"Red Stallion" (EL) and "Lost Honeymoon" (EL). Stout $17,000. Last week, "Slave Girl" (U) and "Millerson Case" (Col), fancy $21,000 in 10 days.

20th Century (20th Cent) (3,000; 40-70)—"Bachelor and Bobby-Soxer" (RKO) (3d wk). Sturdy $9,000. Last week, big $12,000.

'Brute' Forecful 15G, In Seattle; 'Kiss' 8G

Seattle, Sept. 16.

Top newcomers are "Brute Force" and "Gone With Wind," latter for first time here at pop scale. "Ivy" is okay, but "Kiss of Death" looks mild.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Variety Girl" (Par) (m.o.). Good $5,000. Last week, "Carnegie Hall" (UA) (4th wk-5 days), good $3,800.

Fifth Avenue (H-E) (2,349; 45-80)—"Ivy" (U). Okay $10,500. Last week, "Mother Wore Tights" (20th) (2d wk), fancy $10,700 in 6 days.

Liberty (J&vH) (1,650; 45-80)—"Dear Ruth" (Par) (6th wk). Solid $9,000. Last week, huge $11,000.

Music Box (H-E) (850; 45-80)—"Mother Wore Tights" (20th) (m.o.). Nice $6,000. Last week, "Won't Believe Me" (RKO) and "Vacation Days" (Mono) (2d wk-6 days), okay $3,200.

Music Hall (H-E) (2,200; 45-80)—"Gone With Wind" (M-G) (reissue). First time at pop prices here. Great $16,000. Last week, "Woman on Beach" (RKO) and "Born to Kill" (RKO), good $7,500.

Orpheum (H-E) (2,600; 45-80)—"Kiss of Death" (20th) and "Stepchild" (EL). Fair $8,000. Last week, "Cry Wolf" (WB) (2d wk-6 days), $7,200.

Palomar (Sterling) (1,350; 45-80)—"Other Love" (UA) (2d wk). Good $5,500. Last week, $6,700.

Paramount (H-E) (3,039; 45-80)—"Brute Force" (U) and "Vigilantes Return" (U). Rousing $15,000. Last week, "Variety Girl" (Par) (2d wk), swell $11,300.

Roosevelt (Sterling) (800; 45-80)—"Seventh eHaven" (20th) and "Tailspin" (20th) (reissues). Nice $4,000. Last week, "Bel-Ami" (UA) (2d wk), fair $3,700.

Dodgers-Cards' Series Bops St. Loo But 'Wind' Big 14G; 'Tights' 19G

St. Louis, Oct. 16.

Three-game crucial series between Dodgers and Cardinals clipped biz at main stem cinemas as those who were unable to get into the ball park flocked to radios and television sets. Of the new films, "Mother Wore Tights" will land biggest total but "Something in Wind" is comparatively stronger at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Something in Wind" (U) and "Exposed" (Rep). Solid $14,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (3d wk), big $12,000.

Art (S'Renco) (115; 85)—"Know Where I'm Going" (Indie) (2d wk). Building to swell $1,200 after only $900 in first session.

Fox (F&M) (5,000; 50-75)—"Mother Wore Tights" (20th) and "The Pretender" (Rep). Fine $19,000. Last week, "Variety Girl" (Par) and "Seven Keys Baldpate" (RKO) (2d wk), sock $18,000.

Loew's (Loew) (3,172; 50-75)—"Gone With Wind" (M-G) (reissue) (2d wk). Fine $20,000 after wham $31,000 initial stanza.

Missouri (F&M) (3,500; 50-75)—"Bachelor and Bobby-Soxer" (RKO) (m.o.). Solid $12,000. Last week, "Marked Woman" (WB) and "Dust Be My Destiny" (WB) (reissues), $10,000.

Orpheum (Loew) (2,000; 50-75)—"Tall Timber" (SG) and "Black Stallion" (SG) (reissues). Neat $10,000. Last week, "Song Thin Man" (M-G) and "Sport of Kings" (Col) (m.o.), $11,000.

St. Louis (F&M) (4,000; 50-75)—"Desert Fury" (Par) and "News Hounds" (Mono). Okay $14,000. Last week, "Great Expectations" (U), $7,000.

World (Ind) (432; 50-65)—"Lucrezia Borgia" (French) (2d wk). Nice $2,500 after $3,800 for first chapter.

'Crossfire' Loud 15G, K.C.; 'GWTW' Fast 23G

Kansas City, Sept. 16.

Steady trend of biz continues here with "Gone With the Wind" leading the parade at the Midland. It's great and may hold. Principal other newcomer is "Crossfire" at the Orpheum likewise heading for a holdover. "Red Stallion" in the three Fox-Midwest house combo is average. Protracted heat spell finally was cracked last week with rain and cooler weekend.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Mother Wore Tights" (20th) (m.o.). Here after two weeks in three firstrun houses. Stout $6,000, and at that rate will go another week. Last week, "Wyoming" (Rep) and "Last Frontier Uprising" (Rep), $5,500.

Kimo (Dickinson) (550; 65)—"Wings of Morning" (SG) (reissue). Moderate $1,500. Last week, "I Live As I Please" (Indie), $1,000.

Midland (Loew's) (3,500; 45-65)—"Gone With Wind" (M-G) (reissue). Opening the house at 8:45 in morning daily, to land great $23,000. Likely will hold. Last week, "Gunfighters" (Col) and "Corpse Came C.O.D." (Col), okay $17,000.

Orpheum (RKO) (1,900; 45-85)—"Crossfire" (RKO). Sturdy $15,000, and holds. Last week, "Bachelor and Bobby-Soxer" (RKO) (4th wk), big $10,000.

Paramount (Par) (1,900; 45-85)—"Variety Girl" (Par) (3d wk.). Modest $9,000. Last week, trim $13,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Red Stallion" (EL). Average $16,000 or over. Last week, "Mother Wore Tights" (20th) (2d wk), big $16,000.

CLEVELAND

(Continued from page 10)

big $35,000, and h.o. Last week, "Kiss of Death" (20th) oke $21,000.

Lake (Warners) (800; 55-70)—"Kiss of Death" (20th) (m.o.). Big $5,000. Last week, "Cry Wolf" (WB) (m.o.), nice $3,000.

Ohio (Loew's) (1,200; 55-70)—"Variety Girl" (Par) (m.o.). Third week downtown hearty $6,500. Last week, "Undercover Maisie" (M-G), $5,000.

Palace (RKO) (3,000; 55-70)—"Bachelor and Bobby-Soxer" (RKO). (3d wk). Strong $13,000 after solid $19,000 last week.

State (Loew's) (3,450; 55-70)—"Welcome Stranger" (Par). Teed off big and $27,000 is outstanding biz this week at pop scale. Last week, "Song Thin Man" (M-G), mild $12,500.

Stillman (Loew's) (2,700; 55-70)—"Ramrod" (UA) Average $10,000. Last week, "Variety Girl" (Par) (2d wk), rugged $10,500.

WANNA MAKE MORE DOUGH?

get back to SHOWMANSHIP!

Just roll up your sleeves . . . and go to work . . . on The PRIZE BABY's old-fashioned recipe . . . for Bigger Box Office Receipts! . . . That Showmanlike combination . . . of Bill Posting, Heralds and Window Cards . . . away from your theatre . . . and ACCESSORIES and TRAILERS . . . at *point-of-contact!* . . . Add NEWSPAPER and RADIO . . . to this sure-fire concoction . . . and you'll whip up a batch of DOUGH . . . at your BOX OFFICE . . . that could only result from . . . *getting back to* SHOWMANSHIP!

Solons Boost Negro Vets' Bid For N. Car. Theatre; Exchange Briefs

Raleigh.

North Carolina Congressmen have appealed to the office of housing expediter to grant the application of William, Howard and Vernon A. Steed, brothers, to build a Negro theatre in Salisbury. The applicants are veterans. The estimated cost of the theatre they wish to build is $10,000.

Mary Ellen Strickland, manager of the Capitol theatre at Fairmont, N. C., has been cleared of a lottery charge for which she was tried before Judge Durham Mitchell in Fairmont recorder's court.

She was charged with operating and advertising a game of chance called by the theatre a quiz program but in reality a lottery.

Rep Sets Four Cities

Republic has closed a deal with the Fourth Avenue Amus. Co. covering firstruns in Louisville, Terra Haute, Indianapolis and Lafayette, all Indiana cities except Louisville. Indianapolis branch manager Ed Brauer, represented Rep in the deal.

H-B Now Realart

Harris-Broder Pictures Corp., which obtained a batch of Universal reissues recently, has changed its name to Realart Pictures and has set up permanent offices in New York City. Realart has pacted a deal whereby Film Classics will distribute its pictures in U. S., Alaska and Hawaii over a five-year period, or 10 pictures each year. These are in addition to distribution arrangements previously made with PRC.

Goodman Heads Par Club

Monroe Goodman, assistant to short subjects sales manager Oscar Morgan, elected president of Paramount Pictures club for 1947-48, succeeding Agnes Mengel Grew. Sara Lyons Danto, veepee; M. H. Hodge, treasurer; Edward F. Morey, secretary.

L. A. Variety's Boys Club

Los Angeles.

Tent 25, Variety Club of Southern California, will establish a boys' club and recreation center in East Los Angeles, a sector heavily populated by kids. Clubhouse and equipment, costing about $100,000, will be ready for use by Christmas Day.

Callow Heads Philly Post

Philadelphia.

Everett Callow elected commander of Variety Post No. 713, American Legion. He is publicity head of Warner Bros. theatres in Philadelphia. Others chosen were Jack Brodsky, senior vice commander, assistant contact manager WB; Bill Brooker, junior vice commander, Paramount exploiteer; Sylvan M. Cohen, adjutant; Richard L. Brown, finance officer; Joe Reilly, sergeants-at-arms, manager, Liberty theatre, and Bill Huffman, manager, Keystone theatre.

Proctor's, Troy, Wants Tax Cut

Troy, N. Y.

Supreme Court Justice William H. Murray has issued a writ of certiorari in the matter of the Fast Theatres, Inc. (Proctor's) for a reduction of assessment by the City of Troy in the amount of $75,000.

Fast, which leases the five-story brick theatre building from Copia Realty Co., Inc., of New York, contends that a proper assessment for 1948 would be $275,000. The present assessment is $358,000, full value of land and buildings.

Edelstein's Division

Syracuse.

Michael Edelstein transferred from New York to take over division managership of RKO's Syracuse and Rochester, working out of Syracuse.

Lawrence Lynch, Jr., named assistant manager of RKO-Keith's under manager George Maxwell.

WB Builds 2 Exchanges

Los Angeles.

Warners will build two new exchanges, starting late this month, in Omaha and Jacksonville, Fla. Meanwhile, the company is putting finishing touches on new quarters in Minneapolis, under supervision of Herman Goldberg.

Iowa Town Seeks Pix Shows

St. Louis.

Sans picture entertainment, business men of Somers, Ia., are dickering for a traveling cinema show for weekly showings during the summer months.

G. C. Bertch and son have purchased the Lyric, 400-seater in Farina, Ill., from J. Robert Harrell.

Work has started on a $150,000 Drive-In on outskirts of Springfield, Ill.

Strand, 400-seater in Monett, Mo., has been relighted by Commonwealth Amus. Co., after being dark two years. Glenn Deter is manager.

New Strand, Jewel, Ia., owned and managed by G. H. Maxon, lighted.

William Grant, city manager of Frisina Amus. Co. in Taylorville, Ill., convalescing after major operation.

Buck Lewis now head man for R. E. Carney theatres in Rolla, Mo. He also will book Carney theatres in three other Missouri towns.

Paul Scholer has succeeded C. J. Madison, resigned, as manager of the Ritz, a Tri-States house in Chariton, Ia.

A. J. Swanston has sold his Iowa, a 600-seater, Emmetsburg, Ia., to the Emmetsburg Theatre Corp. Succeeded as manager by R. A. Davis, former owner of Empress, Rockwell City, Ia.

The old Tracy theatre, dark for three years in Storm Lake, Ia., is being face-lifted by Pioneer Theatre Corp.

Harris Circuit Gets Warner House

Pittsburgh.

Harris South Hills theatre in Dormont, Pa., operated by Warners for a number of years, will revert to the Harris circuit next January.

Joe Bugala, formerly of the Manos in Ellwood City, Pa., has been appointed manager of the Manos in Uniontown, succeeding Dick McCool, who resigned to supervise 11 Sterling circuit houses in Seattle, Wash.

Mrs. Catherine Larkin Flint has resigned from 20th-Fox office and John Prioletti from Eagle Lion exchange staff.

Marcine Little to Okla. City

Kermit, Texas.

Marcine Little, who has been with the local Griffith Theatres circuit for the last 16 years, has been transferred to Oklahoma City, where he will assume duties as manager of the Will Rogers theatre there.

Simon to Shea's Hipp, Buffalo

Buffalo.

George Simon, former assistant manager of Shea's Hipp, becomes house manager of the Lafayette, replacing Emmett Connolly, resigned.

Norman Paul Succeeds Johnson

Los Angeles.

Norman Paul succeeded Darryl Johnson as general manager of the Victor Walker theatre chain, consisting of five houses.

A newcomer in the exhibitor field, Paul will operate the Walker, Yost, Princess and State theatres in Santa Ana, and the Surf, Huntington Beach.

Stanford Manages 3 Texas Houses

Gainesville, Texas.

Elbert Stanford has been named manager of the local State, Plaza and Ritz theatres, owned and operated by Theatre Enterprises, Inc. He comes from the circuit at Gallup, N. M.

Malone, Texas, Theatre Deal

Malone, Texas.

Joe Joseph, Dallas theatre broker, has purchased the local Malone theatre from W. M. Sparling, who is retiring.

Mac Wood to N. Braunfels, Texas.

New Braunfels, Texas.

Mac Wood, manager of the local Brauntex theatre, owned and operated by the Griffith Circuit, has been transferred to Seminole, Okla., where he will manage the State and Rialto for the Griffith circuit. Floyd Barton, former manager of the Rialto and Rib theatres at Refugio, Texas, will succeed Wood.

Kenneth Cobb Upped by Schine

Rochester, N. Y.

Kenneth Cobb, manager of Schines' Lake theatre here, transferred to the Cameo and made director of publicity for the 12 Schine houses in Rochester following resignation of Meredith Cramer. Lawrence F. Lewis moved from Riveria to manage the Lake.

Charlotte Changes

Charlotte.

The following have exited the local 20th-Fox branch recently: Frank Lowry, salesman; Hugh McDonald, booker; Ruby Honeycutt, clerk, and Mildred Griffin, contract clerk. Lowry joined Warner Bros. and Miss Griffin moves to Eagle-Lion.

Dallas Richardson has replaced Ernest Johnston in the booking department at Universal-International.

Betty Beaty, clerk, and Ernest Poole, shipper, have resigned from the local M-G office. Sam Schwartz has been transferred from the company's Boston office to take over the local booking desk, succeeding Bill Baynard, who leaves to go to college.

Barney Slaughter, Republic salesman, becomes office manager of the company's local branch.

Lewis Owens, RKO booker, has resigned to return to Atlanta, Ga. Dean Lynch will succeed him.

New House in Cave-In-Rock, Ill.

St. Louis.

Partain & Huma readying their new 400-seater in Cave-in-Rock, Ill.; Tom Partain also operates the Ohio, 300-seater in the same town.

Henry Holloway, owner a chain of St. Louis county indies, has let a contract for a 1,000-car drive-in theatre.

Merlin T. Atkins to open his new 300-seat quonset house in Sumner, Ill., next month. It will be tagged the Sumner.

New 450-seater in Crossville, Ill., being erected for Delbert A. Wagner, Carmi, Ill. Wagner operates the Nox, Eldorado, Ill.

Civic Amusement Co., McLean, Ill., has been incorporated and will reopen the Civic theatre, shuttered for many months. The incorporators are W. I. Richards, Avonelle Richards and Shelton B. Leach.

A. J. Field has sold his Lyric, 234-seater, Bowen, Ill., to Floyd E. Dorsett, auto dealer in the same town.

Sam Lefko Recovered

Philadelphia.

Sam Lefko, salesman with the local RKO exchange, being discharged from Will Rogers Memorial hospital, Saranac Lake, following a long illness.

Joan Meyers, director of WCAU's "Movie-go-round" program, to Hollywood for studio tour.

Wilson Turner has resigned as salesman for Eagle-Lion. He handled Harrisburg.

Sig Horowitz has succeeded William Cohen as 20th-Fox sales manager.

Chernoff Gets Harvard, Chi

Chicago.

Sam Chernoff has leased the Harvard, southside 750-seat nabe, for 15 years. Lessors are Ivan Goode and Samuel Lerner.

Open B&W Booking Service, Dallas

Dallas.

Russell Brown, formerly with the Republic and PRC exchanges in Dallas, and Raymond Willie, Jr., who has been with the Warners and PRC exchanges, have formed the B&W Booking service here.

Bob Yancey, owner and operator of the Yancey theatre, Oakwood, Texas, has sold the house to L. E. Adcock.

Ralph Davis, Harold Jackson and Roy Lown have joined the staff of the Wigwam theatre, El Paso.

Preddy to Manage Telenews

Dallas.

James Preddy, manager of the Forest theatre, is the new manager of the Telenews theatre, according to an announcement made by James Owen Cherry, Interstate circuit city manager. Alex Barr, treasurer of the Melba, succeeds Preddy at the Forest.

Preddy replaces Ross McCausland, who joined Adelman-Sachs theatres, as manager of that circuit's new Delman theatre.

Smalley Theatres' Drive

Albany.

A 34th Anni Drive will be conducted in the 12 Smalley theatres, beginning Sept. 15. Drive will highlight 34 years in film business for William C. (Bill) Smalley.

Independent Theatre Service is buying and booking for Harry Lamont's new Drive-In at Middletown.

Selling "Crossfire"

Philadelphia.

An open letter on a jumbo postcard was mailed to more than 10,000 key individuals and organizations in this city by Maurice B. Fagan, acting director of the Philadelphia Fellowship Commission, calling attention to "Crossfire" and urging support to the individual and his organization in "bringing the movie and its message to the community."

Tie-in with the Fellowship Commission, which includes eight agencies representing every racial, religious and nationality group in the city, was idea of Everett C. Callow, director of advertising and publicity for Warner Bros. in Philadelphia.

Nordquise, Belmont Manager

Al Nordquist, Jr., son of the late Galeton exhib, has been named manager of the Belmont, N. Y., theatre, which was transferred recently from Wally Anderson, Mt. Jewett, to Louis G. Hausser of Galeton.

Charlie Baron, former Metro's p.a. here, joined exploitation staff of Eagle Lion, Philadelphia.

John A. Reilly, veteran theatre man, has resigned as manager of Lou Kaufman's Metropolitan in the Bloomfield district. Kaufman bought the house some time ago from Dave Leff, now UA manager here.

Cummings Buys State

Denver.

R. W. Cummings has bought the State, Lewellyn, Neb., from the Carl Beard estate. Beard died last year. Cummings also owns the Gem, Culbertson, Neb.

Cooper Foundation Theatres reopened the Avalon, Grand Junction, Colo., as the Cooper, following renovations.

Unterfort Upped by Schine

Syracuse.

Harry H. Unterfort, local theatre man, promoted to Central New York zone manager of Schine Circuit, Inc., in charge of the firm's theatres and real estate in Syracuse, Oswego, Cortland, Hamilton, Norwich and Oneonta.

Kinsler-Shard Cincy Deal

Cincinnati.

Leasing and management contracts were entered into Sept. 1 by Maurice White, Nick Shafer and associates for the four Kinsler-Shard theatres in suburban Pleasant Ridge, Reading and Lockland. This hikes the number of houses owned and operated by them in Ohio and Kentucky to 24.

W. G. Carmichael, former branch manager here for Universal but recently with that company's sales staff in St. Louis, returned to become sales manager for Eagle-Lion Cincy exchange.

Century's Bally Meet

Century circuit, N. Y. indie chain, will stage a showmanship convention Sept. 30 at the Waldorf-Astoria (N. Y.), with top industry figures invited to speak. Theme of one-day session will be necessity of returning to showmanship since the plush biz of war years is over.

Milton Smith to Filmack

Chicago.

Milton Smith, formerly with RKO in Hollywood, has been appointed sales manager of the new California office of Filmack Corp. His territory will include the entire west.

New Nabe, Elmdale, Ottawa

Ottawa.

Ottawa's West End got a new nabe, the Elmdale, operated by the Zumar brothers, Abe, Charles, Harry and Reuben.

Paul F. Douglas Shfits to WB

Paul F. Douglas, formerly with United Artists, appointed field public relations rep for Warner Bros. in Canada, succeeding Glenn Ireton.

He fills spot of Glenn Iraton, resigned.

UA's Bogey

Continued from page 3

the product crisis will take up most of the time. Last Friday (12), directorate was in session from 10 in the morning until after six in the evening.

Bankers' reticence about giving loans to UA producers grows out of two situations. First is applicable to all indies, no matter who handles their distribution. That's the upset condition of the foreign market, particularly the loss of British income. Moneymen want to see what comes of that before dishing up coin.

Second reason for UA's troubles is the difficulties in its own management which it recently went through in attempting to locate a prexy. Some bankers lost confidence in the company during that period and its now only slowly being rebuilt under the stewardship of Grad Sears. Kelly also is expected to be of help on this aspect.

Severity of the shortage facing UA is evident in the fact that it has no product for distribution beyond next March or April and there is nothing now shooting or close to shooting that gives it any immediate prospect of getting product. It's believed the board is probably discussing the possibility of buying films from other companies for distribution, such as was done in a previous product shortage in 1942. At that time, a flock of pix were bought outright from Paramount.

Sam Dembow, Jr., took his place on the board Friday as a representative of Mary Pickford's interests. He replaced Edward C. Raftery, former prexy of the company, who resigned.

Kelly is expected to give a report tomorrow on his progress in clearing up the playing time stymie UA has suffered on the two J. Arthur Rank-controlled circuits in England. He also has been attempting to line up British product for release by UA and will acquaint the directorate with the progress of his negotiations. Likewise on his efforts to arrange cooperative production by UA there.

Loew's-Chaplin

Continued from page 3

the company may take legal action against Loew's.

The Chaplin dating in D. C. had been regarded as a double-ply operation which would have tossed in the gauntlet via his widely attacked film and, at the same time, reaped considerable cuffo publicity for the picture. UA co-owner has not yet been subpoenaed to appear before the D. C. committee hearings. He's dared the solons to subpoena him and intended to combine his Washington appearance in committee rooms with a personal appearance at the Capitol.

Russell Birdwell, Chaplin's public relations advisor, has been in Washington for days prepping bally for the pic's opening.

Barron later issued a statement declaring "there was no thought in our mind of linking the appearance of the picture at the Capitol with the appearance of Mr. Chaplin before the Un-American Activities Committee. We wish to avoid any appearance of such an intent, and therefore have postponed the engagement."

IATSE'S DICK WALSH STEPS INTO 306 SNARL

Despite threat of a walkout which was set for today (Wednesday), agreement between projectionists of Local 306 and circuit heads of Paramount, Loew's, RKO and Warner Bros., in their new contract negotiations is expected within the next few days. Outlook for an early settlement of the four-months negotiations deadlock became much brighter over last weekend when Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees, personally stepped into the dispute at the invitation of Local 306's prez, Herman Gelber.

Circuit reps, for whom RKO's labor consultant Major Leslie E. Thompson is spokesman, had previously indicated their confidence in Walsh's ability to make a fair deal all around. Major bone of contention in the contract talks to date has been the union's demand for a 34% wage hike plus a 5% welfare fund. It's understood, however, that the union is prepared to split the wage hike demand but is holding out for the welfare fund. Membership meeting of union has been called for this morning to consider postponement of walkout.

Anticipated agreement will cover 400 boothmen in about 100 theatres in the New York area, including many Broadway first-runs. Also involved in the negotiations as single units are the Roxy and Radio City Music Hall.

Reissue Rights

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around $6,000,000, which includes the $500,000 paid to Howard Lindsay and Russell Crouse for the screen rights to their legit play plus their percentage against the gross. Production of this picture took place last year before anybody had any inkling of the 75% tax bite imposed by the British and the resultant embargo of U. S. shipments to England.

Frank opinion among Warner execs is that the company will be lucky to break even on "Life With Father" on basis of its domestic grosses the first time around. This sentiment prevails despite the fact that "Father" is doing better business than expected and that it has broken house records at the Warner theatre on Broadway for the first three weeks. "Father" is also being distributed under a special engagement policy nationally under upped admission prices.

However, WB chiefs aren't pessimistic over the profit potentialities of this opus because of its reissue value. "This picture is an evergreen," one exec said, "and five years from now it'll be as good as it is now." As a result, Warners is pursuing a careful distribution policy on "Father," with plans to go once around the circuits without wearing down the prints, then withdrawing the film from circulation. According to their estimates, a new film generation is born every seven to 10 years, and their profits will be reaped in the second general distribution.

It's figured that period costume features will enjoy the most favor of producers since they are least susceptible to appearing old-fashioned after a lapse of five or 10 years. Such an important detail as outmoded clothing styles are eliminated in this type of picture and when rereleased, they appear as up-to-date productions. Warner Bros. toppers feel their general theory about "Life With Father" is confirmed by the current reissue run of "Gone With the Wind," another period costume picture which is proving a b.o. smash despite its 1939 production label.

2d Run Network for Reissues

Los Angeles, Sept. 16.

Encore Theatres, a new unit of four neighborhood houses, went into operation on a policy of handling reissues and moveovers from the Academy group. Encore consists of the Melvan, in Hollywood; the Jewel and American, L. A., and the Beverly Canon, Beverly Hills.

New group gives complete neighborhood coverage for the revival policy started by the four Academies a year ago. It will bring reissues to subsequent runs which do not usually handle that class of booking. Opening bill is "Tobacco Road" and "Grapes of Wrath," which recently played 16 days at the Academy group, consisting of the Picfair, Vermont, Arlington and Cinema.

U Bullish on Air Shows, Cuts Down Field Exploiters

Universal will up the proportion of radio advertising to newspaper pic-plugging and, at the same time, swing away from spot announcements, Maurice Bergman, company's eastern ad-pub chief, said this week. U is launching into a campaign of 15-minute local shows instead of the spot commercials, according to Bergman, because of its conviction that "thematic radio material" is a more effective way of audience penetration.

Present Universal ratio of expenditures is 80—20 with newspapers on the top-heavy end of the stick. Blueprints for the new season's drum-beating calls for a 50-50 split between the dailies and radio, Bergman said. Universal expects to stage six intensive local campaigns of airway shows annually at a minimum cost of $40,000 each.

By way of experiment, U tried out the new approach with "Time Out of Mind" and "Song of Scheherazade," in each instance using platters recorded in Hollywood. "Singapore," "Lost Moment" and "Secret Beyond the Door" are already earmarked for the radio treatment.

"Secret" will be plugged by using a "clinical-type" platter, Bergman said, playing up the question of how well a woman knows her husband and vice versa. Fritz Lang, producer of "Secret," will tour the country making his appearance on local stations along with the platter airer.

U also has slashed its field exploitation force to a skeleton, retaining only two men in Chicago and one on the West Coast. While the action has been partly economy-inspired, main reason for the axeing is the new type of pic-peddling by U which places practically all emphasis on the use of flying teams from the homeoffice, according to Maurice Bergman, U's eastern ad-pub head.

Men stationed in Boston, Cleveland and Atlanta have been eliminated. Duo in Dallas and Cincinnati have been brought back to the h.o. for expansion of the central staff. Exploiteer in Philadelpbia, only other spot which used a fieldman, is being let out.

U's field exploitation staff never was as large as that of the other majors, Bergman explained. Moreover, company has found use of local exploiteers ineffective in building hot campaigns for local openings. Consequently, U has switched to the h.o. operations and no longer requires a field force.

Jerry Mayer Sliced

Hollywood, Sept. 16.

Jerry Mayer, Metro studio manager and brother of Louis B. Mayer, was operated on at Cedars of Lebanon Hospital, one of many operations he has undergone lately.

His condition last night was reported fair.

Frenke's 100G Bldg.

Hollywood, Sept. 16.

United California Productions, headed by Eugene Frenke, started construction on a $100,000 building, slated for completion in five months.

New structure will include facilities for television as well as motion pictures.

fly
"the Los Angeles"
United's DC-6 Mainliner 300
Luxury Flight
Leave New York 12 noon
Arrive Los Angeles 8:10 p.m.
UNITED AIR LINES
Airlines Terminal, 80 E. 42nd St. or
Pennsylvania Hotel or 1 Wall St.
Call Murray Hill 2-7300
or an authorized travel agent

Anti-Trust Suits

Continued from page 5

exhib plaintiff's, operating six houses in Memphis, who joined in a triple-damager against the majors and the Lightman circuit. Suit has been settled for a lump sum in excess of $200,000, presumably to be split among the six theatres. Plaintiffs operate the Tallewild, Airway, Lucianus, Hollywood, Bristol and Rosemary theatres.

Suit of the Schoenstadt chain against the distribs and the B & K circuit has also been called off after Schoenstadt turned down a cash offer of $150,000 which jockeying might have raised considerably. In that case, plaintiff won day-and-date run for its Piccadilly with B & K's Southtown rather than the sizeable chunk of cash. Agreement, it's understood, extends for five years but is subject to anything contrary in the final decree handed down by the U. S. Supreme Court.

Number of other settlements are in the wind. Action by the Deluxe, also a Chi nabe house, may wind up in an out-of-court deal Theatco suit against the majors in San Francisco was almost settled last week but negotiations broke down at the last moment

Legal bill for the average antitruster costs the majors between $60,000 and $70,000 to defend. That's figuring lawyers fees, court costs, printing of minutes and expenditures necessary for bringing witnesses, frequently company biggies, to the scene for trial. Consequently, strongest of the exhib-wielded court forays are figured cheaper to settle than to fight, providing the balm doesn't come too high.

All costs of settlement, it's said, are divided equally among the majors named in the suit regardless of variance in income to different distribs in the particular locale. When the usual happens an an affiliate or indie chain is also named as defendant that circuit or circuits is asked to foot a proportionate share of the settlement-bite.

Majors exercise a form of punctilio. Where an affiliate is the dominant exhibitor in the sector, it has the final say on settlement. That's so even where the opportunity presents itself for a major to pull out on cheap terms. Idea, of course, is not to leave one or more defendants holding the bag.

Aussie OK

Continued from page 6

sies, on the other hand, are insistent that investments take a form which would prevent the distribs from liquidating later and then bombarding the government for consent to convert into dollars.

Only Types Okayed

As things now stand, only two types of expenditures have already received government approval. They're increased salaries and bonuses or pensions for local employees and outlays for film production. Answer to those two are apparent—in each instance, the expenditure could not be liquidated later. There's also pretty strong indications, it's said, that the government would okay sizable spending in the erection of studios despite the fact that such action would mean the purchase of realty.

As to investments in theatres or exchange buildings, the reception has been definitely cold. Aussie officials are giving that the brush because they assert realty purchases are not permanent expenditures since the properties can be sold and turned to cash again. Acquisition of stocks and bonds are also in the same category for the same reason.

All these proposals for expenditure plus the added ones of purchasing bonds to be held in escrow by the Australian government for 15 years and extending credit and loans to local theatre companies were forwarded to the Aussies several weeks ago. With the government shying away from most of the proposals, industry reps in Canberra are still dickering.

McLEOD'S 'BIG FISH'

Hollywood, Sept. 16.

Norman McLeod, upon completion of "The Paleface" at Paramount, will go back to New Hampshire for extensive confabs with Corey Ford on "The Big Fish," story of the Alaska salmon run.

McLeod will produce the picture independently next June from a story by Ford.

DALLAS TENT RAISES COIN FOR BOYS' RANCH

Dallas, Sept. 16.

Tent 17 of the Variety Club of Texas sponsored the eighth annual Turtle Derby here Sept. 13 to aid in raising money for the Variety Club Boys Ranch of Copperas Cove, Texas. There are 42 boys now living on this 4,000-acre ranch in central Texas and this Variety Club expects to have more than 100 there by next year. Some of them, who have never broken any law, would have been sent to the Texas Juvenile Training School if the Boys Ranch had not taken them.

Fear and uncertainty faced these boys before they were lucky enough to be accepted by the ranch. The first days at the ranch are revelations to the average new boy. They get all the food they can eat, a good bed and security. There are horses to ride, new friends and a careful program of health and physical education directed by Marshall Brown, former director of Dallas Athletic Club.

The boys attend public school in Copperas Cove, Texas. The ranch staff and the faculty of the school cooperate in a program for the boys designed to adjust them to normal life. Three boys from the ranch finished high school last year and are being sent to college by the Variety Club.

'Variety' Nets 10G

Pittsburgh, Sept. 16.

Midnight preem of "Variety Girl" at Stanley for benefit of Tent No. 1's charities kicked in with clear profit of around $10,000. It was the biggest show grosser showmen's organization has ever had in its many years of putting on these affairs for its Heart Fund.

General admission tickets sold for $2 but flock of donor ducats were disposed of in advance at $5, $7.50 and $10. In addition to picture itself, there was a presentation featuring most of the nitery acts in town. At least a couple of thousand were turned away at the door.

Albany Variety Bldg. Fund Drive

Albany, Sept. 16.

Albany Variety Club is starting to raise money for a clubroom-building fund at the suggestion of Second Assistant Chief National Barker C. J. Latta, Warner zone manager. Latta urged this after members decided against a proposal to rent quarters on Elk street.

D.C. Tent Adds 6 Members

Washington, Sept. 16.

New members of Tent 11 of Variety Clubs here are Donald W. Chaban, Screen Guild salesman; Hal J. Miller, theatrical p.a.; Paul L. Heller, ad man; Murray Alvey, Pathe News lenser; William F. Gearing, Republic, and George Allen Dorsey, of NBC.

Rank's Color Bid

Continued from page 3

thur Rank and Sir Alexander Korda, have eight in that bracket.

British pace has been hypoed, it's been learned, through a deal which Rank closed with Kay Harrison, head of Technicolor's British wing, while the duo were in the U. S. late in the spring. Subject to limitations on facilities, Techni has agreed to make eight color pix annually for Rank for a five-year period. To ease Rank's print problem in England, Harrison also stipulated that the Hollywood plant would supply all of the Briton's print requirements on pix distributed in the U. S.

H'wood to Service Rank

Since Rank's eight-per-year color films are all slotted for U. S. distribution as heavy coin-collectors. Technicolor's Hollywood plant is committed to delivering between 1,600 and 2,500 color prints to the British for use here. Rank's pix take anywhere from 200 to 350 prints for U. S. distribution alone.

Rank's color films in production, editing or just releasing are "Blanche Fury," "Jassy," "Red Shoes" and "Scott of the Antarctic," Korda's are "Bonnie Prince Charlie" and "The Ideal Husband."

Planned for early shooting are Rank's "Beggar's Opera," "Columbus," "Far From the Madding Crowd," "Mary of Magdala," "Melba" and "Saraband for Dead Lovers." "Blue Lagoon," another tintie, has been temporarily shelved. Korda has "I Will Repay" set for lensing.

2 of the Largest Buying Combines In NW 'Boycotting' Par and Others

Minneapolis, Sept. 16.

With two of the territory's biggest non-profit buying combines in effect "boycotting" Paramount product, the company is utilizing "Welcome Stranger" newspaper advertising to point out that no other company can boast a record for boxoffice hits in Minneapolis to equal it.

The ad calls attention to the fact that "Going My Way" and "Welcome Stranger" have run eight weeks each in downtown Minneapolis for their initial engagements; "California," and "Blue Skies," five weeks each, and "Road to Utopia," "Two Years Before the Mast" and "Lost Weekend," four weeks each, during the last several years.

The non-profit buying combines that have been and are refusing to buy Paramount product are Theatre Associates and Independent Theatres. The former comprises the territory's largest independent circuits; the latter, most of the important Minneapolis and St. Paul situations.

Theatre Associates also is at loggerheads with 20th-Fox, and M. A. Levy, 20th district manager, is reported to have "walked out" on it when negotiations again failed last week. Until last week Independent Theatres hadn't bought "Jolson Story" although it played Minnesota Amus. Co. (Par) and non-member theatres in Minneapolis and St. Paul to record business. A deal was finally made, however, that combine spokesmen say represented a "compromise," the picture being bought flat, instead of on percentage as originally demanded, "at a price higher than we wanted to pay, but lower than Columbia wanted."

The increasing buying power concentrated in and wielded by the combines is making the distributors' going increasingly more difficult and, in effect, combines have been trying to dictate deals, it's charged. Branch managers say it's getting harder to sell than ever before because the combines are so tough. Five of them have sprung up here within the past two years and a large percentage of exhibitors has come within the folds of one of them.

On their part, members of the combines deny that their groups are "unreasonable." It's the distributors who are "unreasonable," they insist. They simply insist on "fair" deals that will net them "fair" profits. They also point out "we can't play everything," but never before in local film industry history until the combines came into being and became so powerful have so many important circuits and theatres passed up so many outstanding b. o. hits, according to branch managers.

Branch managers say it amounts to an elimination of competition in buying, making the decree's competitive bidding a joke. Home office counsel have been asked to determine if the combines' activities constitute a conspiracy to lower rentals and would come under the antitrust laws.

Ice Dearth Chills B.O. For St. Louis Nabes Using Old Systems

St. Louis, Sept. 16.

The prolonged heat wave, the most severe in many years, is nicking grosses at 30 nabes that depend on ice for their prewar aircondition systems. Such a demand by householders, etc. for ice to alleviate some of the conditions caused by heat resulted in deliveries to the flicker houses being cut to a minimum, with none being delivered for a three-day period up to Labor Day.

While the houses remained open and attempted to use the cooling system blowers to give a semblance of comfort most of them warned customers that the cooling systems were out. Many of them turned away 75% of their normal attendance. The nabes have a total seating capacity of 30,000. W. Whitesides, manager of the Shady Oak, Clayton, explained that most of the ice-cooled houses used about six tons of ice nightly.

New York Theatres

ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present
LIFE WITH FATHER
WILLIAM POWELL · IRENE DUNNE
ELIZABETH TAYLOR
EDMUND GWENN · ZASU PITTS
WARNER THEATRE · BWAY. 51st
OPEN 10 30 AM · CI 7-5545
LATE MIDNIGHT FILM · CONTINUOUS

SAMUEL GOLDWYN presents
DANNY KAYE · VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
COOL ASTOR BROADWAY & 45th Street

RADIO CITY MUSIC HALL
Rockefeller Center
Rita HAYWORTH • Larry PARKS
"DOWN TO EARTH"
A Columbia Picture • IN TECHNICOLOR
SPECTACULAR STAGE PRESENTATION

LOEW'S STATE BWAY & 45
ON SCREEN
Thurs., Sept. 18
1st N. Y. Showing!
M-G-M's
'CYNTHIA'
ELIZABETH TAYLOR
George Murphy
Mary Astor
IN PERSON
JOHN CALVERT
Caleb Peterson
Extra!
PAUL REGAN
Plus OTHERS

ROBERT YOUNG · ROBERT MITCHUM · ROBERT RYAN
"Crossfire"
SCIENTIFICALLY AIR CONDITIONED
RIVOLI
BWAY & 49th ST.

Humphrey BOGART • Lauren BACALL
In Warner Bros. New Hit
"DARK PASSAGE"
With
Bruce Bennett, Agnes Moorhead, Tom D'Andrea
Directed by Delmer Daves
Produced by Jerry Wald
In Person VICTOR LOMBARDO
and His Orchestra
With Borrah Minevitch's Harmonica Rascals
Starring JOHNNY PULEO
BROADWAY AT 47TH STREET
Air-Conditioned
WARNERS' STRAND

BETTY GRABLE • DAN DAILEY
'MOTHER WORE TIGHTS'
A 20th Century-Fox
Picture in Technicolor
PLUS ON STAGE
Jack HALEY • Ella LOGAN
Extra! JERRY MURAD'S HARMONICATS
ROXY 7th Ave & 50th St.

VAN JOHNSON
in M-G-M's
THE ROMANCE OF ROSY RIDGE
In Person — Enric Madriguera & His Ora
Special Extra:
Luba Malina
Jahn & Rene Arnaut
Georgia Price
COOL Capitol

BING CROSBY
JOAN CAULFIELD
BARRY FITZGERALD
in "Welcome Stranger"
A Paramount Picture
In Person!
CARMEN CAVALLERO
And His Orchestra
RAUL & EVA REYES
NIP NELSON
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

RKO PALACE B'WAY AND 47 ST
HENRY FONDA • BARBARA BEL GEDDES
VINCENT PRICE • ANN DVORAK
THE LONG NIGHT

NBC Crime-Doesn't-Pay-Before-9:30 Edict Pays Off—With Bronx Cheers

Atlantic City, Sept. 16.

NBC copped itself a whopping play in the press of the nation last weekend with a pre-NAB convention announcement of an NBC "crime code" banning all whodunit-mystery stuff on the web before 9:30 p.m., New York time. But about all NBC collected by way of reaction from the competing networks was a chorus of Bronx cheers. Top execs of CBS, ABC and Mutual scornfully characterized the move as "hooey," "unrealistic" and "a lot of hokum," pointing out that NBC had nothing to lose by it.

Only NBC whodunit now aired before the 9:30 deadline in the east, it was cited, is "Ellery Queen," which will exit its Sunday 6:30 p.m. spot after Sept. 21. It would be another story, the feeling went, if NBC prexy Niles Trammell were carrying a block of such shows before the designated "curtain" time.

Frank Stanton, CBS prexy, said it was more a matter of a show's content and treatment rather than the time. Edgar Kobak, Mutual prexy, said: "It's just as though we were going to tell you that we won't carry any soap operas, simply because we don't have any." Mark Woods, ABC prexy, also chimed in with "hooey."

NBC termed its move a step designed to combat the gangup of criticism from social and welfare organizations and other groups protesting the airing of bang-bang stuff before children's bedtime.

Actually, the Crime Code ban, which sets a 9 p.m. local-time "curtain" for the Mountain and Coast zones, will call for some reshuffling of schedules in the two western regions, which now are taking NBC's late-hour whodunits live and will have to platter them for later hours.

Mystery airers on NBC's sked, and their N.Y. airing times, are: "Molle Mystery Theatre," Fridays at 10 p.m.; Pall Mall's "The Big Story," Wednesdays at 10 p.m., and Bristol-Myers' "Mr. D.A.," Wednesdays at 9:30 p.m.

In addition to the pre-9:30 rule, the web drew up an eight-point set of format restrictions soft-pedaling the bang-bang stanzas on over-lurid writing, etc.

What is important in the Crime Code is the fact that the ban will apply to all local crime programming by affiliates.

Just how effective the NBC regulations will be in terms of minimizing the impact of such shows on kids is considered problematical.

The general feeling is that, unless all webs and stations fall in with NBC's policy, it won't have teeth. For the question immediately raised is: what's to prevent competing stations around the country from making a bid to pick up juve audiences by really going to town on a pre-9:30 showcasing of whodunits.

SLAVES TO FASHION MOP UP AT NAB MEET

Atlantic City, Sept. 16.

Hotel protocol and humid sticky weather are biggest headaches to NAB conventioneers. The radio men couldn't do much about the weather but raised plenty of noise about iron-clad hotel rules which required them to wear coats in all hotel lobbies, bistros and dining rooms.

Added grievance was fact that hotels required not only coats but ties as well in the dining rooms and bars. Result was sweating, open-shirted NAB'ers panted around to sessions with coats over their arms and a spare tie in their pockets.

Gaines Changes Mind

Jim Gaines, manager of WNBC, the New York flagship of NBC, has changed his mind about accepting spots for Howard Hughes' "Outlaw" film which had a belated preem in N.Y. last week.

However, the "about face" came only after Hughes himself personally intervened, squawking that WNBC was being unfair, since the New York state stigma had been removed. Gaines said he wasn't aware that the official heat was off and gave Hughes and the agency an okay. Originally Gaines had turned down the spots because he thought the film and exploitation were in "bad taste."

Eye Orient AFRS

Hollywood, Sept. 16.

Lt. Col. R. E. Kearney, commandant of Armed Forces Radio Service, flies to the Pacific and Orient today (Tues.) to inspect and survey existing broadcasting facilities and operations of AFRS.

Aim is to set up permanent installations in the area covered.

Trammell Gives Lift to Summer Radio Hypoing

Atlantic City, Sept. 16.

Niles Trammell, NBC prexy, took time out during the web's convention here to give impetus to the whole new concept on giving meaning to summertime radio.

Among the major resolutions passed at the NBC convention was one urging support of the move to make bigtime radio a 52-week proposition, as was outlined a few weeks back in VARIETY.

The convention participants took official cognizance of the plans of Eddie Cantor to stay on the air on a year-round basis on behalf of his sponsor, Pabst, on the theory that summertime listening is being undersold: that even bigger audiences are to be had if the programming warrants.

NBC and its affiliates thus voted to get behind Cantor's drive to persuade other top personalities to stay on the year-round, with a reciprocal guestar system for perhaps a month's summer and a month's winter layoff.

No Legal Privacy Right In Radio, Newspapers Ruled by Chicago Judge

Chicago, Sept. 16.

Agency men, broadcasters and newspaper execs hailed the decision of Judge George M. Fisher, of the Illinois circuit court, who last week sustained the Russel M. Seeds ad agency in its contention that there is no legal right of privacy in Illinois as far as radio and newspapers are concerned.

The decision was handed down in a suit brought by John and Jessie Hunter, who were depicted without consent in a 1941 NBC airer, "Wings of Destiny," sponsored by Brown and Williamson Tobacco Co. The couple asked $100,000 damages.

Defense attorneys John Moser and Morris Leibman argued that, insofar as libel or slander are not invloved, the right of privacy doesn't exist in Illinois. In dismissing the suit Judge Fisher granted the Hunters permission to file an amended complaint.

Clay Morgan in Serious Condition After Fall

Atlantic City, Sept. 16.

Clay Morgan, assistant to the president of NBC, was rushed to Atlantic City Hospital Saturday (13) night when he hit his head on the concrete in a fall at the Claridge Hotel, NBC Convention Headquarters.

Morgan was in a semi-conscious condition throughout Sunday, with a specialist rushed from Philadelphia to attend him. On Monday he regained full consciousness but his condition was reported as still serious.

The Sinatra Story

Hollywood, Sept. 16.

Frank Sinatra should get a chance to tell his own story if plans of Bob McLaughlin, disk jockey on KLAC, do not go awry—as they are wont to do with Frankie.

On Sept. 19 McLaughlin turns his entire two-hour "570 Club" show over to the yodeler who sits in as guest, telling and being asked his story. During this time some 20 Sinatra disks will be aired.

KLZ'S SHOWMANAGER

HUGH B. TERRY

KLZ, three-times winner of VARIETY's annual Showmanagement Award, has, in addition during the past six years, received 25 other major awards for outstanding programming, promotion and community service.

KLZ, DENVER.

ABC in Middle In RCA, NBC Tiff On Video Stunt

Atlantic City, Sept. 16.

ABC, which had planned a cooperative large-screen tele promotion stunt at the NAB convention with and paralleling that put on by RCA-NBC, got the raw end of the deal when an intramural spat between RCA and NBC knocked these plans into a cocked hat.

ABC had planned to work cheek by jowl with NBC in staging a telecast of an aquacade from the Hotel Brighton boardwalk pool last Friday (12) which was to have been relayed by courtesy of an RCA link to WFIL, Philly, and broadcast there along with a local showing at the Hotel Ambassador.

Family spat between RCA and NBC — as ABC tells the story—spoiled the arrangement with result that no link was available for ABC tele director Paul Mowrey's big show. Only audience was handful of viewers at the Hotel Ambassador here. RCA did come through with a few hundred yards of line to carry the show several blocks down the beach from the Hotel Brighton.

ABC recouped part of its tele loss with a second showing of the Brighton aquacade Sunday (14) with a special press demonstration. Energetic Mowrey also had crews at work filming NAB registrants for a special Sunday night show. The pix were flown to Philly for broadcast over WFIL, along with simultaneous viewing at A.C.'s Ambassador hotel.

The Hard Way

Atlantic City, Sept. 16.

In unveiling its large screen (5x7 feet), television projection before NAB delegates here, RCA was confronted with the most complicated transmission setup to date.

It was case of transmitting from the Empire State Bldg. tower in New York, to Mount Rose, N. J., then to Philco in Philadelphia, with two specially-constructed relay antennas to complete the gap between Philly and Atlantic City.

Swift's 'Club' Renewal Eases ABC Exec Minds

Chicago, Sept. 16.

Swift Co. last week renewed its share of "The Breakfast Club" for another 13 weeks, effective Oct. 16, and ABC's sales execs here let out a sigh of relief. Although they felt secure that Swift wouldn't walk out of "Club," these execs have had their fingers crossed ever since Swift several weeks ago expressed its displeasure over the admission of Toni Permanent Hair Wave as another client.

The food outfit told ABC at the time that it was peeved at Toni's acceptance as co-sponsor of the "Club" because when it (Swift) originally made the deal for participation in the show there was an understanding that only products with kitchen appeal would be accepted.

The Opposition Speaks Up!

Atlantic City, Sept. 16.

Any hope of the NAB's tough new code getting the nod this week vanished this evening (Tues.) as more than a dozen indies and small network affiliates urged the appointment of a new committee to review and rewrite commercial code limitations more to their liking. They also asked for an industry-wide referendum before the NAB board voted on any code, and suggested rewording of several program sections of the present document. In view of the kickback on the code, the convention session to discuss it was recessed until Thursday (18) noon. As a result, it was believed the NAB board would not get around to a code vote before a post-convention meeting scheduled for November, at the earliest.

The indies' anti-code campaign was sparked by WNEW (N.Y.) program manager Ted Cott, who claimed commercial sections of the document gave network stations competitive advantage in attracting advertiser dollars. NAB prexy Justin Miller then asked Cott to head an indie committee to draft alternative provisions. Miller said he was mulling a preamble to the code which would answer another of Cott's objections, i.e., that the code imposes maximum commercial limitations but sets no minimum standards for public service broadcasting.

A similar contention that the web's views got most recognition in the NAB code was expressed by Fred Fletcher, WRAL, Raleigh, who pointed out that 250-watters, even though web affiliates, got less than 30% of their revenue from net sales and had to depend primarily on local sponsors. Fletcher demanded a referendum before any code vote was taken.

Elmo Green, KFTD, Ft. Dodge, Ia., blasted the code as "window dressing and in bad taste," characterized it as "negative and confused," and claimed its adoption would only "forge a weapon for our enemies." Miller denied these charges, declaring it was not the NAB board's purpose to adopt a code immediately, but to study all criticism. He added that the proposed code was whipped together in a hurry only to satisfy the demands "of the trade press, the general press, and critics of radio."

A gripe against code provisions on controversial programs came from UAW-CIO radio director Allen Saylor, who protested the clauses limiting these stints to certain time periods, banning dramatizations, and permitting only "qualified authorities" to discuss controversial subjects.

Radio's $430,000,000 Question

Continued from page 1

wise the annual confab has resolved itself into a mere "here-we-go-again" reprise.

As the delegates assembled in Convention Hall this afternoon for the all-important discussion of the code, the question of whether the industry would buy it seemed to rest with the pocketbook-conscious small station operators who, through their multiple local plug-ugly deals, are bound to be most vitally affected by adoption of the code. Consensus of a large segment of the broadcasters is that it will take a steamroller to put it across, for opposition to the new standards of practice appeared to be mounting on the eve of the code airing.

Kept Under Wraps

A lot of the broadcasters are resentful of the fact that the code's contents had been kept under wraps until yesterday (Mon.), 24 hours before NAB prexy Justin Miller was throwing it on the floor for discussion with the attitude of many being: "Why should we buy a pig in a poke?"

It appears a certainty that the NAB board of directors won't adopt the code at the close of the convention this week, despite widespread sentiment that immediate action is necessary lest the broadcasters revert to a state of inertia. Rather, it appears a foregone conclusion that the board will hold off on a decision until it is specially-convened again in November.

Full NAB membership vote is not required under the by-laws with the board empowered to act as it sees fit. Nevertheless it was because of prexy Justin Miller's desire to sound out full industry sentiment that the code was brought before the floor.

Originally scheduled for airing on Thursday, the closing day of the convention, it was moved up to Tuesday, second day of the confab, on the premise that the problem should be tackled while it was still hot, that by Thursday many broadcasters would be deserting the convention. Also regarded as a factor in stimulating interest in the code was the avowal of support from NBC and its affiliated stations at the web's convention which preceded the NAB meet. Similarly CBS, ABC and Mutual came out for a new code and it's from the bigtime affiliate stations that support must come.

Locals The Problem

It's the low-powered regional and local station that comprises 70% of the NAB membership that has to be reckoned with and since the NAB board wants its final decision on adoption or rejection to reflect the overall sentiment, the commercial hot potato is due for plenty of tossing around.

Another factor that might mitigate the chances of adoption, is the opposition from advertising agencies who have been doing some quiet campaigning to help kill the code. It's their contention that there's no need for such drastic cleaning up of commercials, that the potshots at radio stem primarily from newspaper publishers who don't own stations and are resentful of the coin being poured into radio's coffers.

True, some of the larger agencies are backing the code, as reflected for example in the expressions of Sigurd Larmon, president of Young and Rubicam. But the fact remains that some other agencies have definitely aligned themselves against adoption of the code.

Here's the four network affiliate position on the code: NBC affiliates were first to come out for the code, even though its contents were unknown at time resolution was passed.

CBS affiliate advisory board voted "strong endorsement" of the new code, with web prexy Frank Stanton recalling it was board chairman William S. Paley who shouted up the code cry at last year's meeting.

ABC prexy Mark Woods and Roger Clipp, of WFIL, Philly, chairman of the Stations Planning and Advisory Committee, called for a board code but cautioned against hasty action. They urged "thorough study" before adoption. Mutual veepee Bob Swezey urged stations to endorse a set of standards even if they couldn't see their way clear to going along 100% with the document as now written. Swezey said both he and prexy Ed Kobak favored present code. But he did not call for vote of affiliates.

ABC EXECS OK OUTDOOR BILLBOARD CAMPAIGN

Atlantic City, Sept. 16.

Plan for blanket ad coverage of all main highways in the U. S. with giant-size lighted billboards got the nod from ABC affiliates meeting with web execs here yesterday (15). ABC is first web to plug a nationwide outdoor ad campaign and has skedded campaigns for all five M. and O. ABC stations.

Web also tried for big play with its affiliates on Newsweek biog (Sept. 15) plugging infant ABC's spiraling billings, in face of slumps on other three webs this year, and web's coup on disking Crosby despite major web opposition.

'Queen' Sold Out

Chicago, Sept. 16.

Dotted line action by the International Milling Co. of Minneapolis last week put the sold-out tag across the board on Mutual's "Queen for a Day." The flour firm wrapped up Monday, Wednesday, and Friday quarter hours on 193 stations of the Dixieland circuit.

A. A. Crooks of Dallas is the agency.

NEW CHI RADIO REPS

Chicago, Sept. 16.

Lorenzen and Thompson, newspaper reps, disclosed last week that they were entering the radio rep field, beginning Nov. 1.

James J. Devine, v.p., will lead the new radio division in the New York office and Carlin S. French will be manager of radio operations of the Chicago office. French was former owner of WTMV in East St. Louis, Ill.

TRAMMELL SPARKS NBC MEET

Miller Calls for 'United Front' By B'casters; Warns vs. Trend of Govt. Domination of Int'l Radio Setup

By **DOROTHY HOLLOWAY**

Atlantic City, Sept. 16.

Urgent plea for a united broadcasters' battle for free radio legislation, support for the NAB code to raise level of present programming, and a grim warning that the broadcasters move against trend toward Government domination of international radio, headlined NAB prexy Justin Miller's omnibus report to the Atlantic City convention today (Tues).

Miller's speech sparked a new drive for amendment of the communications act to give FCC only technical jurisdiction over radio operations. The NAB official pointed to a "long fight ahead." He warned that unless broadcasters maintain a united front; "American radio will be taken over, step by step, until it becomes a Government operation."

He listed as obvious trends in that direction "operations of the FCC, pursuing the philosophy of the Blue Book," ... movements for state systems of broadcasting and "efforts to play down the constitutional guarantee of free speech evidenced by maneuver to remove certain words from section 326 of the communications act."

Miller's draft of a new "free radio" bill will be released to the press to-

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Webs Show Off Social Side

Atlantic City, Sept. 16.

NBC and CBS rivalry even extended into the festive hoopla cooked up for the annual convention. CBS Dinner-Dance Sunday (14) night at Traymore, jampacked with 700, was highlighted by an Irving Mansfield-Werner Michel "production" starring Dorothy Shay and Abe Burrows. NBC sparked its own convention with a double-decker dinner-dance-entertainment fiesta Friday (12) and Saturday nights at Claridge Hotel hdg., also with lots of talent on hand.

Only squawk at the three dinners was lack of air-conditioning. The joints roasted. Also, CBS mikes broke down during entertainment. With 700 radio people there to whoop it up, there wasn't a guy around who could fix the mikes. But the Burrows-Shay combo when heard wowed 'em.

BIOW AGENCY EYES BUDDY ROGERS AIRER

Hollywood, Sept. 16.

It's the Biow Co. that's interested in the airshow being readied by Charles (Buddy) Rogers, though the sponsor in mind is indeterminable. Jack Runyon of Biow has been in huddles with Rogers and his packager, Mal Bo[illegible]l, and writer Ray Buffum on several occasions.

Likely that initial platter will be cut out of town since the show will have a talent runoff format a la the standard "amateur" show and touch of too much professionalism here might hinder. Idea will not, however, be tyro but nearer a combination of both, using unknown pros as well.

Stang Into Cantor Spot On $800 Plus Basis

Arnold Stang goes to the Coast tomorrow (Thurs.) to become a regular featured stooge on the Eddie Cantor show resuming Sept. 25 on NBC for Pabst. He bowed off the Milton Berle and Henry Morgan stanzas to take the Cantor spot.

Understood the young comic is to get $800 a week, with yearly options up to $1,250 after five years, with the deal involving guest appearances on non-competitive programs.

Quick, Watson!

Atlantic City, Sept. 16.

CBS got in its first rib at NBC's new policy on programs during the dinner Columbia gave its affiliates at the Traymore Sunday night (14). Needle was applied during personal appearance of "It Pays To Be Ignorant," which was part of the vaudeville that wound up affair.

Tom Howard remarked in heat of quiz crossfire with his troupe. "Why, even a schoolboy could spell 'Mississippi'." "Yeah," shot back Lulu McConnell, "and where are you going to find one at this hour when they're all in bed so that they can't listen to crime shows?"

'Lush Days Over,' Sig Larmon Warns; Cites Y&R Billings

Atlantic City, Sept. 16.

Sigurd Larmon, president of Young & Rubicam agency, warned the radio industry that the lush days were over, that it was a case now of keeping pace with the changing times by developing improved standards in programming. He cited the case of his own agency, as an illustration, pointing to the fact that while Y&R's overall billings are at an all-time high, the agency's been taking it on the chin, radiowise, during the past year.

Larmon asserted that the leadership and guidance must come from the networks, "particularly in correcting certain program conditions which provoke public criticism." For example, Larmon deplored the tendency for networks and broadcasters to concentrate on certain types of programs which, he says, makes for unbalanced programming with blocks of time devoted to a single kind of program. Such sameness, he argued, deprives the listener of exercising a reasonable choice in listening.

Larmon also saw a great need of improving the moral tone and good taste of shows, citing specifically mystery, crime and detective and comedy programs. He also deplored the lack of an adequate censorship "in spite of every safeguard" and supported the industry's move for a code to combat commercial excesses.

But above all, in the opinion of Larmon, what radio needs is "the courageous exercise of more original thinking" designed to develop new talent and new types of programs.

Curtiss Mulling New Cross-Board Pic Quiz

Chicago, Sept. 16.

Curtiss Candy is mulling new film-quiz show, "Reach for a Star," that Chi announcer Pierre Andre dreamed up during his recent sojourn on the Coast.

Idea, which is about all Andre salvaged of his invasion of Hollywood, is novel in that each five-a-week show would be preceded by a two-hour warmup at which current film would be unreeled. During 30-minute broadcast following, six contestants would be quizzed on pic with top scorers taking roles in reenactment of scene. Winning actor, chosen by audience applause, would receive loot ranging from refrigerators to cross-country trips.

Tie-in with Photoplay mag would provide brief summary of latest film news. Show is packaged by Green Associates of Chi.

REBEL GROUP BACK INTO LINE

Atlantic City, Sept. 16.

NBC's first convention for affiliate station members will perhaps best be remembered as projecting the network's prexy, Niles Trammell, into topnotch industry leadership ranks for his sparking of constructively-slanted accomplishments.

It was virtually the unanimous expression of affiliate delegates that the network's initial convention came off with resounding success—a success in terms of establishing closer working relationship between the parent network and the affiliates, in dissolving a minor insurrection among a group of midwest station operators who were concerned over the possibility of NBC reforms hurting their pocketbooks, and overall formulating of policy to improve industry standards.

The unanimous adoption of a resolution urging passage of an NAB code for improved broadcasting practices, with NBC affiliates by their pre-NAB convention action thus becoming the first to shout it up for an industry code, highlighted a succession of Trammell-inspired acts that sent the delegates away feeling they had not come in vain.

During its two-day meet, NBC jumped headlong into the television picture, beating the drums for a "now or never" projection of video into the bigtime and urging the affiliates to "come on in." It started the ball rolling toward a more comprehensive industry job on public relations.

'Go Ahead' On Reforms

It gave Trammell the "go ahead" on reforms designed to curb commercial abuses on the NBC kilocycles as the Harry Bannister (WWJ, Detroit) Rump committee "Mountain" of opposition brought forth a "mouse." Further, it helped establish a more cohesive functioning of

(Continued on page 42)

NAB Proves Paradox—Assn. Has More Members Yet Smaller Percentage

Atlantic City, Sept. 16.

Here's one for the books.

The annual report of the NAB shows a smaller percentage of broadcasters joined up as association members than a few years ago, yet paradoxically NAB has, numerically, more members than any previous time.

Reason, of course, is the wholesale invasion of new licensees into the field. FCC's been giving them out so fast, that NAB hasn't had time yet to sign them up.

Report ahows 63% of the total number of standard broadcast stations as members. A few years back it was 74%. Total NAB membership, incidentally, today numbers 1,372 stations.

BOB FELLER TO STAR ON 'SPORTS QUESTION BOX'

Bob Feller, Cleveland Indians pitching ace, is the star of a transcribed sports quiz series produced and syndicated by Frank Chase. Titled "Your Sports Question Box," it will be sold as an open-end twice-weekly 15-minute series for local sponsorship. The first 13 programs have already been waxed. Feller is on a 52-week guarantee.

Show will cover not only baseball, but also football, basketball, tennis, golf, swimming and even such non-athletic games as bowling, pool, etc. Chase is the m.c., producer and writer of the series, and is co-director with Gertrude (Mrs.) Chase.

This is the first series Chase has syndicated on his own, although he started the NBC transcription department and wrote and produced the original "Superman" series. He is also putting together a television show about pool and billiards, titled "It's Your Cue."

NAB's 'Road Map to Good Radio' Stirs Conflict; Commercials Cut Up to 20%; Curbs on Diskers, Giveaways, Plugs

Atlantic City, Sept. 16.

NAB's toughest industry code—calculated to cut volume of commercial copy heard on the nation's ether lanes anywhere from 3% to 20%—was released to the press by NAB prexy Justin Miller here yesterday (Mon.). Document borrows generously from current network credos of the past three NAB codes, and shows impact of widespread criticism from women's clubs and other organized pressure groups in children and crime program categories.

About 90% of the code, according to NAB program director Harold Fair, could be put into operation immediately. Dangerous 10% is the new limit on commercial copy (three-minute ceiling on all 15-minute shows regardless, etc.). This will be target of most industry-advertiser-agency opposition. Even if accepted by the ad men and non-affiliated stations, these provisions would not go into effect immediately since present station-advertiser contracts would in no way be affected by the new code.

Disk-jockey shows, "musical clocks," shopping guides and morning stints would be hardest hit by the code strictures. There are now no limits on number or duration of such plug-uglies but they would be subject to same conditions as single-sponsor shows under the new code. This means three minutes plug per quarter-hour segment and one and two minutes for five and 10-minute multiple-sponsored shows, respectively.

Bitter opposition from sponsor-advertising groups has already forced

(Continued on page 40)

Next Meet Going West

Atlantic City, Sept. 16.

Looks like the next annual NAB convention—to be moved up to the spring (in May)—will be held on the Coast, with a lot of the boys drumming it up for a Frisco confab. Others want it in Los Angeles. Board will decide Thursday (18).

Meanwhile, NBC's first convention came off in such grand style that it was voted to reprise it annually. However, whether it will be held as a "trailer" to the industry convention, as was done this year, will be left to the stations to decide.

P&G Warning Pulls Props On Rate Boosts

Atlantic City, Sept. 16.

What last vestige of hope might have remained in any attempt of the networks to boost their rates among advertisers was seen completely eliminated in Procter & Gamble's warning, via its general manager, Neil H. McElroy, the P&G is striving "for a more efficient use of its advertising dollar."

Question of networks hiking their rates in a bid to offset upped operating costs has come up periodically among the networks. But web execs have been influenced in their reluctance to take the drastic step solely by an awareness that they might invite an exodus of bankrollers out of radio into other media. Apparently McElroy's note of warning is seen as the clincher that the networks had the right slant all along.

NETS, DIRECTORS TO RESUME PACT TALKS

The Radio Directors Guild and the four networks will resume negotiations Monday (22) for a possible national contract for directors. The talks were broken off about six weeks ago when the companies challenged the union's claim of representing a majority of the directors.

Since then, the Guild has held strike votes of the memberships of its New York, Chicago and Los Angeles locals. As expected, the New York local voted overwhelming endorsement of the union's negotiating committee. However, the Chicago chapter surprised by refusing to support a walkout call, and the Coast group did the unexpected by voting to back up a strike.

Entire situation is still little changed from that of a year ago.

Writers, Webs Huddle

After breaking off negotiations last week, the Radio Writers Guild and the networks resumed huddles on a minimum contract covering all scripters of commercial and sustaining programs, but have made little progress toward reaching an agreement. As before, the prime issue is still that of the rights to written material. Questions of minimum fees, length of contract, working conditions, air credit, etc., remain to be discussed.

Agreement was reached before Aug. 22, when the Taft-Hartley Law became effective, recognizing the Guild as bargaining agent for the writers, and establishing a 90% Guild shop, but on condition that the balance of the issues could be worked out. Sam Moore, RWG president, planed out Monday night (15) for Hollywood, after participating in negotiations for 10 days.

Disker Assn. Idea Fizzles

Atlantic City, Sept. 16.

Move to organize open-end producers and other transcription makers into an association of their own blew up Monday (15) when some of the major companies in the field rejected membership. Attitude of the latter was that the business was still in a questionably competitive state to insure a sound organization.

Major motive among some of the open-enders for organizing was the position they have found themselves in as exhibitors at the NAB-directed layout in Convention Hall. The open-enders have been complaining over fact that while they could display their wares on exhibition floor they had to take their prospects into hot stuffy rooms elsewhere for auditions.

Similar efforts toward organization of station reps over the years have likewise failed with similar reason often cited.

Linkletter to Resume As 'Party,' 'People' M.C.

After confabs with General Electric and Young & Rubicam execs, Art Linkletter returned to the Coast over the weekend to resume as m.c. of the "House Party" and "People Are Funny" audience participation shows. He and Mrs. Linkletter spent a week in New York after a vacation tour of Latin America.

"House Party" will be sponsored on a five-afternoons-a-week basis again this season on CBS by General Electric, through Y & R. It was originally sponsored by the same firm on a five-a-week schedule, but later reduced to thrice-weekly sponsorship and finally dropped, because of labor troubles at the GE plant at Bridgeport. It has been a CBS sustainer in the interim. "People Are Funny" continues Friday nights on NBC for Brown & Williamson, through the Seeds agency.

Various people have been m.c. on "House Party" and "People Are Funny" during Linkletter's absence.

Text of NAB Code

Atlantic City, Sept. 16.

The following is the full text of the proposed Standards of Practice of the National Assn. of Broadcasters which is scheduled for general membership airing tomorrow (Thurs.):

Section 1
STANDARDS FOR ALL PROGRAMS

The standards enunciated in Section I of this Code apply to the treatment of all types of programs.

Religion

The subject of religion should invariably be treated with respect. Reverence should mark any mention of the name of God, His attributes or powers. Reference to religious faiths, tenets or customs should be respectful and in good taste, free of prejudice and ridicule.

Religious rites—baptism, marriage, burial and other sacraments—should be portrayed with accuracy. A priest or minister, when portrayed in his calling, should be vested with the dignity of his office.

Race, Creed, Color

No program should be considered acceptable which derides, misrepresents or attacks any person or institution by reason of race, creed, color or national origin.

Profanity and Obscenity

Sacrilegious, blasphemous, profane, salacious, obscene, vulgar or indecent material should not be broadcast.

Sex

All reference to sex should be within the limits of good taste and decency. Dramatic situations, dialog or lyrics which are suggestive or involve "double entendre" should not be used.

Sex crimes — seductions, rape, etc, and sex abnormalities are not desirable subjects for broadcast.

Marriage and the Home

Respect for the sanctity of marriage and the home should be maintained. Marriage or extra-marital relations should not be made a vehicle for suggestive or offensive lines. Adultery and other infractions of moral law should not be presented as glamorous or socially or morally excusable.

Divorce should not be casually treated or advanced as the normal solution to marital problems. No material tending to break down juvenile respect for parents, the home or moral conduct should be broadcast.

Insobriety and Excessive Drinking

Insobriety or excessive drinking should not be portrayed as desirable or prevalent factors in American life, and reference thereto should be kept incidental to the development of plot or character.

Narcotic Addiction

Narcotic addiction should never be presented except as a vicious habit.

Crime and Horror

Crime and punishment should never be presented in a way that will portray the criminal in an attractive light or condone the crime. Criminals should always be punished, either specifically or by implication. The technique and methods of crime should not be presented in enough detail to invite imitation.

Brutal killings, torture or physical agony should never be presented in detail. Episodes involving the kidnapping of children should never be employed. Sound effects, calculated to mislead, shock, or unduly alarm the listener, should not be used.

Physical and Mental Afflictions

Program material which depends upon physical or mental imperfections or deformities should not be used in a way which will tend to offend sufferers from similar defects.

The presentation of insanity or other mental or physical maladjustments for any sort of plot development should be approved only if within the bounds of good taste.

Simulation of News

Fictional events and non-news programs should not be presented as authentic new broadcasts, or news announcements.

Sound effects and expression characteristically associated with news broadcasts, such as "Bulletin," "Flash," "Stand by," "Here's News," "Attention," should be reserved for the announcement of news and should not be used for any other purpose except where no possible confusion may result.

Litigation

Comment or opinion on pending litigation which could reasonably be construed as an attempt to influence a decision or which might otherwise obstruct the orderly course of justice should not be used.

Simulation of court atmosphere of use of the term "Court' in a program title, in such a manner as to create the false impression that the proceedings broadcast are vested with judicial or official authority, should not be employed.

Professional Advice

Broadcasting of legal, medical or other professional advice, diagnosis or treatment should be permitted only in conformity with the law, and recognized ethical and professional standards.

Sports Events

The regular and recurrent broadcasting of information relating to prevailing odds on any sports event, the effect of which could be expected to encourage gambling, should not be permitted.

Section 2
STANDARDS FOR SPECIFIC PROGRAMS

News Broadcasts

1. News broadcasts should keep the people informed—fairly, accurately and without sensational treatment.

2. News commentary and analysis should be clearly identified as such. The broadcaster's news service should be fair, balanced and unbiased, representing all significant and pertinent phases of opinion upon issues of public importance.

3. Broadcasters should be at all times responsible for the control of the content and format, and presentation of all news, commentary and news analysis broadcasts. In no circumstance should such responsibility be delegated to a sponsor or other person or agency.

4. Newscasters, analysts and commentators should be members of the broadcaster's staff or be directly and solely responsible to the broadcaster for the content, format and presentation of their news, commentary and news analysis broadcasts.

5. News should not be broadcast in such a manner as to create alarm or panic.

6. Good taste should always prevail in the selection and handling of news. Stories of crime or sex should at all times be handling without morbid, sensational or alarming details.

7. Broadcasters should exercise particular discrimination in the acceptance and placement of commercial announcements on news programs. Special care should be used to avoid those sound effects, singing commercials or other devices which, while acceptable in other programs, would not be appropriate when used in connection with news programming.

8. No middle commercial announcement (announcements preceded and followed by regular or analytical news context) should be included in programs of news, news commentary and news analysis which are less than 15 minutes (14:30) in length.

9. Commercial announcements in connection with news programs should be distinctly set apart from the news content.

Agricultural News

10. Agricultural and market newscasts should be governed by the same general standards applicable to news broadcast.

Political Broadcasts

General

All political broadcasts should be in accordance with the provisions of the Federal Communications Act.

The procedure outlined in those provisions should be followed with respect to allotting time in behalf of, or against, public proposals which are subject to ballot.

Policies

1. No dramatization of political issues should be permitted.

2. All poltical broadcasts must be clearly identified as such.

3. Poltical broadcasts should not be subject to censorship, but the broadcaster should reserve the right to check them for compliance with the law of defamation, sedition, etc.

Public and Controversial Issues

General

Time for the presentation of public questions, including those of controversial nature, should be allotted with due regard to all other elements of balanced program schedules, and to the degree of public interest in the questions to be presented. A broadcaster in alloting such time should use his best efforts to insure fair presentation of those issues which concern the welfare of the community.

Policies

1. The presentation of viewpoints in connection with controversial public issues should be confined to periods or programs specifically designed for that purpose.

2. Controversial issue programs should be clearly identified as such and no techniques should be permitted which may mislead listeners to believe the program is of a news, entertainment or other character.

3. Where time for the discussion of controversial issues is provided to one side, it should be available on equal terms to significant opposing viewpoints.

4. No dramatizations of controversial issues should be permitted. The material should be presented in a straightforward manner to appeal to the intellect and reasoning of the listener, rather than to his emotions. The presentation should be made by properly identified authorities.

5. Broadcasts of controversial issues should not be subject to censorship, but the broadcaster should reserve the right to check them for compliance with the laws of defamation, sedition, etc.

Religious Programs

To every American the Bill of Rights guarantees freedom of worship without fear in intimidation or reprisal. Radio, therefore, which reaches men of all creeds simultaneously, should not be used to convey attacks upon religion.

Religious programs should be presented by recognized and responsible groups and organizations.

Religious broadcasts should place major emphasis on broad religious truths. They should not be used for the presentation of controversial questions or for the expression of partisan opinions or discussions. Appropriate time, other than that designated for religious programs, should be supplie for such use.

No offer (other than free copies of the message presented) should be permitted on religious programs. No appeal for funds should be permitted on such programs.

Crime and Mystery Programs

In determining the acceptability of crime and mystery programs, due consideration should be given to their possible effect on all members of the family and the following should be observed:

1. No program should be accepted which tends to make the commission of crime attractive.

2. The use of multiple crimes of violence and the use of horror for its own sake should not be permitted.

3. Law enforcement should be upheld and portrayed with respect. Characterization of officers of the law as stupid or ridiculous should be avoided.

4. Programs which exalt the criminal or condone the crime should not be presented.

5. Criminals should always be punished either specifically or by implication.

6. The techniques and methods of criminals should never be presented in such detail as to inspire imitation. Blueprints for crime should be avoided.

7. The commission of crime should not be treated in a frivolous, cynical or calloused manner.

8. Murder, or revenge as a motive for murder, should never be justified.

9. Brutal killings, torture or physical agony should not be presented in detail.

10. Episodes involving the kidnapping of children should not be broadcast.

11. Suicide should never be presented as a satisfactory solution of any human problem.

Children's Programs

General

Programs designed for children require the closest supervision of broadcasters, both as to content and method of presentation. Programs should be based upon sound social concepts and should reflect respect for parents, law and order, clean living, high morals, fair play and honorable behavior.

Policies.

Programs for children and young people should be designed to meet the following:

1. They should convey the commonly accepted moral, social and ethical ideals characteristic of American life.

2. They should contribute to healthy personality development. They should contain no material which jeopardizes sound character development.

3. They should provide opportunities not only for entertainment but also cultural growth.

4. Criminals should not be portrayed as heroes. Cruelty, greed and selfishness should not be presented as worthy motivations. Unfair exploitation of others for personal gain should not be made praiseworthy. Vice in any of its manifestations should not be made appealing or attractive.

5. Programs involving tortures, horror, or the supernatural, where likely to terrify or unduly excite the emotions, should be avoided.

6. No profanity or vulgarity should be permitted.

7. No references should be made to kidnapping, or threats of kidnapping.

8. No program or episode should contain material or end with an incident which will create in the child's mind morbid suspense or other harmful nervous reactions.

9. No appeal should be made to the child to help characters in the story by sending in box tops or wrappers. There should be no appeals urging children to purchase the product in order to keep the program on the air.

10. Since contests and offers which encourage children to enter strange places and to converse with strangers in an effort to collect box tops or wrappers may present a definite element of danger to the children, they should not be accepted.

Section 3
COMMERCIAL POLICIES

Acceptability of Advertiser and Product

No broadcaster should make his facilities available to or accept commercial copy for any product or service until he had satisfied himself of the integrity of the advertisers, the quality of product, or value of service and the validity of the claims made, and the good taste of the commercial presentation.

Business Not Acceptable

Broadcasters should not accept advertising of:

1. Any spirituous ("hard") liquor.

2. Any product or service, the sale or rendition of which, or the method of sale or performance, constitutes a violation of law.

3. Any occultism, fortune-telling, mind-reading, or character-reading by handwriting, numerology, palmreading, astrology or phrenology.

4. Matrimonial agencies.

5. Offers of "homework" except by firms of unquestioned responsibility.

6. Any "dopester," tip-sheet or race track publications.

7. All forms of speculative finance. Before broadcasters accept any financial advertising, it should be fully ascertained that such advertising and such advertised services comply with all pertinent federal, state and local laws.

8. Reducing agents, including foods and beverages designed solely to perform that function.

9. Products designed for the care and relief of ailments of human or animal life which are chronic or irremediable or for conditions in which self-medication presents an element of danger.

10. Mortuaries, cemeteries, morticians, casket makers, memorial parks or any product or service associated with burial should not be accepted unless both the program and the commercial copy are handled in accordance with the highest standards of good taste and business ethics.

11. Products which are not acceptable conversational topics in mixed social groups.

12. Laxatives, deodorants and products claiming similar functional service should not be accepted unless both the program and commercial copy are handled in accordance with the highest standards of good taste and business ethics.

13. Any school, educational institution, person, firm, or organization offering services of a professional or specialized character until the broadcaster has satisfied himself that the institution, person, firm or organization is able to fulfill all claims made and inducements offered in its commercial copy.

14. Professions in which it is deemed unethical to advertise.

Product or Service Claims

Broadcasters should not accept for broadcast:

1. Advertising statements or claims that are false or deceptive.

2. Misleading statement of price or value, or misleading comparisons of price or value.

3. Any copy which offensively describes or dramatizes distress or morbid situations involving ailments.

4. Unfair attacks upon competitors, competing products, or other industries, professions or institutions.

5. Claims that a product will effect a cure.

Presentations of Commercials

1. Broadcasters should take particular care in the production and presentation of commercials. Disturbing or annoying sound effects or devices, blatant announcers, and over-repetition should be avoided.

Time Limitations on Commercials

1. The maximum commercial time, including station breaks, allowable in any 15 minute segment of broadcast time, regardless of type of program, or sponsorship, or how such 15 minute segment is divided into program units or announcements, should not exceed three minutes.

2. The maximum commercial time allowable to any single sponsor, regardless of type of program, should be as follows:

Before 6 P.M.

5-minute programs	(4:30)	1:00.
10-minute programs	(9:30)	2:00.
15-minute programs	(14:30)	2:40.
30-minute programs	(29:30)	4:00.
45-minute programs	(44:30)	5:30.
60-minute programs	(59:30)	7:00.

After 6 P.M. and Sunday

5-minute programs	(4:30)	1:00.
10-minute programs	(9:30)	2:00.
15-minute programs	(14:30)	2:30.
25-minute programs	(24:30)	2:45.
30-minute programs	(29:30)	3:00.
45-minute programs	(44:30)	4:30.
60-minute programs	(59:30)	6:00.

3. All multiple sponsorship programs such as participation programs, announcement programs, "musical clocks" and shopping guides, which heretofore through general practice have been exempt from any commercial time limitations, are subject to the limitation set forth in paragraph 1 and, in the case of such programs of half-hour, three-quarter hour and hour duration, to appropriate multiples of that limitation. Five and 10-minute multiple sponsorship programs are subject to the limitations set forth in paragraph 2 for such length programs, namely, one minute and two minutes respectively.

4. Programs of news, news commentary and news analysis, which are less than 15 (14:30) minutes in length should contain no middle commercial announcement.

5. While there is no restriction on the number of products which any single sponsor may advertise within the above time limits, commercials for these products should be presented within the framework of the sponsor's program structure. This precludes the use on such programs of simulated spot announcements which are divorced from the program by preceding the introduction of the program itself, or by following its apparent sign-off. To this end the program itself should be announced and clearly identified before the use of what have been known as "cow-catcher" commercials, and the program should be signed off after—not before—the use of what have been known as "hitchhike" commercials.

6. Any reference in a program to any product or service under any trade name, or language sufficiently descriptive to identify same should, except for normal guest identifications, be considered as commercial copy and as such is a part of and included in the total time allowances as herein provided.

7. The placement of more than one commercial announcement between two programs should not be permitted under any circumstances.

Contests and Offers

Any broadcasting designed to "buy" the radio audience, and to influence it to listen in hope of reward, rather than for the quality of the broadcasting should not be permitted.

Contests should be subject to the following:

1. Proposed prize contests should be submitted to the broadcaster well

(Continued on page 42)

TONY PASTOR

Philadelphia's bell-ringer!

Tony is ringing the bell in Philly. Not the Liberty Bell, but the silver-toned cutie in the cash register at the "Click."

Howard Sinnott (GAC) and Lang-Worth's V.P. O'Keefe have concluded new contract guaranteeing Pastor transcriptions to 500 Lang-Worth affiliates for 12 happy months.

LANG-WORTH, INC., NEW YORK

FM'ERS SPOIL FOR AM SHOWDOWN

BMI Divorce Move From NAB Started By Streibert; 'Can Stand on Own Feet'

By **BEN BODEC**

Atlantic City, Sept. 16.

First move to divorce Broadcast Music, Inc., from the National Assn. of Broadcasters and put its relations with the radio industry on the same basis as any other music setup has been launched by Theodore C. Streibert, head of WOR, N. Y. and chairman of NAB's ASCAP committee. Streibert disclosed that he is urging the NAB to set up BMI as an entity separate from the association, make it an independent corporation and operate it on a self-supporting basis without any further strings tied to the industry.

While admitting that his plan is meeting strong opposition with BMI, Streibert said that he will press for the adoption of the divorcement. He feels that time has come for BMI to stand on its own feet and such policy will insure even more kindly business relations with outside music rights organizations.

Streibert declared that he and his committee have received reassurance from ASCAP it will extend present contract which expires end of 1949 at no increased rate for broadcasters. His committee has been advised by ASCAP that before making such commitment it wants to iron out couple matters arising out of current pact.

One has to do with mechanics of payment on co-op programs and the other matter involves method of accounting from per program contractees of participating spot programs such as musical clocks and disk jockey sessions. His committee, Streibert revealed, is scheduled to thrash out these two angles with ASCAP spokesmen Oct. 15.

Streibert said his committee agreed with ASCAP that the agreement did not cover co-op type programs. ASCAP is insisting they be treated as network programs, even though they are sold locally.

Streibert further disclosed the ambiguity existing over date when licensees may switch from blanket contracts to per program deals has been cleared up by ASCAP agreeing to extend the right to change over to between Sept. 3, 1948, and Sept. 3, 1949.

Likewise made known by Streibert was the NAB board's approval of the establishment of a special committee to dicker with ASCAP on television rights.

ABC OK's 8 Disks For 'F.B.I.' Airer

Jerry Devine, producer-writer of "This Is Your F. B. I.," has received an okay from the ABC network to do eights weeks of the series by transcription next year. The net had previously refused such a setup, but Mark Woods, its president, agreed to it at a luncheon last Friday (12) with Devine and J. R. Warwick, of Warwick & Legler, agency on the account for Equitable Life.

In order to come east for various confabs on the series, without interrupting the Coast origination, Devine previously obtained permission from ABC to do four weeks of recorded shows. This Friday night's (19) episode will be the last of the four. It is understood to be a departure from the show's formula and to be based on the life story of the late Bugsy Siegel, Coast gambler.

Under the eight-week transcription setup, Devine intends taking a two-month rest each year. Meanwhile, the series has been renewed by Equitable for another 26 weeks, effective Oct. 3.

Devine will return to Hollywood over next weekend.

W.E. UPS DIVVY TO 75c

Western Electric Co. upped its dividend last week, making a declaration of 75c per share as compared with 62½c paid in the previous quarter.

Divvy is payable Sept. 30 to stockholders of record Sept. 24.

Wiz for Short

You can't say that ABC sports director Harry Wismer doesn't keep busy.

Wismer last week covered the national amateur golf tournament at Pebble Beach, Del Monte, Cal. He finished up announcing the final Saturday at 10 p.m., New York time, hopped aboard a friend's private plane and flew into New York in time to spiel the final of the national amateur tennis championships—all within 24 hours.

Dillard Wins Quick Vote As New FMA Prez

It took 15 directors of the FM Assn. just about 15 seconds to decide last Saturday (13) who they wanted to be the next FMA prexy. Coming out of a football huddle on the speakers' platform at the FMA's first annual convention, the directors announced—to nobody's surprise—their selection of Everett L. Dillard, flywheel of the up-and-coming Continental FM Network, to succeed Roy Hofheinz as FMA's topkick. Dillard has been FMA's vecpee the past year. He runs two indie stations, WASH, Washington, and KOZY, Kansas City. He's also a radio equipment manufacturer and an engineer.

Election of seven new FMA directors, involved some close voting, following a number of nominations from the floor. Thomas McNulty, WMCP, Baltimore, edged out the nominating committee's candidate, W. D. Wilson, WOPI-FM, Bristol, Tenn., for the two-year term. Morris Novik, consultant for the Unity Broadcasting Corp. (Ladies' Garment Workers Union) and committee nominee for the one-year term, barely defeated Marian Clare, WGNB, Chicago.

Committee's slate of five for three-year terms, however, all went in. They are: Edward Hodel, WCMC, Beckley, W. Va.; W. M. Ware, KSWI-FM, Council Bluffs, Ia.; E. Z. Jones, WBBB-FM, Burlington, N. C., and Ben Strouse, WWDC, Washington.

New board elected Ware veepee, Hodel secretary and McNulty treasurer. Named to FMA exec committee were Dillard, David G. Taft, WCTS, Cincinnati; Jones, Strouse, and C. M. Jansky, Jr., radio consultant, Washington. J. N. (Bill) Bailey was re-elected exec director.

Delegates, prior to elections, voted to increase the FMA board membership from 12 to 15, "at least nine of whom shall be actively engaged in FM broadcasting," but voted down a proposal that three of the directors be engaged in FM receiver manufacturing, two in the manufacture of FM transmitters and one in "services related to FM broadcasting." They also defeated a proposal to set up geographical regions from which directors should be chosen, deeming this step premature.

'Books' in WNEW Reprise

"Let's Balance The Books" is returning to WNEW, N. Y. Sept. 29 after a summer layoff, with switch in format and time slot. Louis Untermeyer, former emcee, will now join the panel of experts, opening program finding him lined up with Henry Simon, musicologist and author, and David Davidson, author of "The Steeper Cliff." Ted Cott, station's program director, will act as moderator.

Show, formerly in the Sunday 6:35 p.m. slot, has been moved to Monday night [illegible]

CALL PETRILLO BAN SIDE ISSUE

It isn't James Caesar Petrillo that the frequency modulation broadcasters are particularly wary of in their fight for simultaneous duplication of AM and FM programs. The FMers think they can do business with the American Federation of Musicians' boss. It's the big AM networks they're worried about. Petrillo ban or not, the AM webs can still order their outlets not to feed network shows into FM. And the FMers are spoiling for a showdown before the FCC to decide whether the AM nets should be permitted to get away with this.

All this became plainly evident in the closing minutes last Saturday (13) of the FM Assn.'s first annual convention in New York. Following the only open display of dissention shown during the two-day confab—a small minority felt the duplication problem was either unimportant or being attacked the wrong way—the FMers overwhelmingly adopted a resolution which read:

"Whereas, this convention believes that the advancement of FM at this time will best be accomplished by the duplication of regular network programs over FM facilities; be it resolved that the FCC be requested to order a legislative hearing to determine whether a rule should be adopted prohibiting network agreements with station licensees which prevent the simultaneous broadcast of programs over both AM and FM facilities."

That was all. No mention of Petrillo's ban on duplication. And no other resolutions or actions by the association bearing on this subject, which several speakers termed "the most important" before the group.

Kearns Takes Chore

The FMers had put all their Petrillo worries in the lap of Rep. Carroll D. Kearns (R., Pa.) and ap-

(Continued on page 39)

FM Symposium In Los Angeles

Hollywood, Sept. 16.

First symposium of FM station operators, receiver manufacturers and dealers to be held in the U. S. is planned for Los Angeles in the near future and a preliminary luncheon meeting to set details is arranged for today (Tues.) at the Chamber of Commerce building. Southern California Radio and Electronics Assn. is sponsoring.

Aim is to set up a promotional activity that will outshine the "T-Day" bally accorded television in an effort to hypo interest in FM. Some 350 persons are expected to participate in the drive, among them present and prospective FM station operators in this theoretically FM-heavy area.

APPLIANCE HYPO IN CHI AS RESULT OF GE MOVE

Chicago, Sept. 16.

Return of General Electric to CBS as sponsor of "House Party" has had a hypoing effect on network time salesmen here in the direction of household appliances. They figure that with GE back in the radio field with its appliance pitch the way has been made easier to revive interest among midwestern appliance manufacturers, some of whom were at one time pretty consistent users of radio.

Response to sales talks from the network men in this sector has been consistently the same. The makers of household appliances have explained that they have been able to sell anything and everything they could make.

Among past users of radio in this field are Bendix, Hotpoint, Maytag washing machines, Sunbeam, Altorfer washers and Willis Oilomatic. Another consistent account had been Minneapolis Honeywell, [illegible]

Sarnoff's Wrong Number

Atlantic City, Sept. 16.

RCA president Dave Sarnoff blasted plans of Zenith's Gene McDonald for a subscription tele service limited only to phone subscribers here last Saturday (13). System was lambasted as "monopolistic" and technically as "wholly impractical."

Sarnoff said the system would dynamite "free television," adding that McDonald's plan to limit service only to those who would agree to pay for the programs as well as for receivers is an "idle dream." Another stumbling block in the McDonald dream, Sarnoff said, are the technical difficulties of preventing non-payers from receiving the same shows as those viewers who put out their good money for McDonald's pictures.

Amer. Tobacco Passes Up 'Show' To Renew 'Story'

American Tobacco passed up "The Show of the Year" Monday (15) and renewed "The Big Story" for another 13 weeks on NBC. Don Stauffer, who handled negotiations for Sullivan, Stauffer, Colwell & Bayles, was advised, however, that the bankroller was "still interested" and might reopen the deal if Stauffer succeeded in lining up more top talent.

Stauffer had 30 shows in the final presentation, but some of the big ones (including Bob Hope, Fred Allen, Edgar Bergen and Amos 'n' Andy) were missing, and the tobacco company (for Pall Mall cigs) decided against making the switchover at this time.

Shows for which Stauffer claimed to have clearance included: Fibber McGee, Eddie Cantor, Jimmy Durante, Duffy's Tavern, Jack Carson, Phil Harris, Abbott & Costello, "Big Town," "Date with Judy," "Mayor of the Town," "We, the People," "Cavalcade," Tony Martin, "Suspense," "Take It Or Leave It," "Crime Photographer," "This Is Your FBI," "Lone Ranger," "Quiz Kids," "Break the Bank," "Fat Man," "Sam Spade," "Dr. Christian," Henry Morgan, "Vox Pop," Jack Benny, "Hit Parade" and "Mr. D.A." However, certain of those shows are questionable.

"Show" promoters have received turndowns from Standard Brands, Procter & Gamble and Lever Bros. and have been told that General Foods and Colgate want to consider the idea further.

Idea behind "Show" is to air repeat performances of hit stanzas from various top network shows, with the American Federation of Radio Artists getting 52,500 a week for a union welfare fund, in return for its cooperation.

Paradise on WINS

Paradise Wine, which sponsors a 15-minute period on WINS, N. Y., before and after ball games on alternate days, has signed for a new series of 24 quarter-hours per week, beginning Oct. 1. Pact was inked through Olian ad agency.

Sale comes on top of the Crosley-owned indie's biggest August biz in history, 50% ahead of last year, sparked by signing of Crawford Clothes for 36 quarter hours per week.

Paradise buy includes news commentator Sidney Walton, disk jockey Jack Lacy, and Irving Landau and live orchestra, all three cross-the-board, and Don Dunphy's Saturday football resume [illegible]

Continental Web, Mushrooming Via Air Relay, Swamped by FMers' Bids

FM now has its network. Not since Topsy, say observers, has anything "growed" quite like Continental, a loosely connected affiliation of FM outlets now reaching from Washington to Buffalo. Twenty-seven stations were linked up with the skein last Friday (12), when it aired its first commercial program. It might be 30 or 35 by the weekend, the way FMers are clamoring to climb on.

The simple thing about the Continental network's expansion, according to the trade, is that it can go anywhere an FM station can satisfactorily pick up the signal of a station already linked to the net. Phone lines, at a fairly expensive cost of course, can be used where air relay is impossible. AT&T 8,000-cycle lines now are being used to link parts of the web.

But air relays, which cost almost nothing and can be established in a twinkling, are the key to the net's mushrooming growth. It's claimed the FM signals suffer no deterioration in being kicked from one station to another. As long as there are stations within range of one another's signals, CN can keep right on expanding.

This phenomenally simple system of chain broadcasting has, of course, one major drawback stemming from the very nature of its ether links. If a station chooses not to carry a particular CN program, any affiliates beyond it which rely on air relay are cut off, unless they can afford to order a phone-line hookup with the nearest CN outlet carrying the show.

Over 60 Applications

Burning desire of FM broadcasters, snubbed to date by the AM networks, to hook up with the only

(Continued on page 42)

CBS Picks Up Davis 7G Co-op

CBS said yes to Joan Davis' $7,000-a-week co-op show deal late last week, just before the net's option expired. Show gets the 9 o'clock Saturday night spot starting Oct. 11, with Bill Goodwin's comedy stanza, now in this segment, to be shifted to "a good evening time" not yet determined.

Abe Burrows will add scripting of the Joan Davis co-op to his present chores (including his own show on CBS), while Dick Mack will continue as Miss Davis' producer.

Skedding of the stanza, which will continue its familiar situation comedy format, heightens the comedy co-op competition on the major webs, being the third entry in this field. ABC started it by inking Abbott & Costello. Mutual following suit by lining up Parkyakarkus. CBS, however, claims its Joan Davis entry has the highest average Hooperating (14.8 last season) of any airer yet to hit the co-op brackets.

Williams to Denver To Script 'Mulrooney,' Book

Albert N. Williams, radio scripter and critic, has gone to Denver for the winter to work on a book about the River Platte, as one of the rivers of America series. He'll also script his "My Friend Mulrooney" comedy series, if and when it goes on the air, and will continue his Saturday Review of Literature articles on radio.

"Mulrooney," based on a series of short stories Williams wrote for Colliers, was audition-recorded by ABC and whether it will be given a sustainer run will be decided by Charles Barry, network program head, on his return from the Coast. The audition platter was produced by Ted Corday and Wilfred Roberts, with Charles Irving playing the title part, Billy Quinn, Ted Osborn and Ginger Jones as the other regular leads, and Charles Paul conducting the orchestra. [illegible]

RED SKELTON

With Lurene Tuttle, Anita Ellis, Pat McGeehan, Verna Felton; Rod O'Connor, announcer; David Rose, music
Writers: Edna Skelton Borzage, Johnny Murray, Ben Freedman
Producer: Jack Simpson
Director: Keith McLeod
30 Mins.; Tues., 10.30 p.m.
Raleigh Cigarets
NBC, from Hollywood
(*Russel M. Seeds*)

Red Skelton ushered in his 1947-48 season last Tuesday (9) in a mood where the sentimental slightly overbalanced the comical. Perhaps that's the way it should have been, for that particular occasion, because Skelton was celebrating his 10th anniversary in radio. Skelton has come a long ways in show business since he did those first three minutes as a guest on the whilom Rudy Vallee-Fleischmann show and the fellow's all-around record makes him deserving of extra-warm congratulations especially from the trade. Skelton may have through the years been accused of grinding the corn pretty thick, but the thing they can't take away from him is that it's always been clean and cleverly packaged.

Skelton did come through with his now well-grooved trio of characterizations, the two weisenheimer morons and the katzenjammer "Junior," but a goodly portion of the half-hour was taken up with patter about the anniversary and passing out of posies. Skelton's is certainly not a short memory. He recalled those who helped further his career, including in his appreciative embrace before the mike such early guiding hands as Uncle Jim Harkins, Tom Kennedy and Harry Kalcheim of the William Morris office.

The script's agenda also included what it termed "Red Skelton's Cavalcade in Radio." It purported to cover the highlights of a career but it was not choicest of Skeltonia. At an early point of the program Skelton stepped into the audience to quiz two women and a man on the subject of long dresses and that sideplay wasn't productive of particularly boffish laughter. Where Skelton did score handsomely was with the three characterizations.

David Rose made his bow on the Skelton stanza just what has come to be expected of him—an irridescent display of modern melodic idioms. Skelton's crack in the "Cavalcade" about bringing in a 30-piece orchestra to lend class to his program could have been kidding on the square as well as not. Anyway, Rose lends it. Anita Ellis filled her usual up-front spot with her usual slightly overdramatized ballad, but it was as usual pleasant listening.

The commercial still concentrates on the "whoosh" slant. Skelton is needling it a little more than he did last season, and without taking anything away from its effectiveness. Raleigh seems to have added a big wad to its weekly bill from the networks. It's cutting in local announcers to give their testimony to the cig brand's popularity in their own bailiwicks. That also makes for smart selling.

Skelton added his own bit to the over-the-counter action by calling attention to the fact that Raleigh has put out a special "anniversary" carton with a picture of himself wrapped around each of the packages. *Odec.*

CALLING ALL DETECTIVES

With Paul Barnes, narrator; Jack Callahan, announcer
Writer: Ken Houston
Producer: Alan M. Fishburn
15 Mins.; Mon.-thru-Fri., 10:15 p.m.
SEALY MATTRESS
WGN, Chicago
(*Schwimmer & Scott*)

"Calling All Detectives" is a combination whodunit and telephone quiz with Paul Barnes doing a one-man show as narrator and cast. The question used on the phone call pays a minimum of $25 for a right answer. A missout puts the money in a jackpot which, at the rate of five nights a week, can build rapidly into a big bundle of swag. Judging from the obscure nature of the question on the premiere (8), the cash angle will be hammered hard to snare listeners.

Barnes, a former instructor of dialect at the Radio Institute of Chicago, performed smoothly as a super sleuth recalling his exploits. He slid readily into a mobster characterization, then turned in a neat bit as a flustered father whose infant had been kidnapped.

The script sagged under a load of cops-and-robbers action that, without the help of musical bridges, tended to flatten out into straight narration. This effect was emphasized at one point where Barnes plunged into a flashback without shifting his vocal pace.

The number for the phone quiz was picked at random from a directory. The agency plans to work out a scientific system of selection to prevent listener kickbacks when the jackpot fattens.

Judging from the way things went at the teeoff, "Calling All Detectives" doesn't sum up as especially strong fare. However, it may build up to something if the "break the bank" motif is effectively geared.

Sponsor's theme is "sleeping on a Sealy is like sleeping on a cloud," and the commercial is deftly integrated into the program.

VILLAGE STORE

With Jack Carson, Eve Arden, Dave Willock, Louis Armstrong, Jack Teagarden; Frank DeVol, conductor; Hy Averbeck, announcer
Producer: Robert L. Redd
Writers: Sid Dorfman, Larry Gelbert, Marvin Fisher
30 Mins.; Thurs., 9:30 p.m.
NATIONAL DAIRY
NBC, from Hollywood
(*McKee & Albright*)

The history of this "Village Store" series seems to demonstrate the value of a potent time spot. The Sealtest division of National Dairy entered the show in the Thursday night slate on NBC in 1940, with Rudy Vallee as star.

There were various co-leads on the stanza until John Barrymore settled in the spot, with Joan Davis one of the stooges. Upon Barrymore's death, Miss Davis moved up to co-star position. Then Vallee went into the Coast Guard and Jack Haley took over the male comedy lead. Next, Miss Davis bowed out to head her own show, being succeeded by Eve Arden. Now, with Jack Haley's exit, Jack Carson has been weaned away from Campbell to head the stanza.

There have been minor revisions of the program's routine and emphasis to meet these various star changes, but the overall pattern of the series has remained pretty much as was. And allowing for minor fluctuations accoording to the show's marquee strength, seasonal conditions and general listening trends, the Hooper has remained robust. As noted above, there's no rating-getter like long tenure of a strong time spot.

With Carson now the head man of the operation, the format shifts slightly away from the village store locale to feature the new star. Thus, it minimizes the story a bit and accents the variety show pattern. As he has always done on his various programs, Carson portrays the brash, but essentially likable fellow who's always tripping himself up with his own pretentions. Miss Arden remains the slightly acid but always attractive gal who periodically yanks the rug from under the star's feet, and there are the regular quota of freak stooge characters wandering in and out of the loose story line.

One outright move toward the variety format is the addition of a musical guest spot. On the season's preem Thursday (11) it consisted of a pulsating jive number by Louis Armstrong and Jack Teagarden. Also, as a variety spot, Carson did a vocal of "Wonder Who's Kissing Her Now." All in all, the series standard is, if anything, strengthened with this season's edition.

The first commercial, as before, was a straight sales pitch, more or less integrated with the show's comedy line. The second was the usual cut-in for the local Sealtest branches, but delivered straight instead of being played as "phone call," as formerly. The copy was generally clean, direct and, by commercial standards, listenable. *Hobe.*

HOUSING—1947

With Ben Grauer, Fred Heywood, others
Director: Clay Daniel
Producer: D. L. Provost
30 Mins.; Thurs., 7:30 p.m.
Sustaining
WNBC, N. Y.

With the housing shortage still simmering at the boiling point for millions of apartment-hungry citizens, WNBC, flagship of the NBC net, is performing a standout public service in airing four consecutive weekly sessions devoted to a serious and many-sided investigation of the problem. Program, utilizing wire recordings of interviews taken by the station's special events staff, is bringing to the mike a wide range of viewpoints on the situation, ranging from the homeless ex-GI to the leaders of labor, banking and government.

This series is making no attempt to dress itself up in any phony melodramatic garb. Both questions and answers are handled in straight fashion and the interested adult dialer can find his drama in the stark facts as they are presented. Perhaps this is a defect since it will limit the audience, despite the cream time, to the comparative few who don't need a potent shot of adrenalin in their radio fare. But WNBC made a wise decision in sticking wholly to the facts since melodrama and accuracy usually operate in an inverse ratio.

Initial stanza last Thursday (11) was a preliminary exploration into the shortage with the aim of defining the problem. Statements from many builders, labor leaders, life insurance companies, housing councils, architects, etc., revealed a discouraging pattern of cross-purposes in the construction industry that bodes ill for the future.

As expected, the builders blamed the "high cost and waste" of labor for the shortage, with the union leaders throwing back the hot potato by accusing the building councils of laying down on their responsibility to the community. Between these groups, program presented the viewpoint of some housing engineers who put a plague on both houses by declaring that both labor and industry were blocking reforms in the most archaic phase of America's economy, construction methods. *Herm.*

FM Review

READER'S DIGEST RADIO EDITION

With Les Tremayne; Gertrude Lawrence, guest; Tom Shirley, announcer; Jack Miller's orch
Writer: Robert Cenedella
Director: Marx Loeb
30 Mins.; Thurs., 10 p.m.
HALLMARK GREETING CARDS
CBS, from New York
(*Foote, Cone & Belding*)

Reader's Digest is one of the few major net shows which continued through the summer on its basic pattern, although there was some curtailment of cast and budget. Now the budget is upped again, and the show is back in its original pattern featuring a weekly guest star.

The new series was inaugurated Thursday (9) with Gertrude Lawrence as the initial guest. As Madame Curie she helped the guest series off to a good start in a considerably condensed version of the fairly well known story of the discovery of radium.

As it must in a brief half-hour, the story boils down pretty much to highlights, and star and cast must hit an alert pace all the way. Miss Lawrence did it neatly for this one, with some able support, particularly from the voice of Pierre Curie. "The Indomitable Curie," as show was titled, may not be the best presentation the Hallmark show will see this season, but it hung together very well and will be something for following stanzas to match.

A major change for the winter season brings in Les Tremayne as a permanent member of the company to hold forth as the Hallmark Host. As sampled, his voice may well give the show the different flavor it has sought, a means by which the entertainment portion can be focused apart from the commercial. Tremayne registers somewhere in the middle tones and thereby is readily distinguished from the basso of Tom Shirley, the regular commercial announcer.

It's therefore somewhat questionable whether Tremayne doesn't lose some of his prestige as host by spieling the center commercial, as he did on this issue. Shirley by now is an old hand with the show and has mastered the commercial vein well enough to leave it virtually entirely in his hands.

Marx Loeb, who has directed the show since last spring, continues, and Jack Miller continues to direct the orch and pen the original mood music. Other guests set for the show include Douglas Fairbanks, Jr., Florence Eldridge and Fredric March, Ralph Bellamy, Roger Pryor and James Mason. *Quin.*

TREASURY OF MUSIC

With Rochester Civic Orch, under Guy Fraser Harrison; Maj. Edwin H. Armstrong, Lee McCanne; Edward Little, Robert King, announcers
Writer: Ann Houlihan
Director: Charles Siverson
Producer: Silvester Novelli
30 Mins.; Fri., 8:30 p.m.
STROMBERG-CARLSON
Continental Network (FM), from Rochester

First commercially sponsored program ever to be aired by an FM web, this high-tone stanza, which is slated for a 16-week ride on the Continental (a 27-station hookup), teed off impressively last week (12). Nothing gives FM's high fidelity a better chance to shine than symphonic music, and the Rochester Civic Orch, a 50-piece assembly which has played many a broadcast for the AMs, including the NBC and CBS networks, is as fine an aggregation of musicians as FMers could want at this point.

Orch's selections for the preem were especially chosen to showcase the fine points of FM broadcasting. They included the prelude to "Carmen," "Tambourine Chinois," Waltz from "The Sleeping Beauty" ballet, "Claire de Lune," Grieg's "Norwegian Dance No. 2" and a symphonic arrangement of Gershwin's "Strike Up the Band"—none on the heavy side, all calculated to garner the widest popular appeal possible in the symphonic field. The orchestrations were deft, the performance skilled.

Intros played up "the magic of FM . . . which rivals the concert-hall for rich color and tonal quality." Commercials, of course, plugged Stromberg-Carlson's Armstrong FM receivers.

At intermission, the pickup was switched to New York, where Lee McCanne, veepee and general manager of S-C, addressing the first annual convention of the FM Assn., introduced Maj. Edwin H. Armstrong, inventor of FM. Latter, in a brief talk, paid high tribute to S-C for advancing FM and declared, "Nothing can stop FM now."

"Treasury" stanza as a whole was professionally staged, had high listener quality, and, as FM's first dip into commercialism, was well in keeping with the new medium's high aims. *Doan.*

DICK HAYMES SHOW

With Lina Romay, Cliff Arquette, Four Hits & a Miss, Gordon Jenkins, conductor; Frank Martin, announcer
Producer: Sam Pierce
Writer: Harry Kronman
30 Mins.; Thurs., 9 p.m.
ELECTRIC AUTO-LITE CO.
CBS, from Hollywood
(*Ruthrauff & Ryan*)

Having tried and given up drama a couple of seasons ago, Auto-Lite is apparently better satisfied with the rating-draw and commercial impact of the Dick Haymes musical stanza, so it's back again at the same stand this season. This pop song and mild comedy series isn't likely to draw any more Hooper points CBS-ward from the hefty Thursday night lineup on NBC than it did last year. But it's pleasant enough listening and the product identification is punched hard, so presumably it'll satisfy the bankroller and impress the salesmen and dealers.

Haymes is, of course, a handy man with a pop number, and sufficiently versatile to take on almost all kinds of tunes, and he talks well enough to get by, though he's not exactly a powerhouse straight man. The addition of Lina Romay to the lineup provides a nice change of pace, and presumably there's a loyal following for Cliff Arquette's dippy "Mrs. Wilson" comedy characterization. But the light-banter continuity doesn't always get off the ground.

On the season's preem Thursday (11), the show opening was clean and fast, introing the star nicely and establishing the proper mood, though the billboard let some of it escape.

Then, just as Haymes had the show rolling again with a nicely handled vocal of "I'll Be Seeing My Baby," there was a ponderously integrated commercial, with a long sales pitch, an echo-chamber spout of the "Switch to Auto-Lite" slogan and reiteration of the "batteries, spark plugs, ignition systems, lifeline of your car" blurb.

The rest of the show was pretty much like that, except for Miss Romay's vocal, Arquette's spot and a splendiferous dramatic-narrative-song commemorating the admission of California into the Union. This last was obviously "impressive" to the studio audience, but seemed attenuated to the non-California listener. *Hobe.*

TWIN VIEWS OF THE NEWS

With Danton Walker, Hy Gardner
15 Mins.; Sun., 11:30 p.m.
Sustaining
WOR, N. Y.

This is a snappy quarter-hour of gossip and rumors on what's allegedly doing on the political and Broadway-Hollywood front. Danton Walker, N. Y. Daily News columnist, peeks behind the international scene during his half of the session, while Hy Gardner, mag columnist, handles news about show biz personalities with a mild gag twist to each of his stories.

Like other Broadway columnists who have stepped out as political commentators, Walker can dish up a diplomatic vagary as if it were a top state secret to which he alone had access. How accurate Walker is with his predictions of things to come, only time can tell. But his flair for crawling into cranial recesses of Stalin, Truman or Eisenhower, makes for interesting listening.

Gardner handles his anecdotes in amusing style when he lays off politics. On the preem (14), however, he took some time off to moralize dully about the British economic crisis. At this point, program lost its edge. *Herm.*

THE SPOKEN WORD

With Arnold Moss
Writer-Producer: Ted Cott
15 Mins.; Tues., 9 p.m.
Sustaining
WNEW, N. Y.

Ted Cott, WNEW's program director, has come up with a program idea here which is novel to say the least and well worth the 15 minutes' listening time. Series, which preemed last Tuesday (9), makes use of little known dramatic recordings of American and English classics by British and American stage and screen stars. Some of the platters are from Harvard's Vocarium, others will be obtained via BBC. Arnold Moss briefly intros each recording.

Platters on the initial airer featured Paul Muni reading Thomas Paine's "The Crisis," Charles Laughton in his interpretation of Lincoln's Gettysburg Address, and Bing Crosby, not singing, but reciting "The Star Spangled Banner," assisted by the Jean Neilson Verse Choir.

Seemed a little over-dramatic. Laughton was too affected. Crosby read a little too lightly and fast, not giving Francis Scott Key's lines all the meaning possible. You rather wished he'd swing into song. All of the platters gave off some needle scratch.

But the idea is socko. It could stand expanding. It could be duplicated on every station in the land. Lincoln's address and the national anthem, although familiar to everyone, are perennially inspirational.

Given spoken interpretation by star talent, these all-time classics of thought come sharply alive. Airing them is in the direction of radio at its best. *Doan.*

HENRY MORGAN SHOW

With Abe Burrows, guest; Bernie Green's orch; Charles Irving, announcer
Writers: Henry Morgan, Leo Stein, Norman Barasch, others
Producer-director: Charles Powers
30 Mins.; Wed., 10:30 p.m.
EVERSHARP
ABC, from New York
(*Biow*)

"Here's Morgan," the opening line of Henry M.'s stanza, was particularly applicable to his fall teeoff sequence last week (10). Either from a sudden burst of economy or in answer to a dare, "Radio's Rasputin" (as the ABC flack dept. delights in dubbing him) elected to carry almost the entire stanza singlehanded, including the announcing and all of the commercials. This, of course, couldn't make Morgan fans mad—and there are only two kinds of people: Morgan fans and Morgan haters. The former are suckers for everything in the Morgan book; the latter can just be counted out.

El Morgan was in fine fettle for the season's kickoff. He started off with some gratis "commercials" for a place called Snowey's garage, up in Massachusetts near where he vacationed. He announced a number by Bernie Green's orch, which turned out to be one of those inimitable slices of musical burlesque, now an established feature of the agenda. Morgan brought on "the incomparable Abe" Burrows for a few minutes of the latter's indeed incomparable songplugging. After this, M. got around to mentioning, "for the benefit of people passing by here on their way to NBC," that the show was sponsored by Eversharp.

Morgan whistled offkey, complained that his cast hadn't shown up, wondered aloud "what's doing on the other networks," said Hooper told him that during the summer people "listen to 'Take It or Leave It' and crickets." Then, by turns, Morgan was: (1) Winston Churchill announcing a British prizefight; (2) a Paris newscaster reporting a duel; (3) Dr. Heinrich von Morgan being interviewed by Morgan; (4) H. V. Kaltenmorgan, speculating on what happened to Little Bow Peep's lost sheep ("Soviet Russia is suspected"), and (5) Gabriel Morganheatter commentating on ditto ("Ah, there's a flock of sheep wandering somewhere tonight, my friends").

Morgan apparently stuck to the script on the sponsor's second commercial, which was straight copy, but gagged it up with typical Morgan inflections. M. also signed off the stanza, announcer Charles Irving coming in only for the "This is ABC," etc. Copywise, the commercials were standard.

Morgan, whose most devoted listeners admit some of his stuff falls flat on its face, was clicking all the way through his curtain raiser. If he can keep his material this good all season, he ought to win new listens and influence the Hoopers. *Doan.*

THE SUNNY SIDE OF THE NEWS

With Hy Gardner
5 Mins., Mon., 8:55 p.m.
Sustaining
WOR, N. Y.

Hy Gardner, mag writer who's sharing a 15-minute session with Danton Walker on the Mutual net Sunday nights, solos in a five-minute spot with a breezy repertory of anecdotes, gossip and cracks. He has a dry sense of humor that casually mops up as he goes along.

On his kickoff stanza (15), Gardner retailed a series of divorce items touching a half-dozen public figures. Following is sample of his script: "According to her friends, Faye Emerson is set to return to her first love—the stage and screen. And Elliott Roosevelt will return to his first love—Elliott." *Herm.*

WORLD THEATRE

With James McKechnie, Arthur Young, Victorio Rieti, David Piel, Valerie White, Hedda Ippen, Rita Vale.
Producer-Director: Val Gielgud
Adapter: Clemence Dane
90 Mins.; Fri.; 8:30 p.m.
Sustaining
WNYC, N. Y.

Via transcriptions, New York City's municipal station, WNYC, is giving the U. S. radio audience a sample of the shows aired over the British Broadcasting Co.'s Third Program service. Five full-length classical and contemporary dramas, running from 60 to 90 minutes, have been selected from BBC's standout "World Theatre" series which were staffed both on the production and thesping end with Britain's top theatrical talent.

If these shows prove a success in America, as they undoubtedly deserve to be, it should be a shot in the arm to those U. S. programmers who are trying to break trails through the jungle of commercialism to serious and adult entertainment.

These dramats rate as superlative theatre and if radio is ever to lay claim to being an art, it'll be on this basis. "World Theatre," moreover, isn't handicapped by rigid time segment considerations which are paramount in U. S. radio. The dramats run as long as they have to, which is also true of any play, film or novel. As a result, they've captured all the sweep, power and

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Swiss Perfect New Light System To Project Images on Large Screen

By JOSEF ISRAELS II

Zurich, Sept. 9.

What's claimed here to be a unique approach to large screen theatre projection of a televised image is entering last stages of practical development in labs of the Swiss Federal Institute of Technology. Known as the Idophore system, apparatus, which uses photo-electrically sensitive liquid as light amplification medium, was first viewed by this writer in 1945.

Projector, at that time, weighed some six tons and was of a size to more than fill a fair sized projection booth. It had been developed during war years, when Switzerland was effectively cut off from outside sources of patents and special materials, under direction of Prof. Fritz Fischer. Finances stemmed from the Society for Advancement of Research—a group of big Swiss industries which has already sunk some $2,500,000 in Idophore.

Seen today in a specially built research theatre at the Institute of Technology, the Idophore, while still based on its original principles, is claimed by Prof. Fischer and his principal associate, Dr. Hugo Thiemann, to have eliminated considerable number of the bugs, electrical and mechanical, which have beset this, as all new electronic devices.

As it stands today Idophore, represented in two hand-built projectors along with special power system and television transmitter (because Switzerland has no operating video senders) is still beyond size and cost limitations of theatres. But it throws a strong, fully satisfactory image from film or live shows transmitted by conventional television systems or wire on a screen approximately 12 by 9 feet. Picture is as adequate as that from ordinary modern film projector.

Even Spread

Biggest problem in large screen tele reproduction has been to impose the delicate micro-volts of the received image, usually seen in cathode ray tube's tiny viewing screen, on a light source powerful enough to solidly illuminate a theatre size screen, overcoming shadows and flickers. Idophore is claimed to deliver an evenly spread 1,500 lumens on the test size screen mentioned above and using a conventional projector arc lamp. Inventors say this can be increased 10-fold in a longer projector throw (present one is only 45 feet) by a three-fold increase in projector lens size. In video terms the projected image is 520 lines on U. S. standards delivered to the screen. This against a gross lineage of 720 in the projector.

Heart of the huge Idophore projectors, which are installed on two levels with an arc light sources a floor below the tele receivers and light amplifiers, is a flat glass plate about 18 inches in diameter covered with a thin layer of the secret Idophore fluid. This fluid is the only presently secret element in the projector.

KFI DROPS APPEAL ON VIDEO CHANNEL

Hollywood, Sept. 16.

KFI has given up the fight in which it had been attempting to unseat NBC from video channel number four here. Incensed when the FCC gave its network affiliate the four channel it had requested, while giving KFI number nine, the station appealed the FCC "final" decision of some weeks back.

'Meet Press' Goes Visual On Five-Week Tryout

A visual edition of "Meet the Press," ad lib interview sustainer Friday nights on Mutual from Washington, has been recommended to General Foods as a five-week television series on WNBT, starting Sept. 30. Young & Rubicam, agency on the account, plans doing the video stanza from New York, and spotting press interviews with Mayor O'Dwyer, District Attorney Hogan and City Councilman Quill on subjects of local, topical interest.

General Foods already sponsors a tele series on WNBT of another Mutual radio show, "Leave It to the Girls."

Mary Young's Play

Hollywood, Sept. 16.

Mary Young, feature player in films, has sold her original playlet, "The Little Countess," to WRGB, Schenectady, for televising.

Actress flies East Sept. 21 to play the lead in the three-person cast of the show, returning here immediately after telecast to resume picture work. There's a possibility that the show will be networked through Philadelphia, Washington, etc.

Par Prepping DuMont Bowout?

Paramount this week was reported getting ready to divest itself of all interest in DuMont television in accordance with the FCC edict of no further station grants to either outfit unless complete divorcement were effected. What steps Par will take to separate itself from DuMont before the Oct. 15 deadline, however, has not been revealed.

Par presently owns all 560,000 shares of DuMont B stock, plus a hitherto unrevealed block of A stock. Both companies have consistently denied FCC allegations, however, that Par's stockholdings give it a controlling interest in DuMont. B stock gives it the right to elect three of the company's eight directors, including the secretary and treasurer, while the other five directors, including the prez and veepee, are elected by the DuMont interests.

FCC has never stated what Par must do in order to follow through on the divorcement plan, but it's believed it would necessitate sale of the major part of Par's stock interests in DuMont. Stock is not listed on the exchange. Current price is about $7 per share, meaning complete sale of the B stock would bring Par close to $4,000,000.

FCC has already granted two extensions of the original 60-day divorcement deadline. Whether a third extension will be applied for next month has yet to be determined.

Philco Walks in Where RCA Feared to Tread, With 9 Shows on Coast

Hollywood, Sept. 16.

Like other show businesses were (and are) to radio, so is radio to television. Here, at least, while there's renewed life in the medium, show-wise and away from special events, etc., it appears to be coming principally from the broadcast branch of show biz.

Perhaps, however, it's fitting since 'tis Philco that is doing the stepping—and anteing — up, having introduced two more regularly scheduled shows this week to be added to the list of nine it will have in toto. Including sports events, it will have on Paramount's KTLA 10½ hours per week. Literally, Philco took up where RCA apparently feared to tread, going all-out, if not always right, for its "The Day" to hypo set sales and general video interest, now slated for Oct. 5 here.

With both of its latest efforts, Philco (Gough Industries here) is attempting to reach Joe Average, both items being aimed at the common man. First of pair to bow was the old newspaper and radio standby feature of beauty hints, tabbed "Tele-Beauty" for the occasion. In short, it's strictly for dames.

More particularly, it's strictly for those really needing such dope and demonstration, for the presentation was dry and of little interest to all but the eager wallflower in its present form. Devoid of any entertainment, it needed productional lift such as undertone music backgrounding for mood or some writing other than the straight business-at-hand patter exchanged by model and Joel Mason, beautician.

Too, contrast in the picture was lacking due to model being blond, dressed in white and backgrounded by a pale-framed mirror, the latter reflecting the sole productional touch in the draggy quarter-hour. The commercial was worked right into

(Continued on page 38)

Selma Lee's Leave

Selma Lee, head of television for the William Morris agency, has been granted a leave of absence until next July. Bill Murray, assistant to talent chief Sol Radam, will take over during her hiatus.

Miss Lee will join her husband, Dr. Milton Markowitz, who's doing medical research at Johns Hopkins Univ. in Baltimore.

FCC OK's Permits To Dallas, Hsbg.

Washington, Sept. 16.

The FCC handed out the third tele permit in Dallas last week and accepted the first bid for video-poor Harrisburg, Pa.

Winner in Dallas was the Lacy-Potter Television Co., which was given the No. 8 video slot. Station will operate 35 hours a week, from 6 to 10 p.m. daily and 10:30 a.m. to noon weekdays. Sponsors are chip-heavy oil magnates Tom Potter and Rogers Lacy. Lacy is building a new 47-story hotel in Dallas to house his tele studios. Hotel will feature a "television in every room" promotion campaign. The partners expect to spend $300,000 on station construction and get their tv operation in the black after six months on the air.

Meanwhile WHP, Inc., hda a change of heart and refiled for Harrisburg's lone No. 8 video channel. (Complication may arise since FCC's new video allocation saves out only a community channel for Harrisburg and WHP is proposing a full-blown operation.) The company is owned by the Telegraph Press, whose prexy is Edward J. Stackpole. The Press will spend $190,065 on its tv station and operate initially four hours a day. Company, along with J. Hale Steinman's WKBO, Harrisburg, withdrew its first tele bid at the height of the color versus black-and-white controversy last year.

Subway Series Looks Good—But Not to Tele Fans, As Sponsors Lag

With chances for a "subway series" looking good, television's chances to get a look-in on the World Series this year appear extremely remote. Only advertiser to meet baseball's asking fee of $100,000 for series rights to date—Rheingold Beer—has been turned down and no other sponsor willing to spend so much money has yet been found. Series is slated to tee off, meanwhile, on Sept. 30.

Rheingold offer, it's been revealed, was forwarded to baseball commissioner A. B. ("Happy") Chandler on two separate occasions by Emerson Foote, prexy of Foote, Cone & Belding, which handles the brewer's account. In addition, Ralph Austrian, FC&B's veepee over television, traveled to Cincinnati last week to huddle personally with Chandler on the deal, but to no avail. Chandler, it's reported, will have nothing to do with either beer or cigarets as far as sponsorship of the series is concerned.

Only other offer forthcoming, the $60,000 joint bid made by Ford Motors and Gillette Safety Razor, was withdrawn before Chandler had a chance to pass on it. Two firms reportedly believed that neither would get sufficient advertising to merit the expense for a seven-game series. It's believed, however, that Chandler would have nixed their bid anyway as being too low.

Cherchez La Femme

Pointing up the tremendous amount of public interest in television, a feature newspaper story with pictures, dreamed up last week by DuMont publicity chief Evelyn Lawson, got top space in 1,008 newspapers throughout the country. Syndicated through King Features, the story broke in almost every Hearst daily in the nation, getting more lineage than any other one-shot tele feature to date.

Story quoted DuMont director Paul Belanger on the five points tele directors look for in signing femme talent. Pictures showed Belanger surrounded by a bevy of lookers, eagerly seeking his advice to launch them on their way to tele fame.

CBS' New System of Outside-Studio Programming Cued to Lower Costs

CBS television's new system of programming a variety of shows from outside the studio has the eyes of the video industry glued to it as a possible method of shortcutting the current extremely high production costs. Plan works on the same basis as that leading many Hollywood film producers to concentrate on out-of-the-studio location work—more authentic settings at far less cost than if similar sets were to be constructed in the studio.

Straight shows produced via the remote pickup system can be done for at least 30% less cost than if produced in the studio, according to Tony Miner, CBS national tele director who inaugurated the new system. Chief price-saving measure lies in the fact that only about one-half the number of technicians are required, since no elaborate studio sets have to be built. In addition, Miner claims, such shows will require less rehearsal time through the greater flexibility of the cameras.

Actors rehearsing for a studio show must spend needless hours getting their camera positions down pat, Miner points out. Because remote cameras employ four lenses, instead of the two usually found on studio cameras, it's possible to use more long and medium shots. Cameras, consequently, can do most of the work, leaving the actors free to act and not to remember their camera positions. "The time required to achieve precision in studio work is not necessary for these same shows done on remote locations," Miner said.

Ends Restriction Rumors

Series of shows lined up under the new plan should end once and for all the rumors that CBS henceforth will stick only to pickups of sports events and to film shows, Miner declares. Web will do as much programming as any other broadcaster, including dramatic shows, variety and audience participation material. Shows will naturally be offered to sponsors at straight commercial rates. In fact, Miner adds, basic idea underlying the whole new system is an attempt to evolve some new method of commercial tele that will take the sting out of the current high programming costs for sponsors.

CBS will do about 20 different shows during the next six weeks, including two or three daytime programs. Included among these are a fashion show to be lensed in a hotel room and the airplane training program from Teterboro airport, N. J., which teed off Sunday (14). Miner also hopes to have his cameras down at the passenger liner docks to interview arriving celebs. Time of these shows, of course, depends on what time the ships dock.

Under present equipment conditions, Miner says, it will still be necessary for actors to use makeup on remote shows. Because image orthicon cameras are employed and because there will be no studio lighting conditions to contend with, actors will not suffer from the same heat problem that now confronts them in most studio work, Miner declares.

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200 in Tele Acad

Hollywood, Sept. 16.

After little more than a year of organization, the Television Academy of Arts and Sciences reports a membership touching on 200. Announcement was made at last monthly meeting, Sept. 9.

Latest to join, among others, were Rudy Vallee, now readying to produce films for video, and Norman Blackburn, one of J. Walter Thompson's local veepees, in charge of tele here for agency.

TBN Cites Need For More Channels

Washington, Sept. 16.

Television Broadcasters Association yesterday (15) called upon FCC to hold a public hearing on the commission plan to avoid video and other service duplication by turning television channel No. 1 over to other services exclusively. TBA agreed heartily that television and other services cannot properly share the same portion of the ether but insisted that tele needed three more channels, rather than surrendering any.

In a brief filed with FCC, it also asked that the commission reconsider its plan for a very limited sharing of television channels 7 and 8. FCC announced its plan to eliminate channel No. 1 for television on Aug. 14 last, explaining that many other services could be packed into the channel, thereby eliminating most of the existing duplication. Commission pointed out that no station was operating on the wavelength and that only one construction permit has been issued for it. Channel one was reserved for community stations.

In its brief, TBA declared in part:

"Natural growth of the television industry anticipates the establishment of network programming and availability of inter-city connections, as well as an adequate receiver production. As present plans and construction are realized, the demand for community service on channel No. 1 will come rapidly and overwhelmingly. The loss of this community channel as proposed cannot fail to produce added geographic insufficiencies seriously hindering the commission in fulfillment of its obligations.

"The commission through its decisions over the years has reemphasized again and again the importance of local expression via local outlets based upon the desire to afford the opportunity for civic expression, local commercial advertising, the development of local talent and a community of interest.

"RTPB Panel No. 6 testified (at the hearings in 1944-45) that approximately 30 channels were necessary to provide a nation-wide competitive television broadcast system. Panel No. 2, after considering the needs of other services, reduced the request to 18 channels. As to the specific number of channels necessary, the general feeling was that 30 would be adequate, 15 too few.

"However, the commission in its proposed report, found that 12 channels were the maximum which could then be assigned to television below 30 MCS. This was later revised to 13 channels in the final report."

The brief then goes on to remind that television channels cannot be further reduced without damage to the new medium.

IRE REGIONAL MEET HEARS TELE PROBLEMS

Hollywood, Sept. 16.

First regional convention to be held in seven years will be launched by the Institute of Radio Engineers in San Francisco, Sept. 26 through 28, and the meet is expected to lure several hundred technicians.

A preliminary meeting to discuss television problems to be taken up at the conclave will be held here in the auditorium of the Los Angeles Times today (Tues.). Ray Monfort, Times; Harry Lubcke, Don Lee; Klaus Landesberg, Television Productions, and Paul Reedy, formerly with CBS' color video research and development section, will talk.

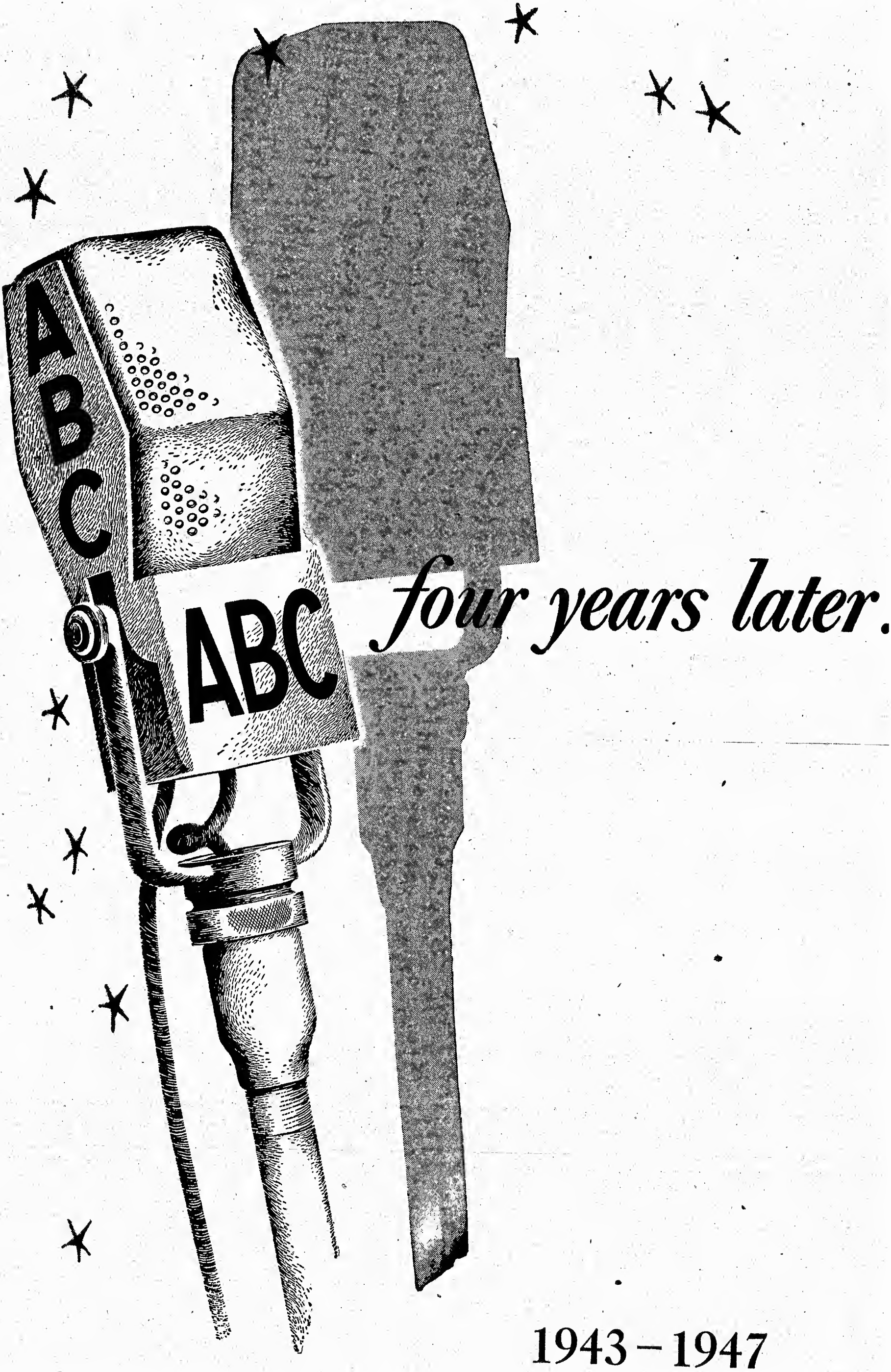
Philly's WFIL-TV Tees Off With 8

Philadelphia, Sept. 16.

WFIL-TV went on the air for the first time Saturday (13) with eight commercial shows under its belt. The sponsors are Judson C. Burns, tele distributors; Marcus Printing Co.; U.S. Rubber Co.; Bartel's, a retail shop; the Drake and Brighton, hotels; Del-Mont Motors; Dewees, specialty shop; Mort Farr, radio and tele distributors, and Ballantine's Beer.

The station grideoed the Eagles-Bears football game from Franklin Field in the afternoon, and then formally inaugurated service with a special telecast at 7:45 p.m.

On this formal program were Mayor Bernard Samuel; Roger W. Clipp, g.m. of WFIL; Kenneth W. Stowman, tele director, and Frank Folsom, RCA-Victor exec v.p. After the inaugural mumble-mumble, the first edition of the Inquirer Television News was shown, with Wally Sheldon as commentator.


ABC
ABC
four years later.
1943 – 1947

IN THE SUMMER OF 1943, the American Broadcasting Company (then the Blue Network) was taken over by a new ownership and a new management.

The new management set about accomplishing two important jobs: first, to bring the best possible listening to millions of radio homes across the country; and second, to furnish American business with an efficient, effective advertising medium which would sell more and more goods to more and more people at the lowest possible cost.

Now—four years later (in radio time, that's 140,160 quarter hours later!)—is a good time to review the progress that the network has made.

FACILITIES:

At the time of the change, the Blue Network was made up of 160 stations with a total power of 469,800 watts.

Today, ABC has 264 stations, an increase of 65%. The total power of the network is now 1,045,700 watts: an increase during the four years of 123%.

In expanding from 160 to 264 stations, the emphasis has been on the nation's top 200 markets. Of the 104 stations added between 1943 and 1947, 52 of them were located in these vital sales areas. Thus, by the end of 1947, ABC will have its own outlets in at least 167 of the top 200 markets (45% more than in 1943). And in the remaining 33 markets, ABC provides primary coverage in 24 of them from outside stations.

In 1943, the network owned and operated three stations: WJZ in New York, WENR in Chicago and KGO in San Francisco.

KECA (Los Angeles) and WXYZ (Detroit), both important stations in key markets, have since been added to the Owned-and-Operated list, making a total of five Owned-and-Operated stations.

By the end of 1947, ABC will have a total of eleven 50,000-watt stations on the network.

BILLING:

Gross billings for the year ending December 31, 1942, were $15,782,493. *Billings for the year ending December 31, 1946, totalled $40,617,130. This is an increase of 157%.*

As an example of the growth of ABC, take the food field:

NETWORK FOOD ADVERTISING 1943-1947*

	ABC	Network "X"	Network "Y"	Network "Z"
1943	$ 6,913,471	$12,941,518	$12,600,180	$1,104,588
1944	11,217,318	15,925,268	13,183,755	2,241,069
1945	13,189,172	14,046,091	12,150,275	2,913,405
1946	12,741,277	13,359,844	12,579,209	4,154,383
1947*	6,718,836	6,571,307	6,272,099	2,535,845

**First Six Months* — *Source: PIB*

ABC is now completely sold out from 9 AM to 6 PM every Monday through Friday. And in the mornings, it is the most-listened-to network in radio.

PROGRAMS AND SPONSORS:

There have also been important improvements in programs, and they have been reflected in consistently higher ratings. (In Jan.-Feb., 1947, ABC's Hooperatings for ALL programs were 18.4% higher than the same period of 1943.) Part of the credit for these improvements goes to the ABC Program Department for the development of new shows and new talent—and for better programming of shows.

But an even larger share of the credit must go to ABC's sponsors. To the network they have brought their vast experience—both in entertaining the public and in the mass selling of goods. They have worked closely with the network; they have had *faith* in the network. If a network is known by the company it keeps, then ABC—with names on its roster like *U. S. Steel, General Electric, R. J. Reynolds, Philco, General Mills, P & G, Westinghouse, American Tobacco, Bristol-Myers, Goodyear,* and *Gillette* (to mention only a few)—cannot be outdone.

And if a network is known by the entertainment—enlightenment—education—inspiration—it provides, ABC and its clients have their full share of winners: top popularity programs like *the Bing Crosby Show, the Theatre Guild on the Air, the Boston and Detroit Symphonies, the Breakfast Club, Walter Winchell, the Metropolitan Opera, This is Your FBI, the Henry Morgan Show, America's Town Meeting of the Air.*

All these facts and figures add up to just this: ABC *has* made remarkable progress in four years. And with our many friends—with their loyalty, their prestige, their confidence in our network—we can see this progress continuing in the years ahead.

ABC 4th ANNIVERSARY American Broadcasting Company

American Broadcasting Company

A NETWORK OF 264 RADIO STATIONS SERVING AMERICA

Inside Stuff—Radio

Dr. Alfred T. Dorf, the Danish-born former Brooklyn minister who had a running part several years ago on the "Against the Storm" daytime serial, performed marriage service recently for two people who were connected with the show. One was Gerda Mickelson, who co-authored it under the name of Gerda Michael, with her sister, Sandra Michael.

The other was Nelson Case, who announced the program for a time. Case's bride, actress-writer Nondas Metcalfe, directed soldier shows for the USO in France during the war, and later had charge of the enlisted men's club in Paris. Since the war she's done radio writing, Theatre Wing work and a year's fund-raising speaking tour for USO. Nelson was a Navy flier during the war. Miss Michael's husband, Ole Skaarup, is a shipping executive

In his "The President's Box" in the September issue of Stand By, monthly publication of the N. Y. local of AFRA, Clayton Collyer refers to Variety's coverage of the union's recent national convention. The local prez doesn't mention Variety by name, but his meaning is unmistakable. The implication of Collyer's article is that Variety's reporting was "biased hearsay." This conforms with the local president's repeated assertions to fellow members that Variety's convention reporting was "inaccurate." However, Collyer has refused to be quoted to that effect by Variety. Also, he has told various fellow AFRAites that Variety refused to meet him at an off-the-record luncheon to discuss the convention coverage. But he hasn't explained that Variety insisted that such a confab be on-the-record, so its hands would not be tied in advance.

Evening broadcasting course of Fordham Univ., N. Y., scheduled to start Sept. 22, has a guest faculty of instructors culled from the radio field. Those due to teach on their own particular branch are Arthur Hull Hayes, WCBS, N. Y., general manager; actor Ed Begley; Lindsey MacHarrie, producer-director of "We, the People"; Judson LaHaye, music lecturer; Tom O'Brien, NBC staff announcer; Ernest Ricca, director of "True Romances," and Dorothy Klock, WNYE staffer.

Course, is supervised by the college's radio division chairman, William A. Coleman, who also will lecture on dramatic writing for radio. Radio's social aspects will be taught by the institution's communication arts head, Rev. R. F. Grady.

Though established transcription companies appear to be riding the crest of the platter trend, a considerable barrier remains to be hurdled by the legitimate independents coming into the field, however solid their offerings or honest their intentions. Irresponsible predecessors have created much ill-will by failure to deliver series after contracting to do so, leaving stations high and dry after a show series has started. Reliable newcomers are finding selling tough because of the precedents set by the fly-by-nighters, having first to break down somewhat justified prejudice before even getting into a sales pitch on product.

Jimmy Durante and Dennis Day will be starred on "The Family Theatre," over Mutual tomorrow (Thurs.) in a sketch written by Father Timothy Mulvey, OMI. Durante will serve as host. Father Mulvey, who has been in Hollywood during recent months, is the only priest regularly writing scripts for the program, which Father Patrick Peyton presents.

More than 325 stations now carry the feature, dedicated to fostering daily family prayer.

Schlitz switch from Gordon Best (formerly McJunkin) ad agency to Y&R revives speculation of what's to become of the 39 15-minute shows recorded for the beer firm by McJunkin and then mysteriously shelved. Titled "Adventures in Gracious Living," the series featured Ralph Ginsburgh with his string ensemble and a femcee who lends a genteel touch to the suds. Production cost is estimated at $75,000 and those who heard the cuttings say they're top quality.

Inside Television

CBS football viewers are going to be a disgruntled bunch if this camera crew follows the pattern it set during the Brooklyn-Cleveland night game. Constant closeups of the ball in the air and the ball carriers may delight the lens men but these shots are unsatisfactory to the audience.

As an example of how wrong a camera can go on an important play take that Cleveland runback of a punt for a touchdown. The camera focused on the ball in flight, showed a medium shot of the receiver catching it, went to a closeup as the runner cut for the sideline and held this closeup as the runner kept on running and running—and he ran quite a ways. Consequently it was merely a picture of a boy running with a ball. The audience had no conception of any blocking ahead of the ball or even whether the youngster had scored or been forced out of bounds. Lookers only knew it was a long run. That a score had been made was not certain until the lineup for the extra point. To make it a little worse the commentator didn't even mention the length of the run (82 yards.) All he did say was what there was "a beautiful block" somewhere but it was a secret from the camera and the audience.

"Fancy Dans" of the camera will chase viewers to opposition stations. There is a simple way to televise a football game which makes it easier for both crew and audience.

Not much doubt that DuMont's Dennis James is doing the best job among Manhattan's television sports commentators. James does the wrestling and boxing from the Jerome and Jamaica (L. I.) arenas.

It is on the groaners that James particularly shines due to his basic knowledge of wrestling besides a sense of humor that permits him to kid both the participants and himself. James has had a definite part in popularizing wrestling on the screen and a poll of viewers might surprise as to the number of its regular followers.

Studio retrenching in Hollywood is causing a reverse trend in television, it appears, with technicians and productional talent being "liberated" taking a new awareness of video in which they are seeking jobs. Idling persons are not looking for any temporary relief from the baying wolf either but are seemingly eager for permanent association once introduced, feeling being that video is here to stay and the close relationship of the two visual mediums affords them an edge over other job seekers.

Hargis' L.A. Setup

Chicago, Sept. 16.

Feature Productions shortly will open a Los Angeles office under Tom Hargis, former NBC producer, who was in town last week to huddle with Chuck Acree, Stu Dawson and Chuck Logan. FP expansion also will include opening of a New York office some time next year, and the bow of Feature Publications to market Acree's fan books via open-end series packaged by Feature Productions.

FP currently handles the CBS "Hint Hunt" and ABC's "Ladies Be Seated."

NEBRASKA GAMES AIRING

Omaba, Sept. 16.

WOW has signed up to air all of the Univ. of Nebraska football games of which there will be nine this year. The station has formed a small network together with KODY at North Platte and KOLT of Scottsbluff.

Tip Saggau, sportcaster, will be at the mike to give listeners the running game. Merrill Workhoven will do the color. Nebraska opens at Lincoln with Indiana, Sept. 27.

ABC PLANS MORE SPACE FOR HOLLYWOOD SHOWS

Hollywood, Sept. 16.

Lebensraum will be added here to ease ABC's administrative tight-rope walking if a deal for more Sunset boulevard space is approved by headquarters brass. Deal is being negotiated for the taking over of two buildings on the north side of Sunset near Cahuenga, one of which was formerly a giant restaurant wherein waitresses perambulated on wooden-wheeled roller skates. The other is smaller and immediately adjacent to the west.

Network is now using pro tem space at NBC, has some departments quartered in a building on Cherokee, uses its own station (KECA) building as much as possible and has additional space in a rear building opposite NBC at Sunset and Vine. Studio space is equally varied, net using NBC, KECA, Sunset Radio Center, KFWB, sometimes Earl Carroll's, etc. New space, however, will also be only temporary until net is able to build an all-embracing plant.

Television Reviews

TELE-THEATRE
With Rosario & Antonio, Mack Triplets, Briants (2), Jumbo, Minevitch Harmonica Rascals, Kitty Kallen, Hartmans (2)
Producer-director: Ed Sobol
Tech. director; Al Protzman
30 Mins.; Sun. (14), 8;05 p.m.
Sustaining
WNBT-NBC, N. Y.

NBC went out after the best talent available for this special variety show for its affiliate station owners and managers assembled last week in Atlantic City. After shooting the show to A.C. Saturday (13) afternoon, the web officials apparently believed it was good enough to do a repeat for the general public the following evening. Program probably created an equally favorable effect on both performances.

Despite the general excellence of production, the show pointed up anew that the more subtle vaude and nitery acts don't take too well to the current small tele screen. Routine such as that presented by Rosario and Antonio with their subtle flamenco terpsichore just didn't have the punch it usually has on a vaude stage. Highly-subtle slow-motion comedics of the Briants failed to project for the same reason. Broad humor inherent in the dance satire of Paul and Grace Hartman, on the other hand, was amazingly good.

Format followed that inaugurated by the almost-defunct Borden's show. Acts performed in a nitery settitng before a live studio audience, who took part in the proceedings by foxtrotting to open and close the program. With one or two minor faults, Eddie Sobol's direction was good.

Extremely bad lighting for several of the acts, however, completely negated Sobol's work. Closeup of songstress Kitty Kallen, for instance, would have been noteworthy with proper lighting. As it was, Miss Kallen appeared completely devoid of makeup and strangely pale compared to the later image transmitted via a medium shot. *Stal.*

DISC BAR
With Don Roper, Belle Flower
Producer: Bill Monsees
Director: Frank Bunetta
15 Mins.; Mon., 7:30 p.m.
Sustaining
WABD-DuMont, N. Y.

Here's another example of too much of a good thing going sour. "Disc Bar" devotes its entire 15 minutes to the age-old vaude record routine—performers moving their lips in synchronization with a platter novelty, with their antics and facial expressions supposedly lending comedy to the process.

Similar routine has been tested and proved by such top entertainers as the Bernard Bros., who've played the Versailles, N. Y.; Roy Davis, and Low, Hite and Stanley. These acts, however, never did more than one such number in a show, which served to retain the novelty and make it easy to take. Don Roper and Belle Flower on this DuMont show may be funny but they're certainly not hilarious enough to feed this kind of stuff to viewers for an entire 15-minute program.

Duo tries to mix up the numbers, with Miss Flower dubbing an operatic aria, Roper working over a Jimmy Durante platter and both of them doing a hillbilly routine. It just doesn't come off, though. Roper, moreover, overworks the gag of waiting for his former partner to return to the show. The team might be good for a single number in a big variety show but they can't carry this one by themselves.

Show productionwise is not much better. DuMont may be justified in using cheaply-made painted flats for scenery, since the show has no sponsor. But how can they expect to lure a bankroller if the show isn't attractive? Camera work is okay for the material, but even the best variety of camera shots can't instill interest in a lacklustre program.

Stal.

Radio Reviews

Continued from page 30

depth of characterization demanded for full appreciation of the original.

First in the series, which preemed last Friday (12), was Edmond Rostand's "L'Aiglon," translated and adapted for the BBC by Clemence Dane. A poetic romantic tragedy on the fate of Napoleon's son, this play is too full of purple rhetoric and sentimental excesses for modern taste. Despite this, however, the BBC craftsmen have fashioned out of this work a brilliant historical canvas which riveted interest for the full 90 minutes.

Heading the cast was James McKechnie, who portrayed the role of the Duc de Reichstadt, originally made famous by Sara Bernhardt on the stage. His performance was a virtuoso mix of tenderness and strength. Other standout performers in the play were Arthur Young, Victorio Rieti and David Piel. Val Gielgud's direction was skillfully cued to the play's mood and he received excellent support from Richard Addinsell's music.

Other plays in the series will include Christopher Marlowe's "Doctor Faustus," Euripedes' "The Trojan Women," Ibsen's "Hedda Gabler" and George Bernard Shaw's "The Man of Destiny." *Herm.*

SHEAFFER PARADE
With Eddy Howard and Orch, Ford Pearson
Producer-Director: Lou Place
30 Mins.; Sun., 3 p.m.
SHEAFFER PENS
NBC, from New York
(Russell Seeds)

A straight musical half-hour, with only a vocalist backed by a band, has only a slight chance of making a Hooper-wise dent, considering that even the top singers, Crosby, Sinatra et al., have a multitude of embellishments including guests, and excellent writing to make for a harmonious whole. Consequently Eddy Howard coming in with orchestral backing lacks a multitude of ingredients which makes for a repetitious session.

It's neither the fault of Eddy nor his excellent collection of sidemen. Both are competent, show excellent musical taste and attempt to get a large degree of variety into their offerings, but unfortunately, this combo is inadequate as far as holding interest during a half-hour show.

Eddy has previously made a dent boxofficewise through his Majestic recordings. He has warm and fluid pipes robust enough to stand up in the upper crust of singers, but withal needs further support.

There's little attempt to enliven the proceedings with banter and Ford Pearson's only chores are the announcements and the commercials. Both are okay. *Jose.*

THE CHILDREN'S THEATRE
With Eddie Cantor, Barry Thompson, Victor Jory; Carl King, announcer
Writer: Shelley Dobbins
Producer-director: Bob Labour
30 Mins.; Sun., 5 p.m.
CENTURY THEATRE CIRCUIT
WNEW, N. Y.

Utilizing the wealth of material available in kid disk albums, Century theatres has built a series of Sunday afternoon shows around juvenile platter stuff with its sights trained on the 10-year-old and under. Initialer Sunday (14) sandwiched brief jingles on safety and tolerance between Eddie Cantor's waxing of "Tweedle Dum and Tweedle Dee," Barry Thompson's "Tree and Ax" from Aesop's Fables and Victor Jory's "Story of Celeste."

Produced by Bab Labour, show was of the wholesome type and no doubt should attract a heavy moppet listener clientele. Shelley Dobbins' scripting was couched in terms easily understood by the small fry and announcer Carl King unobtrusively handled introductory narration as well as weaving in plugs for a forthcoming children's Saturday matinee at some five Century houses. Theatre chain, incidentally, boosts the radio show via one-minute trailers in all its houses. On the whole, program acceptably fills in a Sunday afternoon niche long vacant for children in this age bracket.

Gilb.

PRUDENTIAL HOUR
With Rise Stevens, Al Goodman Orch, Oscar Shumsky, Milton Rettenberg, Frank Gallup
Director: Ken Burton
Writer: Alan Sloane
30 Mins., Sun., 5 p.m.
PRUDENTIAL LIFE INSURANCE
CBS, from New York
(Benton & Bowles)

The Prudential program, which for some years has made a heavy dent upon the conservative type of listener hankering for an even, placid and pleasant flow of music, has resumed with virtually the same format that has made this session a standout among the pop classic sessions.

There's only been a slight change—the male singer has been eliminated, an item which isn't missed particularly here inasmuch as there's a sufficiency of male voices with the conferenciering of Frank Gallup and the well-trained male chorus.

As in previous years, the feature of this session is the Met's Rise Stevens, whose versatile and expressive mezzo soprano lends warmth and authority to the airer. Miss Stevens is equally capable of bringing out the best in either pop or classical renditions.

Especially rich backing is given her by the solid musical arrangements of the Al Goodman orch with Oscar Shumsky at the violin and Milton Rettenberg's piano interludes enriching the musical portion of the show. The well-disciplined chorus has its moments in the spotlight for equally good effect.

The commercials are deftly handled by Frank Gallup. They're institutional in nature, handled well enough to become an integral part of the show without destroying its dignified character. *Jose.*

CAROLINA OUT-OF-DOORS
With John Harden
Producer: Warren Barfield
Writer: John Harden
Music: Kingham Scott
15 Mins., Fri. 9:45 p.m.
Sustaining
WPTF, Raleigh

This is a new program idea designed to serve the vacationist, the person with a few days off, or the weekender.

Each week "Carolina Out-Of-Doors" goes on the air Friday nights to help plan weekend trips or to suggest vacation trips for the week ahead. Idea is to spotlight currently available and attractive outdoor places and things, with information as to how to get there and what to expect on arrival.

Harden, who has been a North Carolina Variety mugg since 1929, and who is currently serving as secretary to North Carolina's Gov. Gregg Cherry, ties in with his recitals interesting traditions, tales and legends about the places he reports on and recommends.

To give variety, Harden has guests on program and has interview dialog presenting particular locality or resort area. The guests are experts on the particular subject being covered. When they are available, offer is made to send out folders, tour maps, and other vacation literature. Program is generating a big request mail.

Follow-up Comment

Garry Moore, as the new m.c. of "Take It or Leave It," now on NBC, should be a distinct asset to the series when he becomes more familiar with it and masters the peculiar requirements of the assignment. Judged strictly on his merits on his debut on the show Sunday night (14), he was only so-so. The format of the audience participationer remains unchanged, with five studio contestants trying to answer questions in selected categories, at pyramiding cash up to $64.

As when Phil Baker and before that Bob Hawk had the stanza, Moore opened with a standup gag spot with the announcer, Ken Roberts, and sprinkled other quips at obviously prepared points in the q. & a. sequences. Moore handles the jokes smartly, of course, but he violated a few audience participation basics, such as criticizing the contestants a bit severely and failing to keep the studio audience under control.

On the other hand, he was generally ingratiating, maintained a lively pace and created an air of gayety to the proceedings. He'll have to be ultra careful about blue stuff, however, as that can be sudden horror on an audience adlib show. In one instance Sunday night he used a sapolioed gag, something or other about Glen Gray having been built like a brick Sinatra, that boffed the studio audience.

He also mangled one of the Eversharp commercials, but neatly turned it into a laugh and thereby saved the plug. For the first few shows under Moore, the series originates in New York, then goes to the Coast permanently.

Louis Sobol's new book, "Some Days Were Happy," was supposed to be the pivotal point of WHN's (N. Y.) "Books On Trial" sequence Monday night (15), but the session came off more as a battle of wits between Billy Rose, who was defending the book, and writer Russell Maloney, who criticized the tome. Maloney glibly dubbed the work "corny" and said Broadway needed Sobol's childhood reminiscences "like it does a hole in the head." Rose snapped back, "Cold or hot, I like corn!" He thought lots of things Maloney would term corny, "like Strauss waltzes," were pretty fine. Maloney's "just a Broadway wiseguy," Rose sneered. Sobol, from the sidelines, observed, "There I was, minding my own past, at my typewriter . . ."

"Jury" headed by Ben Hecht voted 11-to-1 in favor of Sobol. But it was mainly Maloney's rapier parrying versus Rose that made the inning a lively 30 minutes.

P&G Invites a Showdown

Looks like the fight is on.

The radio industry may have an opportunity to demonstrate much sooner than it expected just how far it is willing to go in its desire to rid the airwaves of commercial excesses. When Neil H. McElroy, one of the high priests of radio's largest bankroller, Procter & Gamble, whose billings run into $20,000,000 a year, stood up at the NBC convention in Atlantic City and served notice on the network that P&G doesn't intend to permit tampering with its commercials, he was in effect sounding the clarion call in rallying radio's sponsors in the battle to preserve the status quo.

It could well be that here at last is the real test case that may determine just how far NBC and all radio is willing to go in its avowal to clean up the air in ridding the kilocycles of commercial abuses.

McElroy's "you-can't-do-this-to-us" edict comes right at the moment that NAB is projecting its new code designed to establish a uniformity of standards on time allowed for commercials. It also comes smack in the middle of Niles Trammell's own battle with his affiliate stations to curb such commercial excesses as hitch-hikes, cow-catchers, etc. When in recent weeks network chieftains witnessed the new March of Time release on radio and and Metro's filmization of Frederic Wakeman's "Hucksters," they stood up in righteous wrath in vehemently denying the double-barrelled contention that it's the sponsor who has final control in determining what shall and shall not go on the air.

Here then it would appear is radio's opportunity to back up its claim. The question of whether there will be a hasty retreat in the face of a threat from a $20,000,000-a-year bankroller is of vital significance. Out of it will come the answer as to whether the industry merely intends paying lip service to the newly promulgated code. In fact, radio's whole future may hinge on it.

Not only the industry but everyone interested in an unshackled radio as a medium for free expression will be watching and waiting.

Femmes Barge In on NAB to Show They Have Contribution to Make to Radio

Atlantic City, Sept. 16.

The feminine contingent, conspicuous by its absence at formal sessions of past NAB conventions, is much in evidence at this year's industry picnic here. The femme broadcasters are playing an active role in several NAB clinics. While a record turnout of spouses are on hand to accompany their husbands at evening parties and open sessions, for first time in history, NAB earmarked an entire afternoon session here today (16) for femme gabbers.

NAB's director of women's activities Dorothy Lewis is wielding the gavel while WNBC, N. Y.'s Mary Margaret McBride and Ruth Crane acting prez of the Assn. of Women Broadcasters are taking the bows. Meanwhile, two femme performers headlined yesterday's (15) program and advertising clinics. Beauteous Barbara Welles, WOR commentator, emceed joint ad-program luncheon.

Miss Wells, former Powers model and one of 10 best-dressed women in a 1946 poll, got a big hand from a predominantly male audience when she described the tremendous loyalty of women listeners and warned the male contingent not to look down its noses at the daytime dialers. At yesterday's retail and clinic, NAB assistant director of advertising Miss Lee Hart grabbed the largest audience on a morning panel where she described the whopping strides radio has made in attracting retailer's dollars since NAB sparked its first campaign at the 1942 Cleveland convention.

The visiting wives won new recognition on the NAB program when WFPG here skedded two ocean cruises for them and NAB itself hosts a "ladies only" seafood luncheon at Hackney's restaurant tomorrow (17). Harry Maizlich, sparkplug of Warner Bros.' KWFB, Hollywood, also handed out 3,000 invites to visiting couples to premiere showing of Warners' "The Unsuspected" at Warners theatre here.

Among industry execs who squired their wives to the NAB clambake were CBS prexy Frank Stanton; CBS v.p. Earl Gammons, Washington; chief engineer Bill Lodge. NBC's Washington V. P. Frank Russell was on hand with his spouse along with FCC Chairman Charles R. Denny and Mrs. Denny. NAB board member Paul Morency, WITC, Hartford and Henry Johnson, WSGN, Birmingham, manager, both showed up with recent brides.

Peoria—Fred C. Mueller named as manager of WEEK, NBC affiliate in Peoria, by the West Central Broadcasting Company, succeeding Stanley E. White, resigned.

Delay on Time Queries Worries Chi Salesmen

Chicago, Sept. 16.

Inquiries for network time which customarily come from smaller accounts after Labor Day haven't materialized this year and the rate-card toters are beginning to wonder whether it indicates just delayed action or a sign of ominous outlook. The consensus of belief is on the optimistic side, namely, that the smaller advertisers who have designs on network radio are merely waiting to see how the availability of raw products shapes up for the early part of next year.

Among the comparatively small manufacturers missing at the moment from the network lists are several parts and metal fabricators. The web salesmen say that with this group it's strictly a materials problem.

Weatherman Song Spots Fear Cancellation Rash Due to Official Warning

Chicago, Sept. 16.

Packagers of singing weatherman spots fear a rash of cancellation belatedly brought on by a circular letter that F. W. Reichelderfer, chief of the U. S. Weather Bureau, issued to all weather stations last June.

Letter blamed weather jingles for a "tendency toward deterioration in the standard of service to the public" and quoted Section 61 of the Criminal Code on the counterfeiting of weather forecasts. The section provides maximum fines of $500 and 90-day imprisonment for anyone who knowingly puts the U. S. Weather Bureau label on an unofficial forecast.

Reichelderfer asked weather station officials "to listen for erroneous forecasts and in a tactful manner discourage the use of singing commercials by local stations and advertisers." That some weathermen have done just that is evident in the current alarm of temptune packagers. There's little danger they'll run afoul of Section 61, but Reichelderfer's blanket objection to weather jingles has them fearful of client slump.

The main packagers of barometer ballads are Harry S. Goodman, Carr & Stark, and Starr Radio Productions.

Prophet Without Honor

Chicago, Sept. 16.

David Sarnoff is just another public service orator when it comes to NBC's sked of soapers. RCA prexy's speech before delegates of the U. S. National Commission for UNESCO was carried live by WAAF, 1,000-watter Chi indie, opposite NBC's "Today's Children," "Woman in White," "Masquerade" and "Light of the World."

Sarnoff didn't hit the network via trancription until 11:30 that night (12).

Heads Wag As Everybody Jumps Into Co-op Act

The network co-op programming splurge, which shows no signs of tapering off, has more and more industry heads wagging. Last week three of the four webs either announced a new co-op offering or were known to be considering added entries in this suddenly crowded field. The question being heard more and more, in the very shops where the added starters are being prepped, is: How many co-op shows can the traffic bear before the saturation point is reached among local advertisers able to afford these items?

ABC, with "America's Town Meeting" going well co-op and Abbott & Costello lately added to the list, is considering a Hedda Hopper stanza for the co-op sweepstakes. Dick Dorso of Century Artists, N. Y., has hopped to the Coast to negotiate a deal. Charles C. (Bud) Barry, ABC's program veepee, is also in Hollywood. Show apparently would be formatted along the lines of Miss Hopper's Hollywood stanza which Camay Soap (P&G) sponsored last season, on CBS.

Mutual, flushed by a record 300 sponsors for Kate Smith's noonday inning and pitching hard to sell a trio of recent entries—"Meet Me at Parky's," "Information Please" and "Alexander's Mediation Board"—is thinking about adding "America's Forum of the Air" to the roster as competition for ABC's "Town Meeting." Theodore Granik, moderator of "Forum," is on a swing around the country to see how the show would go as a co-op.

Mutual also may offer "The Shadow" for co-op sale on stations not covered by Blue Coal's sponsorship.

CBS, meantime, has decided to put its "Winner Take All" quiz show on the co-op block effective Sept. 29 or Oct. 6. Move follows General Electric's decision to pick up CBS' "House Party" starting Dec. 1. That show, now co-op, will be shifted from its present 5-5:30 p.m. cross-the-board spot to the 3:30-4 o'clock segment on Sept. 29 or Oct. 6, but will be kept co-op through Nov. 28. "Winner" will shift from 3:30 to 4:30.

CBS has five other co-ops, all news or sports with the exception of "Hawk Larabee," western dramats, Saturdays, 7-7:30 p.m.

How big a crop of local sponsors can be harvested isn't known, since the co-op field has never been fully cultivated. But the feeling is, in many quarters, that the nets won't be long in finding out, at the rate new co-ops are being sown.

'King's' KDKA Click Wins Airer Permanent Spot

Pittsburgh, Sept. 16.

Click of quarter-hour comedy show, "King for a Minute," on KDKA this summer as a warm-weather replacement for Bernie Armstrong's musicale has won it a permanent spot on station's sustaining lineup. With Armstrong returning tomorrow (Wed.), after 13-week layoff under same utilities sponsorship, "King for a Minute" will switch to Monday nights at 6:15.

Zany program is scripted by Ed King, of KDKA continuity department, who also stars in it, along with Lionel Poulton, Stephanie Diamond, Jim Westover and Aneurin Bobycombe's orch. NBC has been showing some interest in "King for a Minute" and there's a chance of it getting an occasional feed to the network.

Radio Needs Selling Job to Offset Brickbats, Say Sponsor Bigwigs

Atlantic City, Sept. 16.

That old perennial, lack of good public relations in constructively selling the radio industry to America, again came under the critical eye of broadcasters at this year's NAB meet. It was particularly keynoted at the NBC convention which preceded the overall industry powwow, with NBC prexy Niles Trammell; Charles Mortimer, General Foods veepee, and Neil H. McElroy, Procter & Gamble biggie, calling for a more concerted industry effort to "sell" radio to the people in the face of mounting criticism.

Trammell, who chaired the NBC meet, took the position that if the NAB convention came up with something concrete in the way of promulgating a public relations program, it would be a significant milestone. Similiarly, Mortimer was seriously concerned over the fact that "radio has come in for perhaps the strongest and most concentrated criticism from all sides that has ever been aimed at an American industry," citing as but two instances the "Hucksters" film and novel and the new March of Time release.

"Vehement criticisms of radio continue to roll off the presses of this nation," he added. "They need to be offset by actions and not by protests of virtue."

McElroy's 'Sound Off'

It remained for McElroy, however, to tell off the industry. In his "sound off" at the convention, the P & G exec took the broadcasters to task for failure to hit back at critics.

"Here is a place where radio," he argued, "which you would pardonably claim to be one of the world's great selling tools, is falling down daily in the first selling job which any organization should think of.

"The public prints," he argued, "is thick at times with criticisms and snarls at radio, and apparently the fine, solid facts of, accomplishment of radio are conspicuous by their absence; not because they don't exist but because nobody has organized to do a real job of properly calling them to the attention of the same readers who see and hear the criticisms."

Neglect of this problem, he told the convention, is bound to make its-self felt in a weakening of radio's power and standing as an advertising medium. He said he was not suggesting "a grand whitewashing brush". What rankled him was that "an unpardonable error of omission" was being committed every day—through the failure of radio's leadership to inform and enlighten the public concerning radio's accomplishments. "And leadership in this direction should come from you who are responsible for radio broadcasting."

RADIO UNION BUYS UP TWO MEXICAN STATIONS

Mexico City, Sept. 16.

Local stations XEFO and XEUZ, spokesmen of the Party of Revolutionary Institutions (PRI), Mexico's dominant political organization, were sold to the Mexican Radio Industry Workers' Union, which obtained part of the cash for the deal from its parent, the National Electricians' Confederation.

Stations were closed recently because the PRI lacked funds to run them and pay their help. Three months wages were paid by the radio workers union which, naturally, has retained the stations staffs.

'People' Goes On Tho' M.C. Not Set

"We, the People" has been renewed by Gulf for another 13-week cycle, carrying it through the fall semester in the 9-9:30 spot Tuesday nights on CBS. Meanwhile, Young & Rubicam is still looking for a replacement show for the oil concern, preferably a top-rank production with name talent and Hooper-getting potentialities. The bankroller has expressed a willingness to pay substantially for an audition for such a program. It's indicated however, that Oscar Bradley, conductor of "We, the People," is a sponsor-must for any new show selected.

The choice of a new permanent m.c. for "We, the People" has now narrowed down to George Putnam, Edwin C. Hill and Dwight Weist. Each has had the show for one broadcast and gets a repeat assignment, after which a final selection will probably be made. Various others had one-shot dates as m.c. of the stanza, but weren't recalled for repeat. And still others were auditioned and weren't used.

"We, the People" is produced by Y & R on a license arrangement with Phillips H. Lord, who owns the title. Lindsay MacHarrie directs and Ted Adams heads the writing-research staff.

BALLOT ON OPERATION TO TELL FM'ERS' STORY

Results of a questionnaire mailed to 1,000 FM licensees and permittees by Bill Bailey, exec secretary of the FM Assn., quizzing them in detail on AM-FM duplication, won't be released for a week or two, Bailey announced at the close of the FMA confab in N. Y., Saturday (13). He said around 200 replies had been received and he still hoped to get quite a few more.

Since FMA delegates made their views on duplication pretty well known at the N. Y. parley, however, the big news in Bailey's poll is expected to come out of replies to two tagged-on questions: "Are you operating at a profit, breaking even, or at a loss?" and "Have your gross billings increased in the past six months?"

If the replies are honest, most FMers feel, around 95% of the stations will be found in the "at a loss" column. FMers also feel, though, that if a question had been added, "If operating at a loss, how soon do you expect to be breaking even?", a hefty percentage would reply "Within six months."

Simon's Mag Yarns

Hollywood, Sept. 16.

Al Simon, erstwhile press and promotion head of WHN, New York, is blossoming here as a radio writer after establishing himself as a national mag writer. First of his efforts, a humorous airshow, "It's A Living," has been recorded for audition by packager Jim Doane for the Foote, Cone & Belding agency.

Idea is based on odd-job character stories which Simon has had published over past couple of years in Collier's, American, This Week, Cosmopolitan and other mags. He is also readying two other shows.

Philly Ex-Columnist In Disk Turn for First Such Show From Local Nitery

Philadelphia, Sept. 16.

Jeff Keen, former columnist for the defunct Philadelphia Record and veteran Philly newspaperman, has taken to the air waves over KYW with "Along the Rialto," a nightly half-hour of gossip, interviews and platter spinning.

New show, originating from the Latin Casino nitery, marks first time in Philly radio annals that a disk jock type program emanates from a local night spot.

Keen works his nightly 12:30 a.m. stint from a specially-built soundproof booth in the lounge of the nitery. His first broadcast featured the world premiere of Bing Crosby and the Andrews Sisters' Decca waxing of Irving Berlin's latest, "Freedom Train,"

Also plugging the Freedom Train, which comes to Philadelphia tomorrow (17) for a three-day stay, was an interview with Frank B. Murdoch, of the Freedom Train committee. Other guests were local columnists, Jerry Gagham, of the Daily News; Don Fairbairn, of the Bulletin, and Frank Brookhauser, of the Inquirer.

Besides his radio chores, Keen is writing a weekly review type ad for the Fox theatre.

Yorkton, Sask.—CJGX, Yorkton, just celebrated its 20th anniversary. Station is owned and operated by the Yorkton Broadcasting Co., with Dawson Richardson, president, A. L. Garside, managing director, and K[illegible] Parton, local manager.

RCA, NBC Push Promotion Campaign For Tele Station Operation, Set Sales

Atlantic City, Sept. 16.

RCA-NBC sparked all-out promotion campaign for tele station operation and set sales—the first and only significant plug for video skedded for the NAB convention sessions—at an NBC affiliates' meeting and demonstration, widely attended by other station men, last Saturday (13).

Ballyhoo was timed to coincide with first public demonstration of RCA's new "kinescope recorder"—a specially-designed camera to produce clear motion pix direct from the face of a tele picture tube. Device enabled NBC's WNBT to telecast pix of the Mineola, L. I. Fair last Saturday 20 minutes after shots were taken on the Island.

All-out tele campaign was sparked by predictions from RCA's David Sarnoff of at least 50 tele stations on the air in 1948, bringing shows to some 5,000,000 viewers. At least 50,000,000 persons will be within range of tele service next year, Sarnoff said.

Big point in declarations by Sarnoff and NBC exec veepee Frank Mullen, who has been projected into the helm of network tele operations, was that station men shouldn't hold back on tele plans to wait for network shows. Tele is no longer around the corner but right in the living room, it was emphasized, adding that for their own protection broadcasters had better climb on the video bandwagon. About 750,000 sets will be in use by year-end 1948, with an average of seven viewers per set.

The tele broadcaster cannot depend solely on radio, pix or the usual sources of talent for video, Sarnoff claimed. RCA's kinescope recorder which will enable indie tele operators to build up inexpensive film transcription libraries should prove particularly helpful to pioneer tele operators.

Here's the way the kinescope recorder works:

Gadget is a 16m pix camera adapted to record tele images from a special kinescope monitor tube. Sound is recorded on a separate film, as in standard pix. Major obstacle in development of recorder—which took 10 years—was fact that standard pix camera exposes 24 frames a second, while the tele image has 30 frames a second. Camera shutter had to be adapted so that 24 frames of film could be exposed while 30 frames of the tele image appeared on the kinescope monitor.

Indiana Committee Nixes Censorship Move in Bill To Control Juve Programs

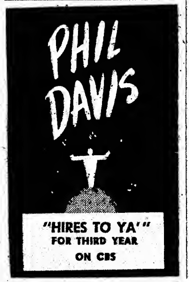
Indianapolis, Sept. 12.

The bogey of censorship was believed ended here for the immediate future at least when the Indiana Legislative Advisory committee, turned town a proposal by State Rep. George B. Huff of Indianapolis that it favor a bill controlling radio programs considered detrimental to juvenile listeners.

"Such regulation leads inevitably to abuse, as those assigned such authority go to extremes in endeavoring to justify a political job," the Indianapolis Star commented editorially on the action. "The legislative committee's formal action should close the record on censorship proposals in Indiana."

The committee, after a meeting in the office of Lieutenant-Governor James, issued a statement declaring: "The committee is not in favor of any type of censorship of radio programs by any agency, either state or federal, but the committee feels that the radio industry should take action to eliminate programs which are detrimental to the public interest."

James stated that any type of censorship is not a legislative problem and said the committee's action was the end of the Huff proposal



Who's On First?

Joe Moran, "the singing street cleaner" who guested last night (Tues.) on "We, the People" on CBS, visited Young & Rubicam last week to discuss the script with Joe Moran, the agency vice-prez. Approaching the reception desk in the radio department, he asked to see Joe Moran.

The receptionist followed routine procedure and, not knowing the question was loaded, inquired, "Who's calling, please?"

Without a smile, the visitor replied, "Joe Moran."

"No, no," said the girl, politely, "what's YOUR name?"

Joe Moran," answered the man, still straight-faced, and added helpfully, "I'm a brother of your Joe Moran."

The receptionist in an agency radio department has to deal with some eccentric characters, so this girl remained calm. "You mean," she inquired steadily, "that you're brothers and you're both named Joe Moran?"

"Oh, sure," the caller remarked, "there are seven of us brothers—we're all named Joe Moran."

The girl merely blinked, nodded slightly, picked up her desk phone and asked for the vice-prez. "Mr. Moran is here to see Mr. Moran," she said evenly. Then, after a slight pause, she hung up and addressed the apparition, "You may go right in."

Lever's Luxuria Buys Earl Carroll For Beauty Series

Hollywood, Sept. 16.

The most popular subject in the world for women—how to be beautiful—will be expounded by one of the foremost authorities on feminine charm, Earl Carroll, in a series to be sponsored by Lever Bros. Luxuria line of cosmetics. Series of half hour shows goes to either ABC or Mutual with Lever laying out $225,000 for the first 13 weeks.

Not only will Carroll tell la femme how to doll up and get her man but he'll devise charts to help them get that way. Tied in will be a national beauty contest with each of the 48 states to name a candidate for the finals. Grand winner gets the A treatment with all the Hollywood trimmings.

AFRA Officials Will Sign Non-Red Pledges; Vital to Their NLRB Claims

Officials and executives of the American Federation of Radio Artists will sign pledges of non-Communist affiliation or sympathy, to be filled with the National Labor Relations Board, as required under the terms of the Taft-Hartley Law. They have been so advised by the union's counsel, Henry Jaffe, even though there may be a question of the constitutionality involved.

Under the Taft-Hartley statute the officials of any union using NLRB services must file the non-Communist pledges. With several NLRB claims pending against local stations throughout the country, AFRA figures it's necessary to file the statements, even though the requirement may ultimately be declared unconstitutional.

In one case alone, against a station in Atlanta, the local AFRA members have a claim totalling $3,500 outstanding. It's pointed out that if the union were to fail to submit the non-Communist pledges, it could not use the NLRB power to enforce the claim.

It's explained, further, that one of the reasons the NLRB action is usually effective in such cases is that station owners are reluctant to disobey NLRB rulings, lest such action be held against them in FCC license renewal hearings.

It's believed the other performer unions, affiliated with AFRA in the Associated Actors & Artistes of America, will likewise abide by the non-Communist pledge regulation. In the case of Actors Equity, there is a move on foot in the council to go beyond the actual T-H requirement by means of an amendment to the association's constitution.

AC's Future Up For AFRA Debate

The continued existence of the Artists Committee within the membership of AFRA will be the chief issue at the meeting of the union's N. Y. local tomorrow (Thurs.) night at the Capitol hotel, N. Y. A resolution declaring that the AC activities "do not serve the best interests of AFRA" may be the storm center of the session. The resolution was submitted by Betty Garde, Myron McCormick and Minerva Pious, who are regarded as moderate liberals. The AC is generally viewed as conservative.

The AC issue may come up before the Garde-McCormick-Pious resolution is considered, however, as Clayton Collyer, local president, is expected to defend it during his earlier "Remarks by the President" spot on the agenda. It's expected that the AC forces will follow a carefully mapped plan at the meeting, since the group held another of its closed sessions last night (Tues.) to prepare its members to "to be participants instead of just spectators" at tomorrow night's meeting. The closed AC confab was held at the Twelfth Night Club, N. Y., where numerous huddles of the group have taken place in the past.

Incidentally, the contention of various AC leaders that the group is not secret, but is open and aboveboard is refuted in the official minutes of the union's recent national convention. As reported in Stand By, the official publication of the N. Y. local, Alan Bunce, one of the AC heads, asserted during a speech defending the organization, "nor do I apologize for all the efforts, campaigns, secret meetings that have gone on in New York for the past two or three years." Also, although AC leaders claim the organization is now open to anyone, notice of meetings are still mailed to a carefully screened list.

INTERMOUNTAIN INKS 10 UTAH UNIV. GAMES

Salt Lake City, Sept. 16.

Tidewater Associated Oil Co. has signed with the Intermountain Network for sponsorship of the 10 Univ. of Utah football games to be carried over five Utah IMN stations, starting Sept. 27. KALL, Salt Lake; KLO, Ogden; KOVO, Provo; KVNU, Logan, and KOAL, Price, are the outlets to be used.

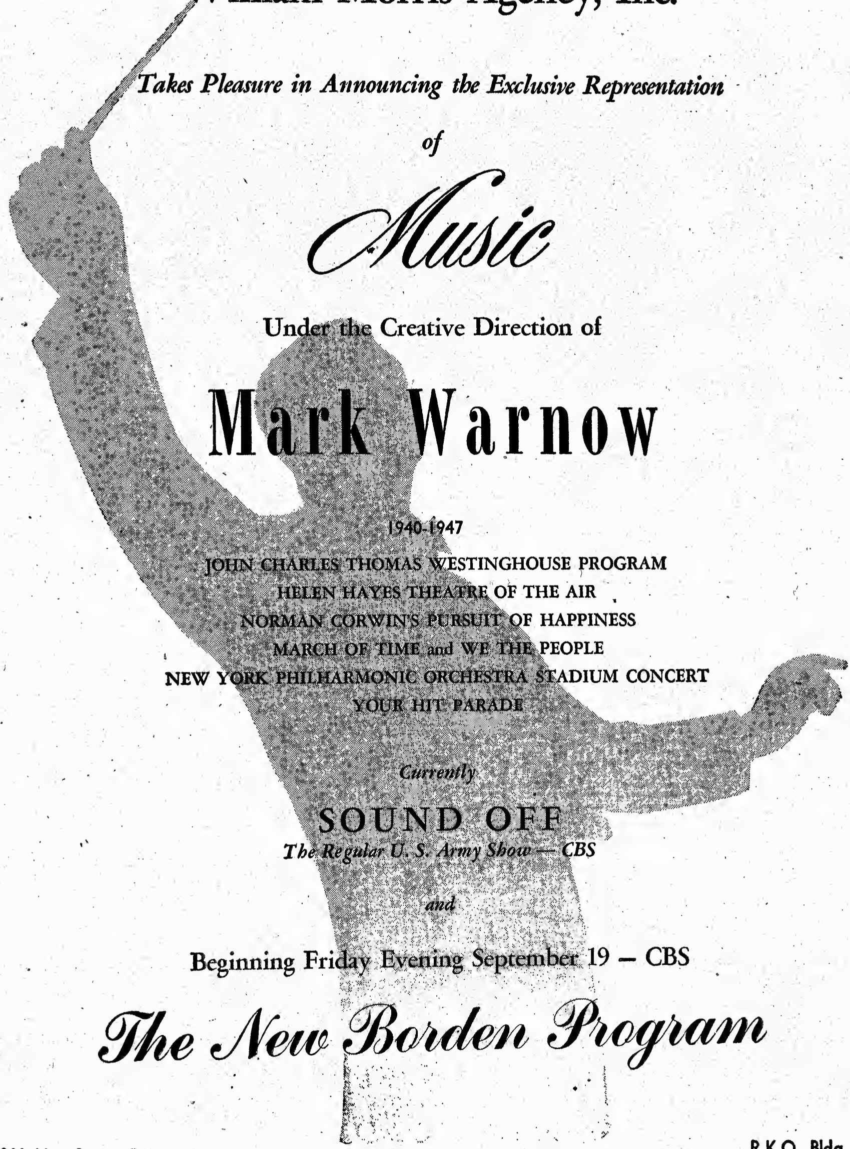
May Wyman, KALL, sportscaster who handled the games for Tidewater last year over the same stations, will do the play-by-play and commercials. Paul Coburn is slated to take care of color and commentary, while Dick Eskelson will spot and take care of statistics.

Contract was inked by Lynn Meyer, sales manager of IMN, and Harold Deal of Tidewater. Tab runs about $7,000 for all 10 games, including time and talent. Intermountain grabbed the series against the bids of KSL and KUTA.

Intermountain has also signed Chamberlain's Lotion, through BBDO, for a spot campaign on all 17 stations, starting Sept. 15. Other new business coming to the net includes Sam Hayes' Football Previews on nine Utah and Idaho stations, for General Petroleum (Mobilgas), to be aired Wednesdays at 8:45 p.m., from Sept. 24 to Dec. 17; "Mystery of the Week" on KALL, for Dreft, across the board at 8:30 p.m., starting Sept. 29, and Cactus Jim, western platter jockey, 10 minutes across the board on KALL, KLO, and KOVO, starting Sept. 15. Vick's is sponsoring, with biz placed through Morse International.

WAAT
New Jersey's
First Station
welcomes
N. A. B.
to Atlantic City
and suggests
the delegates
visit the . . .
WAAT-
NEWSPAPER
PUBLISHER'S
FAXIMILE
SERVICE
Headquarters in
Convention Hall
✓ FIRST IN AM
✓ FIRST IN COMMERCIAL FM
✓ SOON FIRST IN TELEVISION
✓ FIRST IN FACSIMILE
New Jersey's 1 Station
WAAT
970 ON THE DIAL
NEWARK-NEW JERSEY

WJJD
NOW 50,000 WATTS
Chicago's most
powerful independent
station . . .
A MARSHALL FIELD STATION,
REPRESENTED NATIONALLY BY
AVERY-KNODEL.



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Beginning Friday Evening September 19 — CBS

The New Borden Program

202 No. Canon Drive
Beverly Hills
California

William Morris Agency, Inc.

R.K.O. Bldg.
Rockefeller Center
New York, New York

From the Production Centres

IN NEW YORK CITY . . .

Johnny Olsen exits Chi and his "Ladies Be Seated" emcee chore Sept. 29 to resume his "Rumpus Room" airer on ABC from N. Y. Tom Moore gets the "Ladies" chore....Patsy Campbell into the "Big Sister" cast...."Ivory Tower," a comedy by Lawrence Bearson and George Wolf, the latter Foote, Cone & Belding's flack chief, on the boards this week at the White Barn Theatre in Westport....Harry Rauch, Young & Rubicam's radio flacker, pushes off for the Coast next Sunday (21) for a week's looksee at the GE "House Party" and other Y&R Coast properties....ABC staffer Charles Powers now directing "Famous Jury Trials"....Basil Loughrane has submitted leads for the new "Sherlock Holmes" series to the agency. He'll direct....Joe Stein and Norman Barasch, writers for Henry Morgan, planing to the Coast tomorrow (Thurs.).

WCBS' John Reed King has moved into a newly purchased 10-room home in Scarsdale....John ("Adventure Parade") Griggs and writer Alan S. Rogers have put finishing touches on a new farce comedy air series entitled "Desmond Garrick & Co."....Mutual's "20 Questions" shifts over to Trenton for a one-night stand next Saturday (20) to receive a blue ribbon from Governor Driscoll as the "best quiz program on the air"....Bill Griffis into the "Tennessee Jed" cast....Vic Damone and Irving Berlin to guestar on the "Tex and Jinx" show tonight (Wed.), with the former singing the latter's new tune, "The Freedom Train," on the air for the first time. Occasion is the start of a nation-wide tour by the Freedom Train bearing famous American documents.

Don Dunphy, WINS sportscaster, named sports ed of "The Sign," national Catholic publication....Herman Chittison of CBS' "Crime Photog" currently featured with his trio at the Piccadilly's Circus Bar ....Producer Walt Framer taking his CBS "Strike It Rich" show to New Orleans next Monday (22) and to Louisville following week (29) ....Those chain letters are going the rounds again. A current one nicks each receiver for two bucks. Scads of McCann-Erickson and Ayer agency radioites have fallen for it....ABCers busy denying Abbott & Costello co-op airer to be shelved six months owing to recurrence of Lou Costello's rheumatic fever. Costello's in a wheel chair as result of hurting his foot, say the web people; the show will go on, Oct. 1, as skedded....Allan Stevenson into a "Front Page Farrell" role....Ed Byron, producer of the new "Christopher Wells" series to be sponsored by DeSoto, will address the motor company's dealer convention Oct. 9 in Detroit, with Arthur Pryor and Wickcliffe Crider, Jr., also slated to speak.

IN HOLLYWOOD . . .

After weeks of deliberation, Mann Holiner finally came up with Carmen Dragon as his choice for the batoneering on the new Old Gold series, teeing up Sept. 24....There will be no shuffling of personnel or selection of a Hollywood headman at Young & Rubicam until Sig Larmon gets to town. Meanwhile, Pat Weaver is casing the operation and getting his recommendations in order for Larmon to pass on. There's some talk that an outsider will be brought in to head up this end.... Last Monday's broadcast of "Seventh Veil" was the 500th for Lux Radio Theatre from Hollywood....Don Lee sold its "California Tales" to an auto dealer on a hookup of 20 stations....Fax Cone around with his family on strict sabbatical and no talkee business, so they say....Joy Hodges in town to join her husband, Paul Dudley, and perhaps to get back into radio.

Up to this writing Jerry Colonna has not re-signed with Bob Hope, yet all the publicity put out for the show carries his name....KNX moved nine shows out to United-Rexall world headquarters to help its client celebrate the formal opening with a week of festivities.... Texaco liked Alan Young so well in his guestings that Myron Kirk was told to put him on the Tony Martin show as a regular. Comic has switched reps from Frank Cooper, who brought him out of Canada, to Jimmy Saphier....Despite heavy romancing from another percentery, Sweeney and March have re-signed with William Morris....Adrian Samish hot on the trail of Bob Burns to do a Will Rogers type of commentary five times a week for P & G's Dreft....Medico has okayed Larry Berns' return to the CBS creative production staff....ABC's sales chief here, Frank Samuels, herded 30 agency toppers into a private dining room and told them all there is to know about the net's Coast operation and progress....KNX will feed 91 quarter hours to the network this season as against 68¼ last year.

Charles Bickford cut a record of a crime series that plays up the handling of the problem rather than dramatizing the commission.... Fitch will give away everything but a kitchen sink in one of those "Why-I-Like" contests. Likely that it's the mail pull they're after, the Hooperating in that lush spot not being tangible proof of anything ....James Staples, who used to have his own agency, joined Nate Tufts at W. Earl Bothwell's....Dinah Shore and Buddy Clark signed for the first two guestings on the Old Gold program....Page-Cavanaugh Trio drop off the Jack Paar show and instrumental groups will be used only on occasion....Dick Dorso around to keep Alfred Hitchcock alerted to the record he'll cut on a dramatic series to be directed by Mr. Suspense.

IN CHICAGO . . .

The "11:60 Club" with Dave Garrowway spinning the disks, has been increased another half hour, extending air hours to a total of two, Tuesday through Saturday....Skip Farrell returned to the "Manor House Party" Monday (15) after a six-week vacation at his country home.... Richard Munro, former Met bass baritone, chosen winner of the Chi segment of "The Big Steak"....Col. Robert McCormick will be principal speaker at a Constitution Day lunch, Sept. 17. His talk will be carried by WGN....Keeley Brewing Company will drop regular Wednesday night coverage of the wrestling matches Sept. 17, in favor of telecasting the Bears-Redskins game. Frank Sweeney will call the game....Raymond Morgan of Hollywood in for sessions with Mutual's brass hats.

Erwin Victor has left WJJD staff in favor of freelance announcing and disk jockey shows. Victor's new schedule includes shots on WGN and WCFL for Evans Fur, and on WIND for Gibby's....Norm LeVally and Jim Cominos leave for the Coast this week for consultations on "The Whistler"....Connie Rivard will join the ABC publicity staff....When Don McNeill vacations for three days beginning Sept. 22, Allen Prescott will keep things moving on the "Breakfast Club"....Bill Dooley became a member of the WIND sales staff this week....Frank Chizzini, manager of NBC Chi radio recording division, will join the New York sales department. Scott E. Keck has succeeded Chizzini....Norman Kraeft, WENR, returned to the air Sunday (14) with his "First with the Best" jockey show....Curley Bradley, who portrays Tom Mix, is recording interviews at Children's Memorial Hospital for broadcast during "Tom Mix Safety Week," Sept. 22-26...."Club Time" over ABC has been renewed for another 13 weeks by Club Aluminum Products of Chi.

Fred Strayer, Zenith district manager, back from distributors meet in Cloudcroft, N. M., where he discussed the FM outlook...Norman Felton, producer-director at NBC, is vacationing....Elizabeth Hart and husband, Louis Roen, vacationing in New England. All their shows have been transcribed for use during September holiday....Jim Conway took his "Shopping with the Missus" to Hammond, Ind., Sept. 11.... Myron Barg, son of Erwin Barg, Robbin's Music contact man, now with station WJBC, Bloomington, Ill.....Virginia O'Brien presented a $500 bond to the winner of the "Stars of Tomorrow" show over WGN, Sept. 14. Prize brings total of bond presentations in the past seven years, up to $16,000....Geraldine Kay has joined the "Terry and the Pirates" show cast....R. C. (Craig) Claiborne has been named assistant to Ell Henry, ABC press department.

Holleb & Co. have skedded 122 spots on the four "B" stations in town, through Kuttner and Kuttner, celebrating their anniversary. Food distributors have also placed advertising with newspapers and outdoor space, marking Holleb's first entry into the media....Edith Gidlof, of "Call Me Mister," guested on "Teens and Tunes Club" Saturday (13).... Dave Garroway emcees the first "celebrity night" series set to be held at the Club Silhouette, during the Sarah Vaughan engagement....Harold Russell was given a special audition by WGN as a news reporter, during the "Jay Walker" program.

Philco Takes Up

Continued from page 31

the scene, Terry O'Sullivan shilling portable Philco wares, a novel touch, but which could have been better handled.

'Sorry' Giveaway

Further varying the fare with which it hopes to peddle its wares, Philco introduced half-hour regular Saturday nighter, "You'll Be Sorry," an audience participation-giveaway-quiz show, presumably one of video's first that was also not one of the best. All on the comic bent, it was also virtually carried by Beryl Wallace, star of Earl Carroll's, who demonstrated herself to be something of a showman and mistress of ceremonies. Generally, like the kind of radio it carbons, it should appeal to those for whom Philco is reaching —and that ain't the monied set that until now has done most of the receiver buying.

Visual immediacy lends considerable sock to such a show, particularly in the slapstick penalties given studio guest participants who fail to answer correctly. Each get a Philco product handout and a carton of ciggies, while a view's prize is afforded to the person who telephones the right guess as to what's in a tabled carton following clues dropped by co-m.c. Terry O'Sullivan.

Writing was obviously needed, questions being weak ones and m.c.'s being not so hep themselves on right answers. In several instances Miss Wallace's quick wit and physical zip boosted where producer J. Clinton Stanley (for Finley, Inc.) failed to smooth before.

WNEW Sets Exchange With N. Y. World-Telly; Has Four Paper Deals

WNEW, N.Y., has made a tiein with the N.Y. World-Telegram on a radio program, this making the fourth metropolitan newspaper with which the indie station has exchanges. Others are News, Journal-American and PM, giving WNEW more local newspaper hookups than any other New York station.

The W-T has a page called "Teen-Talk" three times a week. WNEW is building a show called "Teen Time," with Roy Ross' orchestra and singer Russ Emery. Ballots will be printed in the W-T, and teenagers will pick their favorite song, record, orchestras, etc., with the station bringing favorite choices to life on the air. Program will preem Saturday (20) at 5 p.m.

Station has also made a deal with Douglas Leigh to advertise its programs on the moving-letters-story blimp above New York. Airship will plug WNEW shows in letters 27 feet high, every night for three months, in first such venture for a radio station. Deal was set by station's promotion manager, John Sullivan. Blimp broke in the idea with an appearance over Atlantic City for the NAB convention Monday and yesterday (Tues.).

CHARGE AYER, REXALL WITH $200,000 LIFT

Hollywood, Sept. 16.

Plagiarism suit for $200,000 was filed last week in Superior Court by Jack Rourke Productions against N. W. Ayer agency and United-Rexall drug chain. Rourke's complaint charges that his show, "Christopher Strong, Corner Druggist," had been presented to both the agency and client and later his idea assertedly was incorporated into the Rexall Summer show, which stars Pat O'Brien and Lynn Bari.

Premise of the piece is a small town drug store with O'Brien as the apothecary.

Tucson — Former film actor and writer Frank L. Orth has been named production director of the Sun Country Broadcasting Company of Arizona. Orth will be heard on KPSC and KPSC-FM in Phoenix, KTSC and KTSC-FM, Tucson, KYSC Yuma and the network's proposed station in Flagstaff.

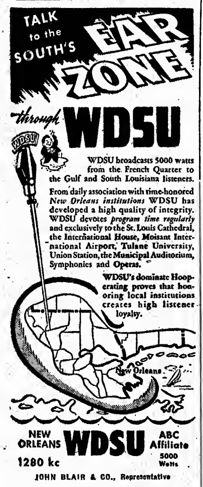
ABC SELLS LOMBARDO, 'LAND' TO NAT'L, BOSCO

While network brass was away NAB-conventioning this week, ABC's sales crew rang the billings cash register twice.

Bosco Co., which makes a chocolate milk concentrate, bought "Land of the Lost," a children's fantasy, for the Saturday morning 11:30-12 spot. Deal, via McCann-Erickson agency, puts the stanza on 38 stations in the ABC basic, mountain and coast hookups, starting Oct. 11. "Land," owned by Isabel Manning Hewson, who also has a role in the show, has been a sustainer on both ABC and Mutual in recent years.

"Piano Playhouse," now in the Saturday 11:30 spot, may go off or may replace "Junior Junction," which currently precedes it.

First National Food Stores, via John Dowd agency, Boston, picked up the tab on a Guy Lombardo platter show, packaged by Frederic Ziv, for airings Thursdays 9:30-10 p. m. on a dozen New England stations now carrying the Dr. Pepper "Darts for Dough" stanza which occupies this time slot. Lombardo airer tees off Oct. 2.



TALK to the SOUTH'S EAR ZONE through WDSU
WDSU
New Orleans
WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners.

From daily association with time-honored *New Orleans institutions* WDSU has developed a high quality of integrity. WDSU devotes *program time regularly* and exclusively to the St. Louis Cathedral, the International House, Moisant International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

WDSU's dominate Hooperating proves that honoring local institutions creates high listener loyalty.

NEW ORLEANS WDSU ABC Affiliate
1280 kc 5000 Watts
JOHN BLAIR & CO., Representative

Good timing is as essential in selling as in polo. Weed's nationwide organization is fully aware of the importance of proper timing in all elements that influence the buying of radio time.

Convention Address — Ritz-Carlton Hotel, Atlantic City

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ALTANTA • HOLLYWOOD

JOSEPH HERSHEY McGILLVRA Inc.
Associate Member National Assoc. of Broadcasters

ONE OF THE OLDEST STATION REPRESENTATIVES INVITES YOU TO THEIR HEADQUARTERS DURING N.A.B. CONVENTION

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FM'ers Spoil

Continued from page 29

parently were convinced that, through him, the FM industry would reach a working agreement with the AFM chief. Kearns, chairman of the House labor and education subcommittee investigating Petrillo's activities, told the FMA at lunch Friday that he had suggested to Petrillo that the union put FM broadcasting "on a probation basis" for one or two years.

"I don't see how you're going to get your feet on the ground without duplication," Kearns declared. "You need that help for awhile. I told Petrillo, 'You've got to help get this industry going.' And he said, 'I want FM to grow. I think it has a great future. I expect between 900 and 1,000 musicians to be employed in FM.' So maybe we can make a deal. I do think Petrillo wants to do what's right for you people. I told him I wanted him to meet with a committee from the FMA."

Petrillo was agreeable to such a meeting, Kearns continued, and it remained only for FMA to name a delegation.

Saturday, following close of the FMA confab, Everett L. Dillard new FMA prexy, appointed a five-man negotiating group, including himself, Ray Kohn, KFMZ, Allentown, Pa.; Morris Novik, Unity Broadcasting Corp., New York; Marion Clare, WGNB, Chicago, and J. N. (Bill) Bailey, exec director of FMA. Committee is expected to meet Petrillo in Kearns' office in Washington inside a month.

(Word reached the FMA meeting Friday that Petrillo, who met with brass of the four AM networks in Chicago last Monday (8) on the duplication question and afterward announced he'd make known his decision Thursday (11), had decided to put off disclosing his intentions for at least another week. The move was quickly interpreted in FMA circles as hinting that Petrillo preferred to see what transpired both at FMA and at the NAB convention this week before making up his mind on duplication.)

Apparently satisfied that they had no great worry on the Petrillo score —Kearns having indicated that, in addition to permitting duplication, Petrillo might trim pay scales considerably to help get FM going—the FMers felt their most serious concern was the possibility, if not probability, that the networks themselves would stymie duplication by forbidding affiliates to do it. A 10-broadcaster resolutions committee headed by Ray Kohn, put the call for an FCC hearing No. 1 on a list of 10 proposed resolutions.

FMA delegates, representing about 180 of the more than 200 FM stations or licensees now members of the eight-month-old association, crammed their two-day agenda full of shoptalk, guest speeches, award ceremonies, exhibits, demonstrations, and down-to-business sessions.

In addition to the duplication resolution, they unanimously passed measures asking: (1) that the FCC assign the 44-50 mc band for wide-area relay purposes only; (2) that manufacturers and broadcasters urge set dealers to install FM antennas for all receiver buyers because "the FM signal is tremendously improved by the installation of an FM antenna and the true quality of FM may be lost in some cases . . . especially during the period of low-power interim operation"; (3) that manufacturers devote more production to low-priced FM receivers; (4) that the FCC amend its Standards of Good Engineering Practice to afford specific protection to Class B licensees in Area 2 to the 50 UV/M contour.

FCC Vice Chairman Paul A. Walker, in a broadcast speech (via Continental Network) before the FMA banquet Friday night, won the FMers hearty applause with "a word of advice to the general public . . . See that your next radio has FM

FCC Commissioner Clifford J. Durr was on hand for many of the FMA sessions, and took a bow at the Friday luncheon, but was not on the agenda and made no talk.

Unquestionably the happiest man present was Maj. Edwin H. Armstrong, inventor of FM, who at last was seeing his dreams for the medium coming true. Speaking from the FMA banquet Friday night over the Continental Network, the major said with obvious deep satisfaction: "The long struggle is practically over . . . Nothing can stop FM now."

North Battleford, Sask. — New newscaster at CJNB here is Al Hooker, formerly of CFQC, Saskatoon, and CKCK, Regina.

Riggs Finds Tough Going Getting Together to Gab With Pitt Radio Group

Pittsburgh, Sept. 16.

Apparently Tommy Riggs, who has been spending the summer at his home here, and the Pittsburgh Radio and Television Club just aren't destined to get together. Group had Riggs carded for a guest appearance on July 29 at one of its regular luncheons and a few hours before that the radio star got involved in an auto smashup that sent him to the hospital and required several stitches to close up the cuts on his face.

Then Riggs was re-slated by the Radio and Television gang for its Hotel Keystone meeting last Tuesday (9). He turned up and was just about to acknowledge introduction of Si Steinhauser, Press Radio editor, when terrific blast was heard nearby. It was the excursion steamer Island Queen blowing up on the river just a block away. Everybody, including Riggs, left their tables and made a dash for the wharf to have a looksee.

Now Riggs has been scheduled again for this afternoon (Tues.), and club is keeping its collective fingers crossed. So is Riggs himself.

Seattle—Doug Billmeyer, formerly promotion manager of KEX, Portland, has joined KOMO here in the same capacity. Charles L. Burrows takes over the job at KEX.

How Hooper Rates 'Em

(Sept. 15)

Walter Winchell	11.3
Mr. District Attorney	10.9
Radio Theatre	10.7
Charlie McCarthy	10.4
Your Hit Parade	9.8
Break the Bank	9.7
Judy Canova	9.5
Take It or Leave It	9.5
Suspense	9.0
Blondie	8.9
This Is Your FBI	8.8
Man. Merry-Go-Round	8.6
Philip Marlowe	8.4
Theatre Guild	8.4
Fred Waring	8.4

WOW SETS 'RAINDROPS' AS SEQUEL TO 'MUDDY'

Omaha, Sept. 16.

WOW's newest public service feature is a sequel to the station's Peabody-winning "Operation Big Muddy." The new series, "Regimented Raindrops," consists of 24 radio broadcasts with Mal Hansen, WOW Farm Service Director, a 50-minute sound color film and a 3,500 word booklet on soil conservation, water and flood control, power development and recreation in the Midwest.

The broadcasts were used on Mal Hansen's "Farm Service Reporter" program, 6:30 to 7 a.m., and then made into a series of half-hour programs that were aired at 7 p.m. to catch another audience. The booklet, prepared by Hansen, will supplement the film.

Chi Sees Rating Battle in ABC, CBS Afternoon Shows Vs. NBC's Soapers

Chicago, Sept. 16.

Observers here of the network program picture point to the lineups on the CBS and ABC afternoon schedule as probably presaging for the 1947-48 season the stiffest competition for audiences that the business has seen. NBC's solid phalanx of soap operas, these observers note, may for the first time find itself faced with a strong challenge from the back-to-back alignments of audience participation shows on CBS and ABC.

NBC's runoff of matinee serials will have challenging it, on one side Columbia's two hour (3 to 5 p.m.) of audience participationers and, on the other side, ABC's one hour (2:30-3:30 p.m.) combination of "Bride and Groom" and "Ladies Be Seated." The CBS setup consists of "Double or Nothing" (Campbell Soup), "GE House Party," "Hint Hunt" (Armour) and "Winner Take All."

BRENNER'S N. Y. CHORE

Paul Brenner, WAAT, Newark disk jockey on "Requestfully Yours" twice daily program, will be m.c. at first annual dance of Retail Record Dealers Assn. of N.Y.

Dance and entertainment will be called "Parade of Recording Artists," and will be held at Manhattan Center, N.Y., Sept. 21.

Buddy Rogers Eyes Ether, Skeds Variety Format

Hollywood, Sept. 16.

Continued pitches for his guesting on air shows has given Charles ("Buddy") Rogers the broadcast bug. Former actor turned producer is whipping up his own variety vehicle and expects to cut an audition disk this week. Mal Boyd is packaging and Ray Buffum writing.

Show would be, according to insiders, fashioned after though not carboning the ether efforts of the late Major Bowes, there being a talent run-off plan similar to Bowes' show but not necessarily "amateur."

Louise Massey's 95 Outlets

Chicago, Sept. 16.

Major open-end placement has been worked out on "Louise Massey and the Westerners" between Gibson Refrigerator Co. and Morton Radio Productions, producer of the series. At Gibson's recommendation its dealers in 95 markets will spot the show on local stations, starting Sept. 15.

It's a 15-minute recording.

5 HOURS A DAY with these 3 GREAT PERSONALITIES AS DISC JOCKEYS on New York's 2 BIGGEST RECORD SHOWS add up to the #1 RADIO BUY IN NEW YORK... wmca

BEA WAIN & ANDRÉ BARUCH "Mr. & Mrs. Music"
12 Noon-2 pm 5:30-6:30 pm Monday through Saturday
9 am-12 Noon Sunday

THE TOMMY DORSEY SHOW
10-11 am 7-8 pm Monday through Saturday

A few participations are still available in these outstanding platter sessions. You'll be selling in the best of company—including Warner Bros., TWA, Rem & Rel, Piel's Beer, National Shoes, Camel Cigarettes, Robert Hall Clothes, Oldsmobile and others.

They've acted fast. How about you?
For details: WMCA Sales or Free & Peters.

570...FIRST ON YOUR DIAL

FCC Indpls. Decision Warning That Buyers Can't Duck Competitive Bids

Washington, Sept. 16.

The FCC made it crystal clear last Friday (12) that radio station buyers could not duck the AVCO procedure calling for competitive bidding on all stations up for sale by arranging barter deals, stock swaps or anything else that could not be translated into cold cash.

Commission issued the warning in a proposed decision preferring Radio Indianapolis, Inc., over Evansville on the Air, Inc., as buyer of FM station WBBW and AM permit WABW, Indianapolis.

Evansville on the Air, Inc., had made the original sales contract with Associated Broadcasters, Inc., licensee of the two Indianapolis stations. Deal called for no cash but Associated would get its payment in stock in Curtis Radiocasting Corp., parent company of Evansville on the Air.

Evansville on the Air already owns two standard broadcast and one FM station in Indiana and has an AM and FM authorization in East St. Louis, Ill. Therefore, Associated would have shared in profits of any of these stations, including its own under the new management. In addition, Associated would have been given a representative on the Curtis Radiocasting Board of Directors.

Deal appeared fireproof as far as competitive bidding was concerned, but Radio Indianapolis, Inc.. formed at the instance of longtime radio man Stephen Cisler, operator of WKYW, Louisville, challenged the Evansville bid. When stock shares in Evansville deal were totaled to $27,810, Radio Indianapolis, Inc., entered a competing bid in this amount. Company also said it would negotiate on a stock trade similar to that made with Evansville on the Air.

The Commission concluded that the second bid met the terms of the first and that it was in the public interest to "encourage open competition among qualified persons desiring to operate radio facilities."

More Representative Officers

In preferring Radio Indianapolis, Inc., FCC declared that its "officers, directors and stockholders are more representative of the community to be served," adding that "the controlling stock of this corporation is held by local citizens. . . ." Commission said the decision is also in line with its policy of preferring applications which would result in "greater diversification of radio ownership and encouragement of newcomers in the radio field." Radio Indianapolis, Inc., unlike Evansville, holds no other radio permits.

Meanwhile, the losing company said it would ask for argument on the ground that Radio Indianapolis, Inc., was formed by non-resident Stephen H. Cisler, who prior to 1941 "had been associated with nine different radio stations and held a financial interest in several of them which appears to have been relinquished." He now has a piece of Radio Virginia, Inc., Richmond; Radio Kentucky, Louisville; and Radio Springfield, Springfield. He will continue to operate WKYW, Louisville.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"

Gilbert's Cactus Spot Worth 50G

Phoenix, Sept. 16.

When Dick Gilbert tees off his new disk jockey shows Sunday (21) on KRUX, in nearby Glendale, he'll be operating under a deal unique in the annals of Arizona radio. Gilbert's two-year pact with KRUX gives him the right to refuse any commercial accounts, and precludes double-spotting, transcriptions, and spot announcements running more than 30 seconds.

Gilbert will be aired three hours a day, Sunday through Thursday, under setup similar to stint he held down for four years on WHN, New York. The Dick Gilbert Latin-American Hour will be aired from 5-6 p.m., followed by the Dick Gilbert Show, broadcast from 8-10 p.m.

Estimated that annual yield for Gilbert may hit upwards of $50,000, a new high for platter-spinners in these parts.

Working as engineer with Gilbert will be Leon Wortman, who handled controls for record spinner during his WHN, N.Y.,tenure. Wortman quit WSYR, Syracuse, today (16) to work as assistant chief engineer of KRUX. Gilbert planed into New York last week to make series of recordings, attend NAB convention, and pick up Wortman. They'll fly back to Arizona Friday (19).

Away from the mike for 20 months, Gilbert has done no broadcasting since leaving WHN. For the past year he's been program director of KPSC here, leaving Aug. 31 at expiration of his contract, to return to active radio. KPSC was expected to hit the air in 1946 but hasn't started yet and may not get under way for some time to come.

Mutual Folds Pitt Tent, Bachman Staying Put

Pittsburgh, Sept. 16.

Another network, Mutual this time, is folding up its local office. ABC did the same thing less than a year ago, finding the operation of a branch at this end unprofitable.

Dick Bachman, who's been in charge locally for the Mutual web, was offered a spot in New York headquarters but has turned it down, preferring to remain here. Former KDKA salesman, before going with Mutual, he expects to hook up with a Pittsburgh advertising agency within next few weeks.

NAB's Road Map

Continued from page 27

NAB to back down from original intention of equalizing plug time for day and night shows. Under urging from ANA and the AAAA, NAB gives the edge once more to daytime sponsors on premise that housewife auds are less critical and do less concentrated listening than nighttime listeners.

As code now reads, present practice of allowing 3:15 minutes' plug in any basic 15-minute show is shaved to top of 2:40—or a drop of 35 seconds in each daylight quarter-hour segment. Nighttime sponsors can squeeze no more than 2½ minutes plug for any one sponsor in same period. Middle commercials are out on under 15-minute shows along with hitchhikers, cowcatchers and double spotting.

Actual impact of code on commercial volume, according to NAB code committee and Mutual v.p. Bob Swezey, ranges from 5% to 20% drop for normal network operations—a much greater drop on indie outlets. Code could have effect of slicing plugs from 50 to 60% on participating shows, as NAB program committee chairman Merle Jones, of WCCO, Minneapolis, sees it.

Here are important changes contemplated in NAB's self-styled "Road Map to Good Radio":

Controversial programs: Storm signal to free speechers is new code provision—incorporated from net credos—banning dramatization of any political issues or controversial program material.

Who Decides What?

Big question here is who decides what is controversial and what effect would the proviso have on series like that put on by the AFL entertainment unions in opposition to the Taft-Hartley Bill.

News: New code provision requiring "News commentary analysis should be clearly identified as such" is plainly concession to sentiment on Capitol Hill as seen in last two radio bills introduced there. It also follows NBC, CBS philosophy on news stints.

Another innovation is code requirement that newscasters, analysts and commentators be members of the broadcaster's staff or directly responsible to him for the content, format and presentation of their news commentary or analysis. This may get some kickback, too.

Sports: NAB's original code provision to forbid broadcast of odds or prices paid at the track in race shows has been tempered to provide for "no regular or recurrent broadcasting of information relating to prevailing odds on any sports event, the effect of which could be expected to encourage gambling." This puts burden of proof on complainants, not on broadcasters.

Miller Calls

Continued from page 27

morrow (17) and forwarded to the house and senate Interstate Commerce Committees next month. Industry observance of a strong new code, he said, will strengthen radio's hand in fighting Government controls.

No Name-Calling

Miller's fighting mood, however, did not result in name-calling with the FCC. He pointed to "improved NAB relations with FCC during the year," adding that "the enthusiastic young men in the lower echelons have much less voice in policy determinations than they once had."

He urged broadcasters to participate actively in conferences on international broadcasting, declaring "the future of free broadcasting in this country is largely dependent on what happens during the next few years at the international level." The NAB prexy said he saw no reason why Government should not subsidize shortwave operation by private licensees, but rapped moves to extend Government control in this field. He deplored U. S. broadcasters' apparent unconcern for developments now taking place at the international radio conference here.

As means of implementing NAB's pitch for new radio legislation and providing service to AM, FM and tele broadcasters, the NAB head made a strong plea for more funds for his organization. With these funds, he promised that NAB would become an all-embracing association, and "the rash of competing associations, which make for disunity and division of interest," will disappear.

Sees Trend to Realistic Comedy, Permanent Characters, Not Farce

With bigtime comedy shows returning to the fall air, several interesting developments may be evident, according to Ernest M. Walker, comedy show analyst doing research parttime for CBS. There is a lot more interest in realistic comedy than in farce comedy, among the trade as well as among audiences, for one thing. There is a tendency towards realism in comedy shows, says Walker, and it's a healthy trend.

Another healthy trend, he says, analyzing closing shows of last season, is in the tendency to get a little more whimsy into programs. On the other hand, Walker feels, there are a number of shows which tried to get away from a routine format by bringing in a series of unrelated vignettes—and the records indicate this is unsound.

Such shows as the Henry Morgan, Jack Paar, Robert Q. Lewis programs, bringing in scattered vignettes, are not basically sound comedy, according to Walker, because the device doesn't bring any permanent characters on a show. Permanent characters, as the Benny-Allen-Hope programs have proven, are the big draw. Characters in vignettes are functional; they do a job and go out. They lose the pulling power of permanent characters, according to Walker. They make difficult listening—there is little relation between vignette and overall picture.

Despite the fact that in an Allen show there is a guest star, and a different problem each week for the Alley to discuss, the Alley and permanent characters remain the same, and the show has a tying thread running all through it.

Furthermore, says Walker, vignettes don't give a comedian as much chance to establish a permanent characterization for himself —by what he says, and does, and by what people say of him (as repeated reference to Benny as stingy).

Statistics

Walker draws his conclusions from the 1,500 comedy programs he has charted and studied in the last 18 months. Of the bigtimers, he says that Benny intuitively senses closest what the listener wants and how often the laughs should come. His timing is typical of what the listener wants. Benny's ratio of permanent (personality) characters (as against the functional) is highest. It's these personality characters who hold the listeners.

CBS put Walker to work a couple of months ago on analysis of its net-built Sweeney and March show. The series wasn't selling its gag lines like other programs, said Walker. Studying past programs, he noticed several points warranting changing. Show, for one thing, was using a lot of thick dialects. Dialect comedians in front of a studio audience may be visually funny but not to home listeners. By cleaning up the copy, taking out the dialect stuff, the show was made more listenable.

The show, furthermore, had no strong characterizations, clearly defined and well developed. These were added. Show also needed permanent stooges, to complement the principals. Instead of loading 108 to 115 gag lines to a program—so fast that the audience couldn't hear them all—Walker straightened out the timing, bringing the laughs down to an average of 85/90 a show.

Where a year ago the average length of laughs on the show was 2.4 seconds, the recent average has been 3.1. Where the average volume of laughs in a program was 65.6%, it's lately been 78.8%.

ABC Ceding Its Share Of Profits in McNeill Book But Holds Paper Right

Chicago, Sept. 16.

After discussions with the lawyer for the "Breakfast Club's" m.c., ABC network has ceded practically all of its participation in the proceeds from Don McNeill's annual fan book. The network, however, as owner of "Breakfast Club," is retaining its co-propriety interest in the book, at least on paper. The network has been sharing in the profits of the books since they started to come out eight years ago, the money originally going to NBC, of which ABC, then known as the Blue, was a twin link.

The books since 1939 have sold over 250,000 copies at $1, via the mails and attended by plugging on the show. McNeill's '47 edition, dealing with an imaginary family attending the broadcast for the first time, comes out next month, and will be limited to 100,000 copies.

Under the original deal, which was made through the whilom NBC Artists Service, the network shared 50-50 in the profits with McNeill. This cut was later reduced to 20% as far as the network was concerned.

Jap Minister Denies Radio State Control

Tokyo, Sept. 9.

Takeo Miki, Communications Minister, this week squashed rumors that the Jap government was ready to place the nation's radio broadcasting enterprise under state control.

Speaking after a hurried huddle with Foreign Minister Tatsuo Morito and Economic Stabilization Board Chief Hiroo Wada, Miki reported that the state control or corporation formula would never suit the new broadcasting enterprise.

He added his belief that the new organ should be made a jurisdictional person, with its management and supervision conducted by a committee chosen at the polls.

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John Blair & Co.—National Representative

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IT'S MUTUAL!
Represented nationally
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Japs Plan Nationalizing Radio To Operate Along BBC Lines

Tokyo, Sept. 9.

Japan is planning to nationalize its radio monopoly and to operate it along the lines of BBC. The Cabinet has a bill ready for the next session of the Nip Diet which would have Broadcasting Corp. of Japan operated by a seven-member committee who would be appointed by the Prime Minister.

The question has been (a) whether to permit monopoly to rule the airwaves, (b) whether to set up competitive services operated privately; or (c) whether to have the government take over.

The feeling in government circles is that radio is too important to remain a private monopoly and that "to let the broadcasting enterprise remain monopolistic in nature is to keep alive its ill effects on various aspects of national life," as the newspaper Mainichi puts it.

On the other hand, a survey of the ether lanes, according to Japanese radio engineers, indicates that it would be impossible to set up proper competitive systems in the medium waves. Hence it is felt that the state monopoly is the only solution.

The bill, drawn up by the Communications Ministry, would take over Jap Broadcasting Co., with all its employees becoming civil servants. It would be recognized as a "kodan," or government corporation in which the Government would invest an initial 400,000,000 yen. It would have an operating budget approved by the Diet.

However, all is not cut and dried. The Communications Ministry has run into stiff opposition from both Japan Broadcasting and its employees. They describe the government plan as an "undemocratic plan aimed at reestablishing bureaucratic controls." They charge the seven-man governing committee would be too much under pressure of the party in power and "could not carry out a fair and impartial operation of the radio broadcasting enterprise."

Tetsuro Furugaki is present managing director of Japan Broadcasting, which owns and operates a 45-station network plus 50 relay stations. It claims 6,000,000 listeners, of which 4,000,000 are in the cities. Admittedly the coverage is inadequate and additional stations are needed. All of this figures importantly in the problem of whether to allow one private corporation to control the monopoly.

Japan Broadcasting had been operating on a listeners' fee of five yen per month, which it claimed was inadequate due to inflation, increased salaries, etc. It was even threatened by a strike of its employees for greater benefits. Only yesterday (1), a new government-approved listeners' fee of 17 yen 50 cen per month went into effect.

Rural Radio Coverage Sharply Increased In Kansas by KCMO Stepup

Kansas City, Sept. 16.

Rural radio coverage for this area was greatly increased when KCMO finally got going on its power stepup to 50,000 watts Tuesday (9). The change climaxed over a year's active preparation at the station, including an entire new outlay of transmitter site and equipment, remodeling and expanding of studios and staff changes and additions.

With the new wattage KCMO also came down the dial from 1450 kc to 810. The station had been operating on 5,000 watts day, 1,000 watts night since 1942. The new setup also gives station 10,000 watts at night, making it the most powerful station in town. The equipment had been ready and testing for some time, and the final go-ahead came suddenly, giving the promotion staff only three days to warn listeners of the dial change.

Manager E. K. Hartenbower was in New York on his annual fall trade trip at the time of the announcement, and station operated under Clarance Breazeal, assistant manager, in his absence. KCMO is owned by Tom L. Evans, C. C. Payne and Lester E. Cox. It was incorporated in June, 1936, for 100 watts. Station is an ABC affiliate.

Cincinnati—Stan Matlock is new morning newscaster on WCKY. He has been a member of the WCKY news staff as a writer.

Big Six Games Going On Sustaining Basis As Car Sponsors Pull Out

Kansas City, Sept. 16.

Town will hear direct broadcasts of Big Six football games as it has for several seasons past via KMBC, but this year station is lining up the games on a sustaining basis. In years previous sponsors have been automobile agencies, but this year it's no go with cars as tight as they are.

Meanwhile, station is angling other sponsors before season gets under way. First tussle comes Sept. 20 when Univ. of Missouri and St. Louis Univ. tangle at Columbia, Mo. Sam Molen, KMBC's sports director, will spiel the games, his fourth season at the mike.

There'll be no shortage of local coverage of Big Six games, however, as WDAF, KCMO and KCKN also will cover the games. None of these stations have announced sponsors for the games as yet.

Network Premieres

(*Sept. 17-28*)

Thurs., Sept. 18

Dorothy Kilgallen, and guests, talk, sponsored by Drackett Co., for window drain cleaner (Young & Rubicam agency); ABC, from New York; Thurs., 10:45-11 a.m., EDT.

Fri., Sept. 19

Mark Warnow orch, music, sponsored by Borden dairy products (Kenyon & Eckhardt agency); CBS, from New York; Fri., 9-9:30 p.m., EDT.

Sun., Sept. 28

"Hollywood Star Preview," drama, sponsored by Whitehall Pharmacal (Sullivan, Stauffer, Colwell & Bayles agency); NBC, from Hollywood; Sun., 6:30-7 p.m., EDT.

DISKERY CLOSES DEAL FOR 'FRONTIER TOWN'

Hollywood, Sept. 16.

John Guedel has finalized a deal with the Kermit-Raymond Transcription Co. for the handling of "Frontier Town" to star Randolph Scott. Arrangement is unusual in that Guedel turns out the disks, sells them to K-R and the profits are split down the middle.

Harold Shumate writes the scripts and Paul Franklin directs.

Louisville's Pioneer WHAS to Fete 25th Anni With Elaborate Week

Louisville, Sept. 16.

WHAS, Courier-Journal and Times station, will celebrate completion of 25 years service to the Kentucky-Southern Indiana area during a special anniversary week program of airings from Sept. 28 to Oct. 4. The 50,000-watt, 1A clear-channel station first took the air on July 18, 1922, as a 500-watt pioneer.

It followed closely after KDKA, Pittsburgh, and WWJ, Detroit, as one of the first transmitters to program regular musical airings and talks. Sole engineer of the infant broadcaster, J. Emmett Graft, is still with the station in an engineering position. Original manager and pioneer, Credo F. Harris, retired some years ago.

Station has rented Memorial Auditorium, 2,400-seat concert hall, for Anniversary Week, and will air CBS programs "Hint Hunt," "We, the People," "Strike It Rich" and "Bob Reid Sings." CBS soprano Eileen Farrell will guest on an Anniversary Broadcast to feature Bob Reid, Rosalind Marquis, Bill Pickett and the WHAS staff orchestra, Robert Hutsell, director. Other airings of local origination will include political discussions, Renfro Valley Folks, Randy Atcher and His Cowboys, and Roy Starkey and the Wake Up Smiling Gang, to be on the Auditorium stage for two performances.

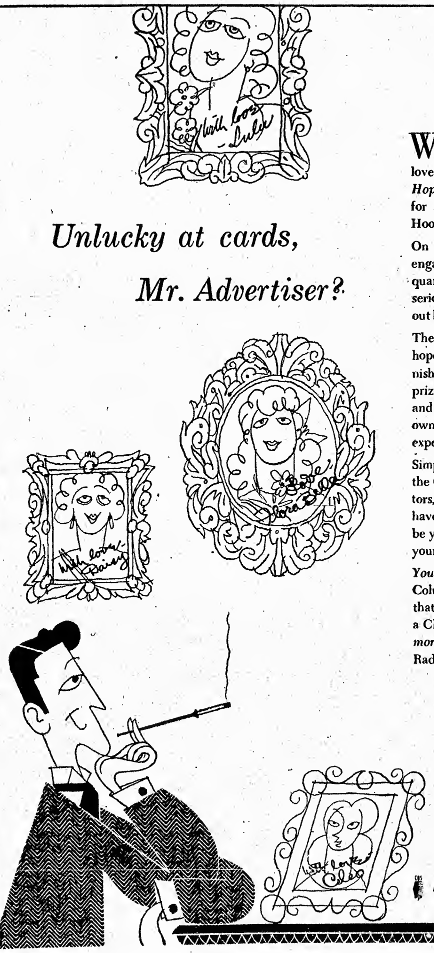
Public officials, civic, business, and labor leaders from the Kentuckian area are being invited to participate in the week-long program. Events during the station's first 25 years of airing will have dramatic re-enactment on the air, and several personalities associated with the station in the early days, who are now national names on the networks, may be invited to take part in the anniversary.

Patroon's WPTR Tag

Albany, Sept. 16.

Patroon Broadcasting Co.'s 10,000 watt station, authorized by FCC last spring, will be known at WPTR. Management announced it had dropped plan of using the call letters, WNYS, because of a protest by the N. Y. State Dept. of Commerce.

In early June, Attorney General Nathaniel L. Goldstein sent a protest to FCC, claiming that use of "NYS" in the capital city might cause confusion and lead listeners to believe news and announcements over the station were official pronouncements of the state.



Unlucky at cards,

Mr. Advertiser?

What of it! You'd probably rather be lucky at love – and you can be. Columbia Pacific's *Your Hope Chest* – a Sunday evening participation show for soon-to-be-married couples – has a 6.8 Coast Hooperating.* *And* it's for sale!

On each broadcast of *Your Hope Chest*, four engaged couples tell about their first meeting, their quarrels, his proposal, her acceptance – all the serious and comic occurrences of courtship drawn out by the skilled promptings of *Hope Chest's* emcee.

The couple with the most unusual romance gets a hope chest overflowing with hard-to-get home furnishings. The others get handsome housekeeping prizes, too. And there's a special gift for the husband and wife who send in the best letter describing their own courtship – a second honeymoon with all expenses paid!

Simple? Yes. Popular, too! Listeners up and down the Coast clamour to get on *Your Hope Chest*. Doctors, lawyers, college professors, butchers and bakers have all asked to compete on the show. They could be your customers – and *Your Hope Chest* could be your show!

Your Hope Chest is still another example of Columbia Pacific's proved ability to create programs that please all families – *and all of the family*. With a CPN program your advertising message can reach *more* people in *more radio homes*. Just call us or Radio Sales.

** Pacific Network Hooperatings, July 1947.*

Columbia
Pacific
Network

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Text of NAB Code

Continued from page 28

in advance of the first public announcement in any medium involving the radio program.

2. Contests should offer the opportunity to all contestants to win on the basis of ability and skill, rather than on chance. Games of chance are not acceptable.

3. The decision of the judges should be final, Duplicate prizes should be awarded in case of ties.

4. Full details, including the basis upon which contestants' submissions are judged, should be clearly stated in each announcement of the contest except where all details are withheld in favor of a "teaser" announcement of a pending or current contest, or where the listener is directed to another available source.

5. Closing date of the contest should be made known to the broadcaster when the contest goes on the air. If the contest is to be of short duration, its closing date should be stated during the first broadcast announcement of the contest; if of long duration, the termination date should be announced at least two weeks in advance.

6. While advertisers may require contestants to submit boxtops, wrappers or other evidence of purchase of products, reasonable facsimile thereof should be equally acceptable.

7. Contests and offers which require a consideration for which no reasonable facsimile can be produced, should not be accepted.

8. Contest decisions should be made promptly, and the names of winners should be released as soon as possible thereafter. When the broadcasting of the complete announcement of winners is undesirable because of its length, broadcaster should be supplied with the names of winners and other necessary information.

9. All copy pertaining to any contest associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered as part of and included in the total commercial time allowances as herein provided.

Offers should be subject to the following:

1. Full details of proposed offers, including samples of premiums and proposed copy should be submitted to the broadcaster for investigation and approval before the first announcement is to be broadcast. No premiums should be offered which is harmful to person or property.

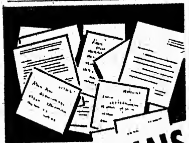
2. No premium that depends upon its alleged "luck-bearing" powers for its attractiveness or in any fashion appeals to superstition should be alllowed.

3. Announcement of the termination of an offer should be made as far in advance as possible.

4. If a consideration is required, the advertiser should agree to honor complaints indicating dissatisfaction with the premium by returning the consideration. The advertiser should also hold the station free from all liability in connection with the offer. Where offers require a consideration the premium should not be described as a "gift" or as "absolutely free."

5. Before a premium or gift is offered on a program, the advertiser should be certain of having a sufficiently large supply to meet the demand for the premium or gift.

6. There should be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.



TESTIMONIALS

We Got 'Em!

MODERN BREWERY AGE
"The Texas Rangers musical show builds goodwill for Walter Beer"

"The Texas Rangers" transcriptions of western tunes are tops in quality of content. The price is reasonable — scaled to the size of the station and market. Available, too, *at cost* is an attractive song book for give-away or self-liquidating offer.
Write or Wire for Complete Details

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION
Geo. E. Halley, Mgr. Syndicated Features

PICKWICK HOTEL, KANSAS CITY 6, MO.

Continental Web

Continued from page 29

major FM web yet started, was evidenced last weekend (12-13) at the FM Assn.'s first annual convention in New York. Everett L. Dillard, founder and prexy of Continental, newly elected prexy of FMA, owner of FM stations WASH (Washington) and KOZY (Kansas City), engineer and radio equipment manufacturer, disclosed that "more than 60" stations had applied for affiliation with CN prior to the FMA confab.

At the FMA meet, so many broadcasters swamped Dillard with requests for information how they could tie in with Continental that all those interested were asked to remain seated following the convention's banquet Friday night to hear an explanation of CN's operations. More than 50% of the broadcasters present stayed.

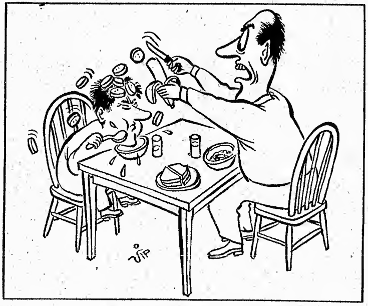
FMers from Florida, Ohio, Indiana, Wisconsin, Tennessee—even California—get up to ask, "How can we get in?" Dillard put his WASH and CN business manager, Hudson Eldredge, up to tell the story.

"The first thing we can to get across to you," said Eldredge, is the importance of reaching Chicago, for commercial reasons. It seems a good many of our potential sponsors want to reach the Chicago market. We think it's possible to reach there, very soon, if we can tie in stations along the air route from Washington.

Lower Costs Due

CN toppers explained that at present the stations linked to the net share the cost of line charges. The more that come in, the lower the prorata costs will be. To date, for two one-hour segments of programming per week, no affiliate has paid more than $4 or $5, Eldredge reported. Coin from the web's first commercial show, the Rochester Civic Orch in a "Treasury of Music" half-hour sponsored by Stromberg-Carlson from WHFM, Rochester, is being kicked into the building of another saleable show for the web. If this second show sells, CN outlets will get 50% on their card rate for the time and the balance of the coin will go into still more net programming.

CN currently is airing three hour-long blocks of programs weekly. Sked includes the U. S. Army Band, Washington, Wednesdays 8-8:30 p.m.; Donna Mason, pop singer, Washington, Wednesdays 7:30-45 p.m.; society dance band from the Hotel Carleton's Congo Room, Washington, Thursdays 9-9:45 p.m.; Abrasha Robofsky, operatic singer, Thursdays 9:45-10 (the U. S. Army Air Forces Band, formerly aired in the Thursday 9-10 segment, will return late in October); "Modern Design," pop music played by a 14-piece orch from Rochester, Fridays 8-8:30 starting this week (19), and Stromberg's "Treasury" show, Fridays, 8:30-9.



"Can't you take your face away from those Wheaties long enough..?"

Trammell Sparks

Continued from page 27

the Station Planning and Advisory Committee, whereby more weight will be given to SPAC proposals, with the liklihood of an expansion of SPAC membership to include representation from regional, large and clear-channel stations as members-at-large.

And perhaps beyond all else, the convention served to demonstrate, at least as far as Trammell and NBC are concerned, that there won't be any back-tracking on the move to improve standards by eliminating commercial abuses. For Trammell's expressions for quick action on a code, with the resultant resolution calling on NAB delegates to get behind it, was interpreted as the answer to radio's top spender among clients, Procter & Gamble, with its $20,000,000 a year in billings, who sounded a warning through its general manager, Neil H. McElroy, to "go easy" in kicking around P & G commercial copy.

McElroy's $20,000,000 'Sword'

McElroy, speaking at the opening session of the NBC convention, practically dangled that $20,000,000 budget as a sword over the heads of the industry as he asserted that "certain clouds, which we see on the horizon, tend to dim the future of the medium as an economic salesman of mass used product."

Said McElroy: "Any restrictions on the advertiser in his commercial handling should be looked at very carefully, because it may make for a reduction in effectiveness of the message and at the same time a reduction in the service possible to the listening public, which good commercials provide.

Then the payoff: "in a nutshell, we are deeply concerned with the advancing cost of radio advertising." He pointed to the sharp advances in time and talent costs over the past 15 years and again came back to "restrictions have been or are being proposed on the length of commercial time, on how a purchaser shall use the time he purchases.

"There is just no question," McElroy warned the broadcasters, "but that when we feel radio costs are no longer competitive with one or more of the other means of advertising, we will have no choice but to shift to a more advantageous advertising medium. The soap and shortening business are too competitive for us to do otherwise than to keep constantly striving for a more efficient use of our advertising dollars."

Cincy, Pitt in 300-Mile Link to Give Fast Report On Excursion Disaster

Cincinnati, Sept. 16.

Speedy linkings between stations 300 miles apart for news coverage of a disaster developed from the explosion Sept. 9 of the Cincy excursion steamer Island Queen in Pittsburgh, killing 19 and injuring 20 crew members, and scored an emergency triumph for radio.

Flash announcements of the tragedy were made by all local stations in advance of the appearance of extra editions by the afternoon newspapers, the explosion occurring shortly after midday. Then the stations followed through with readings of followingup accounts as fast as they came into their newsrooms.

WKCY, indie, connected with Pittsburgh's Sun-Telegraph for special wire service which began rolling in less than three hours after the explosion. WCKY's Charles H. Topmiller, manager, and John E. Murphy, news chief, also tied in with WWSW in Pittsburgh, which put through a wire recording at 3:40 p.m. that was repeated at 7 p.m.

WCPO, Mutual affiliate, made line connections with KQV, Mutual outlet in Pittsburgh, for a direct newscast at 5 p.m. by Herbert Morrison. The following morning WCPO's Glenn Miller, program director, and Paul Dixon, news editor, reached Pittsburgh by automobile and did tape recordings that were relayed at 9:30 a.m. for 30 minutes of on-the-scene descriptions and interviews with survivors and relatives of missing victims. A similar 20-minute broadcast followed at 2 p.m. and was rebroadcast at 7:30 p.m.

WLW arranged with KDKA for a direct 10-minute detailed newscast at 5:30 p.m. the afternoon of the disaster. WKRC, the Times-Star station, did a regular news service coverage the first day and added special messages the following day from the Times-Star's vet police staffer Wilmer Carmichael, who reached the scene by train. WSAI, ABC affiliate, also did a regular news service coverage.

Cincy's only television station, Crosley's W8XCT, still in the experimental stage, presented a program on the disaster. Arranged by Lou Barnett, engineer, it presented Howard Chamberlain, WLW's news chief, interviewing eye witnesses of the disaster the day after it happened. Photos of the Island Queen before and after the explosion were shown and Harry Mayo, city editor of the Cincy Post, told the story as newspapermen heard it in Cincy.

HARVESTER'S HOOPLA FOR ANNI PROGRAM

Chicago, Sept. 16.

International Harvester wants to make as much radio hoopla as possible in this sector of the midwest when it originates its "Harvest of Stars" program from the Chicago stadium Oct. 19. It would, if it can, not only clear over the local NBC outlet, WMAQ, but have the program picked up simultaneously by two or three other Chicago 50,000-watters. Bids for time in that direction have been made of WBBM, the CBS station; WGN, Mutual affiliate, and WJJD, indie.

The occasion will be an anniversary, Harvester's 100 years in Chicago. The invitees will be the company's local employees, numbering around 30,000. The stadium holds 20,000. The local McCann-Erickson agency is handling the arrangements.

Chi Agcys. Set New Spots

Chicago, Sept. 16.

Junket is readying a major spot campaign through the Mitchell-Faust agency. It will be recorded announcements.

Other spot newcomers from this area are:

Fan Tan Gum Corp., of Dayton, announcements, via Kircher, Helton & Collett.

Py-o-My (Kitchen Art Foods), announcements, out of Schimmer & Scott.

Hudson Motors, announcements, through Brooks, French, Smith & Dorrance, Detroit.

Holeb Foods, announcements, with Kuttner & Kuttner the agency.

Paradise Wine, returning its jingles to the air, via Olian agency, with most of placements coming out of New York office.

O - So - Grape, announcements, through Caulkins & Holden.

Hub's 155G Symph Airer Into Studio

Boston, Sept. 16.

Hub's most pretentious live audience radio show moves out of the 3,500 seat Boston Opera House and into the studio for the forthcoming season beginning Oct. 5 because it found its capacity Sunday afternoon audience over a three-year period consisted mainly of repeaters.

Show is "Sunday Afternoon at 4:30," a half hour slot offering the Boston Pops orchestra, Arthur Fielder conducting 60 Boston Symphony men sponsored by the First National Bank of Boston over WBZ-WBZA. Show was reputed budgeted for $155,000 for the 30-week season.

In place of the audience gimmick, show this year offers a series of auditions to turn up young hopefuls for future appearance as vocal or instrumental soloists on the show. Fielder heads a group of judges consisting of newspaper critics, and plans to use about 15 soloists during the season Auditions are plenty tough to keep the level on a high artistic basis, with age limit set at 26. Winners get a minimum of $50 for first performance, after that by arrangement with the union. Auditoners are judged via radio, too; tioners are judged via radio, too; testants.

To Help Conquer

CANCER

American Radio

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$994,969.36

THIS LAST YEAR ALONE

And this is a most conservative figure. It represents the amount of time devoted by you to our 1947 campaign for funds—801 stations and the four nets reporting. It does not include the thousands of dollars in time given us by stations not reporting, nor does it include the grand support you are currently giving our year 'round educational campaign.

Dollars and minutes can not measure the amount of good you are doing. Lives can not be so easily appraised.

We say THANKS, our sincere THANKS, for your wonderful support. We are counting on it in the future to help us conquer cancer!

AMERICAN CANCER SOCIETY
47 Beaver Street
New York 4, N. Y.

JAMES S. HAUCK
National Publicity Director

WALTER KING
Director of Radio

(This ad personally sponsored by MR. ELMER H. BOBST, Nat'l. Chairman, 1947 Campaign)

CIRCLING THE KILOCYCLES

Memphis—Eddie Dowling's NBC show, "The Big Break," will salute Memphis and use talent from this territory on the broadcast Oct. 12. WMC is holding auditions.

San Antonio—Bill Michaels has been named station manager of KABC here succeeding Charles W. Balthrope, who has resigned to open his own standard broadcast station soon to take to the air here with call letters KITE.

Pittsburgh—Ed Schaughency, veteran KDKA announcer, turns disk jockey for half an hour every Sunday afternoon at 1 in a new commercial for Clearfield Furs, Inc. Show will be labeled the "Clearfield Sunday Serenade." Bill Martin has resigned from the WWSW announcing staff. He's made no plans beyond spending the next six months touring Mexico.

Pittsburgh — Al Abrams, sports editor of morning Post-Gazette, has landed a new commercial over WWSW, with the Allagheny County Auto Mart doing the bankrolling. It's a quarter-hour every Thursday evening for the football season on which Abrams, under his score-picking non de plume of La Marba, will make his selections for the big weekend grid games.

Rochester, N. Y.—As a first step in plans for expanding WHFM, general manager William Fay appointed George Driscoll assistant general manager to supervise overall operation of the station, Charles Silverson program director, Jack Kennedy sales director, and Truman Brizee assistant sales chief.

Albany—Remodeling of the fifth floor of the First Trust Co. Building into studios and offices for the Champlain Valley Broadcasting Co.'s new 10,000-watt station, WRWR, has been authorized in a permit issued by Municipal Building Commissioner Philip L. Gallagher. Estimated cost of project is $10,000.

Cincinnati—WKRC, CBS affiliate, and its FM station, WCTS, have scheduled complete broadcasts of 25 football games in the approaching season, a new high in this field for Cincy. Selected games of both the Univ. of Cincinnati and Ohio State are to be carried on Saturdays by WKRC with Syd Cornell and Dick Nesbitt handling mike chores. FM station will air local highschool games on Fridays and outlet most of the CBS games on Saturdays.

Raleigh—WPTF will begin its second annual "Stars of Tomorrow" contest in October, offering another $500 scholarship to the best musician or singer appearing on contest programs. The scholarship contest brought out 21 young performers last season and was won by Jacqueline Harrison, Raleigh, mezzo-soprano.

Raleigh—Laurinburg's new station, WEWO, went on the air with regular programs Monday morning, Sept. 1, at 6 o'clock. Ed Leach, program director for WEWO, says that the staff is complete. Bill Ownesby, formerly with radio station WAYN, Rockingham, and Earl Shaw, formerly with station WGBT, Roanoke Rapids, and station WTIK, Durham, have been added to the staff of announcers.

North Battleford, Sask. — North Battleford city council has paid for 13 weekly half-hour shots on CJNB here with the aim of fostering goodwill among the towns of the district and telling the city folk about pending improvements, etc.

Programs, prepared by station manager Jack Coalston, are made up of recordings and live talent.

Oklahoma City—WKY, Oklahoma City, again broadcasts the football schedule for one of the leading colleges in the southwest this year. Station has signed exclusive rights to broadcast the 10-game schedule of Oklahoma A & M College at Stillwater.

Pat Ryan, WKY sports director, will mike all games at home and away. Pat came to WKY at middle-season last year with a strong recommendation from Bill Stern.

Kansas City—John Keown has been appointed director of the Univ. of Kansas City Radio Workshop. He comes from Bryan, O., and formerly was supervisor of the Radio Playshop at Northwestern Univ. Besides directing the UKC Workshop, Keown will be in charge of programs which school has on five local radio stations.

Denver—KLZ, Denver is broadcasting a series of weekly programs called "Lear and Live," to reduce accident fatalities.

Programs originate at different grade schools and are wire recorded for broadcast at 3 p.m. Saturdays.

Mack Switzer of KLZ and a guest expert handle each airing.

Newark—Roland Trenchard, public relations director at WAAT, Newark, left over the weekend on shakedown cruise of U.S. battleship Wisconsin, two-week trip that will take in Halifax, N.S., Canada, being part of naval reserve program.

Trenchard was the only radio rep from the east to go on the cruise. Five newspapermen from Chicago also were guests of the Navy on the trip.

Cincinnati — Readying for attention to sports, Crosley's W8XCT, experimental video, added Red Thornburgh this week as a staffer. He has been director of sports and special events for WKL, Lexington, Ky., for the past year and formerly did varied sports coverage in Cincy for FSAI and WCPO.

Hot Potato

That $1,000,000 Cities Service account, which has been kicking around ever since Foote, Cone & Belding struck it off its books more than six months ago, has finally landed an agency berth.

Client, represented by the NBC musical show, was long considered too hot a potato to handle, due to dictatorial policies, and interference in agency matters. It's now been grabbed up by the Ellington agency.

Cleve. CIO Asks 100G for FM'er

Cleveland, Sept. 16.

Cleveland branches of the CIO are tapping their members to raise $100,000 to finance a new labor-backed FM broadcasting station, on which construction work will start within the next four months.

Parent CIO organization will raise 51% of the capitalization fund, which must be met by next February.

Other 49% will come from sale of stock at $50 per share, and each union member here will be asked to pony up 50c on a quota basis toward meeting the total price. Station is planned as a community venture which will give free air time to both CIO and AFL members, foreign-language representatives, racial and religious groups.

McArthur Switch Eases CBC Friction; 19 Quit in Year for Better Pay Jobs

Toronto, Sept. 16.

As sequel to the administrative friction within the Canadian Broadcasting Corp., which had the CBC big wigs rushing to Toronto to smooth out a crop of resignations of keymen, Dan McArthur, chief news editor of the CBC, has withdrawn his resignation. But Jean Beaudet, director of French-language programs, and D'Arcy Sullivan, supervisor of the CBC's international service, have elected to stay out. Report is that Andrew Allen, drama director of the CBC's two networks, who sat in during the private meeting with other CBC executives, also contemplated resigning until talked out of it.

Dr. Augustin Frigon, general manager of the CBC, admitted that during the past year 19 CBC employees in the medium and upper salaries bracket resigned to accept more remunerative jobs. However, all participating in this latest resignation decision are maintaining strict hush-hush as to what reasons or causes are injuring morale among a dissatisfied staff. Frigon's "personality" and inordinate red tape methods that hinder authority of other top men in Canada's nationalized radio setup, are quoted as reasons for the internal explosions.

It is generally felt in Canadian radio circles that the whole hammer-and-tongs battle will be the subject of a Parliamentary hearing. Not only are the resignees refusing to talk, but Davidson Dunton, chairman of the CBC board of governors, also "has nothing to say." With the CBC a civil service body, operated in part by the $2.50 annual license fee which all Canadian listening-set owners are required to pay, the indignation of Canadian listeners at the CBC's behind-closed-doors policy is being whipped up in the Canadian press.

On the reinstatement of Dan McArthur, Frigon says that the McArthur resignation was "precipitate and based on a misconception," but neither of the men will elucidate on this. In a brief statement, that was non-committal, McArthur said: "My only comment on the general manager's statement is that my misconception was in not realizing, as the CBC program staff did not realize, that the administration would be so eager to make adjustments to meet criticism of certain aspects of internal organization if investigation proved them valid. In the light of this, it was agreed that my resignation should be reconsidered."

Again the people's choice

The new 1947 KMOX-CBS Listener Diary Study proves that KMOX is the way-in-front favorite of an overwhelming majority of listeners in St. Louis and throughout mid-America.

This KMOX study is an accurate measurement of listening habits throughout the KMOX 71-county BMB 50-100% Audience Area. (With a new 470-foot antenna, at a new, more strategic site, and a new 50,000-watt transmitter, KMOX *now* delivers far more radio homes throughout a far larger area.) Using the CBS Listener Diary technique, with balloting conducted by Benson and Benson, Inc., the study shows...

From 6:00 a.m. to 6:00 p.m., KMOX has the largest audience during 219 of the 324 daytime quarter-hours...284% more "firsts" than any other St. Louis station! From 6:00 p.m. to midnight, KMOX has more listeners than any other St. Louis station during 122 of the 168 nighttime quarter-hours...369% more "firsts" than its closest competitor!

During the entire week, KMOX has the lion's share of the audience during more than two-thirds of the total 492 quarter-hours...is first more often than all other St. Louis stations combined!

Once again KMOX is the people's choice. Which is why KMOX should be your choice. Get in touch with us or Radio Sales to pick the KMOX availability that will make your product a mid-America favorite.

Columbia Owned

KMOX 50,000 watts

"The Voice of St. Louis"

Represented by Radio Sales, the SPOT Broadcasting Division of CBS: New York, Chicago, Detroit, Los Angeles, San Francisco, Atlanta

Jocks, Jukes and Disks

By George Frazier

Mel Torme is here to stay for a while, it seems. Personally, we can lay no claim to charter membership in The Torme Chowder and Marching Club, nor, for that matter, are we at all certain that we would emblazon the breast of our blazer with the crest of the velvet fog even if we were permitted to do so. In the beginning, which is to say when Torme was recording with Artie Shaw, a clarinetist, and then afterwards when he came into the Copacabana, we said that he was destined for b.o. insignificance. But, every time he stepped out onto that Copa floor there always seemed to be a man we wanted to see about a mastiff.

Torme, looking strictly like take-me-home-for-$22.50 with that sharp suit and that Windsor knot, opened his kisser and we sat there wondering, first, why he wasn't at home tucked in bed, and, second, what he had done with the catcher's mitt they surely must have given him with that suit. But we must have been wrong, because this Torme, like we said, is going to be around for a while. At a sneak preview of Metro's "Good News" out in Hollywood we witnessed the delighted squeals of the audience when his name appeared on the screen, and afterwards we saw him give an altogether ingratiating performance. Later, on Martha's Vineyard we heard the kids discussing him in a record shop. Week after week it was becoming progressively more apparent that Torme, like the Hoover collar and 24-votes-for-Oscar W. Underwood, was occupying a prominent place. So this week, with the release of a new Torme recording, maybe it's time we looked at him a little more closely.

Torme's "Kokomo, Indiana" and "How Long Has This Been Going On?" (Musicraft) have several things to recommend them. For instance, his musicianly phrasing. They also have, in the case of the Gershwin number, a fine taste for choosing great old tunes. But even more important, they have a style which, whether it happens to send you or not, is admittedly distinctive. On the debit side, there is the lack of any real quality in his voice, his occasionally fuzzy enunciation, and his once-in-a-while over-eagerness to be a Personality. Torme need not let the latter disturb him. He's already a Personality and a boy to be reckoned with on the record racks. His treatment of "Kokomo" strikes us as the most effective yet put on disks and, as for "How Long Has This Been Going On?," it's triple fine. Just what kind of distribution Musicraft is getting these days we do not know, but if it's at all decent, you should be hearing "Kokomo" on the jukes. "How Long" will do all right too, but its chief play will probably come from the jocks. Now, as we were saying before we wanted to see that guy about the mastiff . . .

Eddie Miller may well be the finest tenor saxophone player available. In any event, anyone who feels otherwise will find it difficult to prove it on the basis of "Muskrat Ramble" and "You Oughta Be in Pictures" (Capitol) in both of which the Miller horn is tremendous. Whether or not there is anything worthwhile in re-bop we really cannot say but, it hardly seems likely that even the best of it is in a class with either of these two faces. They are superlative. What's more, either of them could very easily develop into a pretty fair coin-machine job. "Pictures" (a tune that should be heard a lot more often) is played slowly and with feeling. There's no vocal, but the tune itself and the immaculate manner in which it's projected by an accomplished personnel constitute a number which may pull in a lot of nickels. "Muskrat," on the other hand, is fast and punching, with barrelhouse performances by Miller, Wingy Manone, Matty Matlock, and a trombonist named Irvin Verret. We won't be in the least surprised if this should turn into a disk-slot click. At any rate, it has plenty to recommend it.

Wax Facts

If we're tardy with some of the following, it's because of the aforesaid Martha's Vineyard, but these are a few of the items that arrived during our absence and which sound quite worthwhile.

Elliot Lawrence's "Near You" (Columbia) strikes us as potentially his most commercial release to date. He's done any number of better things, but this one has the ring of a coin register. Tune, which Francis Craig recorded for a small firm down South, won't be confused with a Rodgers & Hammerstein collaboration, but it is the palpable tinsel out of which so many hits are shaped. Lawrence's ensemble plays it danceably and there is an agreeable vocal by Rosalind Patton.

Tony Pastor may have something in his Columbia of "My O'Darlin', My O'Lovely, My O'Brien," a number which Morton Downey recorded for Majestic. It is played—in a word—ingratiatingly. Vocal, as you might expect, is by a colleen named Rose Mary Clooney...Pearl Bailey's "Get It Off Your Mind" (Columbia) is, as is par for Bailey, pretty swell. Two Harry James disks—"Too Marvelous for Words" and "My Future Just Passed" and "My Friend Irma" backed by "Strange What a Song Can Do" (Columbia) are, if not precisely terrific, nevertheless highly listenable. All four faces are danceable. Our own favorite among them is "Too Marvelous." It may well be the nickelodeons' as well.

Spike Jones' "Our Hour" (Victor) should do all right, but it's scarcely in a class with the high spots of his inspired lunacy. In the case of Jones, that can still mean that this is a clever thing...Frank Sinatra's "Christmas Dreaming" (Columbia) has strong possibilities. Tune is very, very pretty and The Voice caresses it quietly. Offhand, we'd pick it for a more than merely respectable sale...In the Latin-American field Cugat's "Un Poquito de Amor" (from "This Time for Keeps") (Columbia) has a smart melody that the band handles with great effectiveness. Dorothy Porter's singing is nice, too. This one would seem more for the jocks than the jukes, but the tune itself may bring it a more extensive appeal...Wesley Tuttle's "Please Be Like Your Daddy" (Capitol) is appropriate sagebrush stuff. A healthy sale is indicated west of the Mississippi... Among the reissues, there is Eddie Cantor's Columbia Archives coupling of "Margie" and "If You Knew Susie," which he recorded back in his burnt-cork youth; Louis Armstrong's unforgettable "Wrap Your Troubles In Dreams" and "Star Dust" (Columbia) which are jazz in the most expressive implications of the word; a great Columbia album of stuff by Satchmo's unbridled Hot Five; and another superb Columbia set, this one by Bessie Smith. They are all recommended without qualification.

Woody Herman's "Baby,Baby All the Time" (Columbia) is evidence of his increasing stature as a vocalist. Backing it up is Gershwin's "Somebody Loves Me." To us, "Baby, Baby All the Time" sounds like something for the automatics...Muggsy Spanier's exalted symphony of convalescence, "Relaxin' at the Touro," has been reissued by Victor. As a couple of people have remarked, it's great. On the other side is the Spanier "Sister Kate," which has no flies on it either...For dance stuff, Charlie Spivak's "What Are You Doing New Year's Eve?" (Victor) fills the bill quite handsomely. So, for that matter, does its reverse, "A Little Bit Longer".

Best Bets

Latin-American — "Un Poquito de Amor" (Cugat).

Hillbilly — "Please Be Like Your Daddy" (Wesley Tuttle).

Novelty — "Get It Off Your Mind" (Pearl Bailey) and "Our Hour" (Spike Jones).

Ballad — "You Oughta Be In Pictures" (Eddie Miller), "Kokomo, Indiana" and "How Long Has This Been Going On?" (Mel Torme), "Christmas Dreaming" (Frank Sinatra) and "Sugar" (Lee Wiley).

Dance — "Near You" (Elliot Lawrence), "My O'Darlin' " (Tony Pastor), "Too Marvelous for Words" and "Strange What a Song Can Do" (Harry James) and "What Are You Doing New Year's Eve?" (Charlie Spivak).

Hot—"Muskrat Ramble" (Eddie Miller), "Relaxin' at the Touro" (Muggsy Spanier) and "Wrap Your Troubles in Dreams" and "Star Dust" (Louis Armstrong).

Suggested Program

"Muskrat Ramble" — Eddie Miller (Capitol).

"Christmas Dreaming"—Frank Sinatra (Columbia).

"Love in Bloom"—Spike Jones (Victor).

"The Whiffenpoof Song"—Rudy Vallee (Victor).

"Un Poquito de Amor"—Xavier Cugat (Columbia).

"There's No Business Like Show Business" — Mel Torme (Musicraft).

Disk Jockey Reviews

SIMON SPEAKS, TOO
With Ernie Simon
8:00 a.m. to 10:00 a.m. Monday-thru-Friday
SPONSORS: Co-op commercial
WJJD, Chicago

Since WJJD brought Ernie Simon, ex-vaude performer, here from a station in Baltimore, last November, he has gained a unique following by capitalizing on a cleverly friendly ability to insult not only his fans, but newspaper people, advertisers and recording artists. His two hour morning show and his afternoon show, both fivetime weekly deals, are composed of gag-packed minutes of mining disk talent, giving time and temperature reports accented by blatant sound-effects, plus tearing apart commercials, till it becomes remarkable that advertisers continue buying him.

Simon's air hours per week total approximately 21, which makes his early a.m. bubbling behavior even more amazing. Working sans script, no one, particularly Simon, knows what will happen after he sings along with vocalist on his "Hi Neighbor!" theme. Musical repertoire is selected on request basis, making program a well-balanced and diversified department because his followers include teen-agers with jazz and swing preferences, down the line to waltz-age brackets.

According to numbers played, Simon's early morning listeners favor vocals to instrumentals, with novelty tunes high on music log, and jazz getting lowest billing. Western tunes get continued rush, evidenced in program caught which included "Smoke, Smoke, Smoke" by Tex Williams and "Yankee Doodle Cowboy" by Lea Benson. Average day is completed with numbers like "Flight of Bumble Bee," "I Have But One Heart," "Minka," "I Want to Be Loved," and "Limehouse Blues," with artists ranging from Lionel Hampton to Beryl Davis to Ted Lewis.

Depending on Simon's mood, his shows are predominantly musical, with his chatter and material heard more often than announcements which pay his salary. Funniest phase of package in his manner of slaughtering commercials and ridiculing company advertising. At times he neglects reading them purposely, and other times delivers them in monotone fashion just to get them out of the way. Uses average of 15 per two hour show, and at roughly $21.00 per minute, station takes in almost $315.00 per stint.

DANCE WITH AMERICA
With Eddie Clark
60 Mins.; Mon. thru Fri. 6 p.m.
KATZ DRUG CO.
KCKN, Kansas City
(*Agency: Bruce B. Brewer*)

KCKN is a 250-watter owned by Arthur Capper. It has held its niche in the Kansas City metropolitan area against plenty of heavy competish with popular music as its mainstay. It offers some of the oldest record shows in the area, and probably the granddaddy of them all is this evening stanza under Katz sponsorship, now rounding out a decade on the air with Katz footing the bill all the way.

Eddie Clark has handled the show since 1941 and thereby has become dean of the town's disk jockeys. He knows his platters from hot jive to classical, and after all these years is beginning to get a rep reaching out of the local area. Over the years he's made no special play at a build-up—just doing a good job has put him up there. Voice is okay and presentation of records fine. If any criticism could be levelled at Clark it probably is that he is a bit aloof. Shade more of informality in his chatter would help.

In its 10-year run, Dance with America has tried about everything. Last year it was an all-request show, but that got to be all jive and mostly requests from the same listeners over and over. This year the show makes a mythical tour of ballrooms across the nation, picking up the music of a different band each quarter of the hour. Session caught, for instance, had records by Johnny Long, Orrin Tucker, Johnny Bothwell and Raymond Scott, running in about four sides for each band.

Through Katz's own record department, contact with school crowd and bands which come through here, Clark keeps the show fairly indicative of the music trend locally. Currently it's heavily flavored with sweet music a bit on the swing side, and show attempts to offer only the newest records. Jive is a forsaken tempo, for this season at least.

Some idea of effectiveness of the show can be had from its Hooper, which usually tops 6 the year round, even in the face of net shows like the Supper Club and other top-notch musical sessions of the winter season. The long pull has simply made it a habit with a respectable segment of local listeners.

Katz spots transcriptions and one-minute plugs about products handled in its chain of stores, and goes in for very little institutional copy. Thus it clings pretty much to the disk jockey manner throughout.

Quin.

REQUESTFULLY YOURS
Stewart Lindman & Don Dahl, Disk Jockies
3:05-5:45 p.m. daily
WMIN, Minneapolis

Chief virtues of this disk show is the adept way it has been built to provide music and vocals to satisfy all tastes. Add to that a pair of jocks with very pleasing personalities and there shines a pattern for local success.

Comprising the show are disks requested by listeners in letters and on post cards, which the jockies invite. Most of the writers ask for numbers to be dedicated to or played for their wife, sweetheart or just a friend whom they identify. Lindman and Dahl read excerpts from the cards and letters, which frequently include comments on and suggestions for the program.

On their part, Lindman and Dahl hold down their own patter to a minimum and only occasionally indulge in a gag. On the show caught, these gags were moderately funny and always in the best of taste. There was no fault-finding with any requests and no smart or wise cracks at any disk. Jockeys give the impression of trying to please and that's just what they apparently do. The show adds up to more than two hours of enjoyable song and music.

Among the numbers included on this particular program were "Bumble Boogie," "Peg o' My Heart," the Andrews Sisters' "Her Bathing Suit Never Got Wet" and Betty Hutton's "I Wish I Didn't Love You So." One letter with a request came all the way from Puerto Rico. *Rees.*

DATE WITH A DISK
With Bill Griffiths
2 Hours, Mon.-Thru-Sat.
Participating
KOL, Seattle

Signature record on this "Date" is "Date With Disk" and it sets the mood and tempo for the two-hour stint with Bill Griffiths, fast talking jockey, ending up the 120 minutes as fresh as at the start. Requests are chiefly mail with some telephone calls handled, and Griffiths mixes the old ones with the new ones to keep the show moving right along in nice fashion.

It's all Griffiths' show. He does the commercials in the same breezy fashion as he does the requests and dedications, which should make for good reception of the cash-paying wordage.

10 Best Sellers on Coin-Machines

1.	PEG O' MY HEART (15) (ROBBINS)	*Harmonicats* *Three Suns*	*Vitacoustics* *Victor*
2.	SMOKE, SMOKE, SMOKE (6) (AMERICAN)	*Tex Williams* *Phil Harris*	*Capitol* *Victor*
3.	WHO'S KISSING HER (1) (MARKS)	*Perry Como*	*Victor*
4.	THAT'S MY DESIRE (21) (MILLS)	*Frankie Laine* *Sammy Kaye*	*Mercury* *Victor*
5.	WHEN YOU SWEET 16 (9) (SHAPIRO-B)	*Perry Como* *Mills Bros.*	*Victor* *Decca*
6.	LADY FROM 29 PALMS (MARTIN)	*Freddy Martin* *Andrews Sisters*	*Victor* *Decca*
7.	FEUDIN' AND FIGHTIN' (6) (CHAPPELL)	*Dorothy Shay* *Tex Beneke*	*Columbia* *Victor*
8.	NEAR YOU (SUPREME)	*Francis Craig*	*Bullet*
9.	TALLAHASSEE (4) (FAMOUS)	*Crosby-Andrews* *Vaughn Monroe*	*Decca* *Victor*
10.	I HAVE BUT ONE HEART (BARTON)	*Vic Damone* *Frank Sinatra*	*Mercury* *Columbia*

Coming Up

I WISH I DIDN'T LOVE YOU (PARAMOUNT)	*Betty Hutton* *Vaughn Monroe*	*Capitol* *Victor*
APPLE BLOSSOM WEDDING (SHAPIRO-B)	*Buddy Clark* *Sammy Kaye*	*Columbia* *Victor*
HURRY ON DOWN (CRITERION)	*Nellie Lutcher*	*Capitol*
COME TO MARDI GRAS (SOUTHERN)	*Freddy Martin*	*Victor*
ON THE AVENUE (LEEDS)	*Andrews Sisters*	*Decca*
ASK ANYONE WHO KNOWS (WITMARK)	*Margaret Whiting*	*Capitol*
ECHO SAID NO (LOMBARDO)	*Elliot Lawrence* *Sammy Kaye*	*Columbia* *Victor*
I WANT TO BE LOVED (PARAMOUNT)	*Benny Goodman* *Beryl Davis*	*Capitol* *Victor*
I'M SO RIGHT TONIGHT (LEEDS)	*Jo Stafford*	*Capitol*
WHIFFENPOOF SONG (MILLER-SCHIRMER)	*Bing Crosby*	*Decca*
NAUGHTY ANGELINE (SIMON)	*Dick Haymes* *Art Lund*	*Decca* *M-G-M*
BLACK AND BLUE (MILLS)	*Frankie Laine*	*Mercury*
YOU DO (BVC)	*Dinah Shore* *Margaret Whiting*	*Columbia* *Capitol*
ALMOST LIKE BEING LOVE (FOX)	*Frank Sinatra* *Margaret Whiting*	*Columbia* *Capitol*
KATE (BERLIN)	*Eddy Howard*	*Majestic*
IVY (BURKE-VH)	*Jo Stafford* *Vaughn Monroe*	*Capitol* *Victor*

Louis Jordan Resumes

Chicago, Sept. 16.

Louis Jordan, released recently from New York hospital after an intestinal operation, has resumed his one-nighting at the Parkway Arena, Chicago. He was originally scheduled to start Sept. 17 in Georgia, but Berle Adams, his manager, switched the place and date.

CUTTING CORNERS ON 'SLEEPERS'

'Variety's' New Disk Jockey Poll To Gauge Top Songs and Talent

In the belief that the hundreds of disk jockeys on major and minor stations throughout the country exert an equally and perhaps more powerful influence than coin machines on the public taste for songs and talent, Variety launches with this issue, on Page 46, an entirely new approach to the relative popularity of recordings. In the past, Variety feels, there has been entirely too much accent on the songs that have reached the first 10 positions. Once these tunes get to that point they are known and accepted as the current hits. Much more valuable to the music and singer and band fields would be an early insight into what new disks the public wants.

And since the disk jockey of late seems to be, through request disk shows and other channels, lighting the way toward hits for coin machine operators, Variety will point up these upcoming disks via the weekly disk jockey polls, in addition to expanded coin machine coverage.

Within the past year, such outstanding national hits as "Heartaches," "Peg O' My Heart" and "That's My Desire," and currently the new "Near You" platter, were discovered and promoted into national hits by disk jocks and coin machines, but primarily the former.

In this department, starting with this issue and weekly thereafter, Variety will feature a compilation of the tunes "most requested" of request disk jockey shows aired in various key cities. Each disk jockey supplying Variety with information will be specifically identified.

Moss Moves In With Alexander

Another new talent agency was born this week with the joining of Harry Moss, ex-Music Corp. of America one-night booker and lately head of his own agency, and Willard Alexander. The latter was likewise formerly with MCA and, before setting up his own solo agency, head of the William Morris band department. Moss teamed with Alexander as of Monday (15) to book Alexander's properties in all fields. As of the moment his moveover is solo, but, eventually, the agencies of the two will be combined.

Moss leaves Jack Kearny in charge of his own booking organization and, it's emphasized, the outfit will continue in operation. By no means does Moss' hooking up with Alexander mean the dissolution of his own setup as of the present.

When and if the merger occurs this year there will have been three new booking organizations set up within the 12-month period—all by former major agency salesmen. Mus-Art, composed of ex-MCAites Jack Whittemore, Russ Facchine and Lyle Thayer, was the first, and Continental, recently organized, is the second. Latter is composed of Jack Archer, last with William Morris on the Coast; Milt Deutsch, former Frederick Bros. one-night man, and Abe Turchen.

AFM BLACKLISTS FINN FOR MUNDY DEFAULT

Hollywood, Sept. 16.

American Federation of Musicians last week blacklisted Jay Finn and his Artists Personal Management, Ltd., agency on grounds that Finn defaulted on payments to Jimmy Mundy's colored orchestra to the amount of $6,637. AFM has notified all locals to that effect.

Some time ago Finn formed a unit here with Mundy's orchestra and barnstormed around Far West, losing heavily, and eventually performers were stranded in Salt Lake City. Mundy's musicians returned here filed claims against him, which in turn leader tossed to AFM.

Gillespie's Carnegie Date

Dizzy Gillespie, whose trumpet style has been a source of controversy among jazz addicts for some time, will do a Carnegie Hall, New York, concert before he shoves off for Scandinavian dates. Plans are being formed for a Sept. 29 concert at the longhair emporium.

Ella Fitzgerald will work with the Gillespie band.

Petrillo Waits On Oct. Meet For Disk Decision

Chicago, Sept. 16.

American Federation of Musicians came close last week at an international executive board meeting here, to making a decision as to which turn it will take later this year, when its contract with record manufacturers calling for a royalty per-record sold expires. A new one on the same terms is forbidden by the Taft-Hartley law. James C. Petrillo, AFM head, and his associates on the board almost decided to advise the disk companies immediately that their tooter members will not make disks after the Dec. 31 expiration of the pact, but decided that they would wait on a definite move until the next board meet in mid-October.

Actual notification of the agreement's cancellation is unnecessary since the disk companies are well aware, due to the T-H terms, that the present pact cannot be extended. Such royalty payments to unions are forbidden by the law.

Meantime, none of the disk companies seem to be doing much stocking away of masters—at least not yet. If and when Petrillo decides to call off his members at the end of the year there will be plenty of time to lay in a stockpile of material in preparation for the fight that's bound to occur if the tooters are ordered not to record. And that fight probably won't consist of the "waiting game" that existed last time. This battle will probably go into the courts since the T-H law is aimed to preclude strikes.

Meanwhile, it had been reported in this area a few weeks ago that two of the major companies had been endeavoring to determine a method of paying a fee to Petrillo for each disk sold in some manner that doesn't conflict with the T-H terms. There has been nothing further said about this angle.

Lush Canadian Dates Spark Move for New Dominion Union Rules

Hollywood, Sept. 16.

Coast bandbookers are trying to devise a means of getting the Canadian Musicians Union to relax its rigid rules regarding U. S. name orchestra appearances north-of-border. Present ruling, of course, is that only one Yank outfit can play a town within period of one month.

Prompting bookers' efforts at reform is fact that two British Columbia stands, Victoria and Vancouver, have proved very lucrative sites for American orchestras one-nighting. Promoter there is Dexter Lewers, and through him, agencies here hope to wangle greater consideration from Canadian union. Just about every U. S. hand which can get a one-niter in either town goes into percentage.

Lewers' policy has been to buy one band per month and play it on consecutive days in the two towns. In August it was Duke Ellington, Krupa in September, and Stan Kenton will make Oct. 10-11 stands. All agencies here now are scrambling to sell an attraction for the months following.

SPECULATE ON DRIVE METHODS

There has been considerable speculation recently among music publishers as to whether the almost constant stirring-up of interest in new songs recorded by minor recording companies is not synthetic—that in some instances they have been taken for a ride by sharpie writers. During the past year or so, because one or two publishers, like Leeds Music, have found top sales hits such as "For Sentimental Reasons" on a minor label, other major pubs consistently have been advised that this or that new tune on this or that indie label is creating a heavy demand. And some have paid heavy coin advances for tunes that turned out to be dogs.

Some pubs are of the opinion that much of the continued flurry of interest in minor label release is created by the writers of the tunes themselves. Writers, it's felt, make deals with the indie diskers to record the songs without royalties and, when the disks are released, are not above buying as many disks as possible in stores, to help launch a "sleeper hit" campaign of talk that eventually reaches a major publisher's ears. And then one reaches for the tune, usually at a hefty advance.

However, regardless of the beliefs of some majors that they are being victimized, indie labels seem to be increasing the percentage of hits they are digging up for pubs. There's another promising item moving upward now which Supreme Music, the new Bregman-Vocco-Conn, Decca Record firm, owns. It's titled, "How Soon." It originally was marketed months ago by Tower Records. Its career is similar to "Near You," which Supreme also publishes and which began on the Bullet label in Nashville and spread into a hot sales hit.

It seems Jack Owens, writer of "How Soon," made a special disking on the Tower label for the Reynolds Pen Co., which the latter used as a promotion. It had to have a backing, and Owens sang his "How Soon" for the reverse side. It has been catching on gradually and recently Bing Crosby made a disk of it. Other companies have been aware of the demand for the tune, but hesitate to make it due to the head start Crosby has on them. They would do it, however, when and if the demand by their distributors becomes heavy enough.

English Tax Affecting Pubs

England's 75% ad valorem tax on the profits of U. S. films, which has halted their flow into that country, may soon have an effect on the music publishing firms owned by film companies. At least two of the latter combines are now mulling putting various economies into effect to offset the lowered incomes of the mother companies on the Coast.

And it's probable that the fortunes of the sheet music business will not change plans in any way. That is, if sheet music sales, which have given signs of stirring out of the most drastic slump in years, continues on the upgrade the above economies probably will be maintained as long as the English situation exists.

M-G CUTS 'BIG 3' MUSIC FIRMS $50,000 A YEAR

The same drastic economy moves which all picture companies have essayed since the 75% British tax has hit The Big Three—Robbins, Feist and Miller Music, and their affiliated companies. Some 20 were let out of the stockrooms along with professional staffers, white-collarites, et al. It all resulted in a $50,000 per annum saving.

Of the Robbins toppers, production manager Steve Levitz and sales manager Bernard Prager, both of whom, incidentally, are minority stockholders, took sharp salary cuts.

Kaye Quits Cat-and-Mouse Antics To Sign With GAC, Cueing New Deals

Sammy Kaye stopped playing cat-and-mouse with his future agency affiliation last week, fluffed off Music Corp. of America's months of trying to hold him and signed a contract with General Artists Corp., setting up a chain of possible future events. There are those who believe that Kaye's signing with GAC presages many things, the most important of which would be the return to that agency of Mike Nidorf, who quit GAC a couple years ago to become a partner with the ailing Jim Peppe in the direction of Kaye and other properties. But that's flatly denied.

(When Nidorf left GAC soon after his discharged as a captain from the Army, be held approximately 16% of GAC' capital stock. This Rockwell bought from him for approximately $65,000, the coin payable over a period of time (final to be made during February, 1948).

Important angle of Kaye's switch to GAC from MCA is that the latter retaliated in some measure upon the larger agency for its acquisition several months ago of Spike Jones. Jones had been with GAC for years and his move to MCA was a body-blow. Kaye also makes up for the loss of Woody Herman, who recently switched to Continental, a new agency (see separate story). GAC still has one other contract hassle to resolve, however, in the Jimmy Dorsey situation. Dorsey's agreement with GAC expires Sept. 29 and agency wants to keep him. It must deliver certain things, however, before he'll renew. Meanwhile, Harry Romm is booking the band for thea-

(Continued on page 56)

Gumble to Coast

Warner Bros.' special contacteer Mose Gumble heads for one of his periodic Coast trips the end of this month.

He will concentrate on four weeks in Hollywood on "Too Marvelous for Words," the oldie Johnny Mercer-(the late) Dick Whiting excerpt from WB's current "Dark Passage."

Bill Lowe Slated To Head CAPAC, Canadian Society

Toronto, Sept. 16.

It's probable that the Canadian Authors, Publishers and Composers, Ltd., Canada's counterpart of the American Society of Composers, Authors and Publishers, will have a new general manager after tomorrow (Wednesday). It's expected here that a board meeting of the organization will name Bill Lowe, Toronto publisher and representative in this country of a number of U. S. publishers, will be named to take over the job from the exiting Hugh Jamieson, who had held the reins of ASCAP for years.

Lowe's expected appointment is said to have been influenced largely by pressure from ASCAP toppers. Richard Murray, an ASCAP executive, arrived here today (Tuesday) to attend the board meet. Whether Lowe will give up his publishing activities and devote all his time to CAPAC is undisclosed here. Jamieson, when he went into CAPAC originally, was a certified public accountant gradually turning his entire attention to the performing rights group.

Incidentally, the boost in revenue per radio set in Canada, secured by CAPAC last week after waiting months for decision from the Canadian Copyright Appeals Board, will enrich the organization by slightly more than a $100,000 a year. This is on the basis of last week's increase from government funds of 3c to 7c per set. Previously, the independent stations had voluntarily boosted their payments to CAPAC from 5c to 8c. Thus, whereas CAPAC once drew 8c overall, it is now being paid 14c overall, and the difference adds up to $105,000 based on the country's 1,754,349 receivers. CAPAC's annual take will therefore amount to approximately $246,000.

Broadcast Music, Inc., which also drew an increase in performance rights coin returns, will be paid $26,315 from the government's Canadian Broadcasting Corp. this year, an increase of approximately ½c over the former 1c per set it had been getting. Indie broadcasters, members of the Canadian Ass'n. of Broadcasters, pay an additional $17,500 annually to BMI for its 89 outlets.

Capitol Uses Six Top Artists on Disking Of 'Freedom Train' Tune

Hollywood, Sept. 16.

Capitol Records put Irving Berlin's "Freedom Train" on wax Friday night (12) using six of its top artists on the one disk. All star approach by firm is a new twist and it brought Johnny Mercer, Margaret Whiting, Peggy Lee, Benny Goodman, Pied Pipers and Paul Weston's orchestra together.

Disk will be released as soon as possible and will sell at regular price.

"God Bless America" will be reverse side, featuring Mercer, Whiting and Weston's ork.

Phil Kahl to Hollywood to represent Redd Evans' Jefferson Music.

Larry Clinton Preps New Band

Larry Clinton, once the nation's No. 1 pop maestro, who has not waved a baton publicly since before the war, is preparing to go back into action. He has been working for months developing an idea on which he will base a new combination, the instrumentation of which he will not talk about at the moment. However, he is soon to go into rehearsal with it in New York, and definitely unveils the combo Nov. 11 at Frank Dailey's, Meadowbrook, for a six-week stay.

Since disbanding his orchestra some years ago, Clinton has been occupying his time conducting for various recording companies, such as the work he did last year for Cosmo and the "Romeo and Juliet" album he did this year with Herb Hendler for Rainbow. Beyond that his only connection with the band field has been the writing of arrangements. His arranging, as a matter of fact, started him out as a bandleader.

O'CONNOR READIES TO EXIT ASCAP BOARD

Hollywood, Sept. 16.

John O'Connor, for some years a member of the board of the American Society of Composers, Authors and Publishers and emissary of good-will for the Society in many of its sharpest arguments, told friends here last week that this term would probably be his last as a member of the board. O'Connor was here as a member of the eastern ASCAP faction which came west for last Thursday's (11) annual meet with the Coast contingent.

O'Connor apparently feels that he cannot afford to devote almost all of his time to ASCAP in the future because of personal business commitments. Too, O'Connor may not be in the music business as a publisher when the next board election time rolls around. He has been offering his Warock catalog for sale.

Lorette Trio, with Lorette Charon at the organ, opened Tuesday (16) in the Rose Lounge of the Ten Eyck hotel, Albany, N.Y.

Newark AFM Appears Before Exec Bd. To Ask Legislation for Standby Bands

Chicago, Sept. 16.

Executives of the Newark local of the American Federation of Musicians appeared before the AFM's international executive board here last week to ask the board to introduce legislation that once and for all would put local musicians back into a certain percentage of the nation's vaudfilm theatres and eliminate the growing hassle over standbys. Newark men want the AFM to prohibit travelling name orchestras from accompanying individual acts onstage. This chore must be performed by a house pit band, it's averred. In other words, to confine the name bands to their own acts.

Whether they got the message through to the international board, which was concerned with deeper things, such as whether it would pull AFM members out of recording studios come December, and the expiration of the AFM's contract with record and transcription makers, is undisclosed. And, if they did, whether they got an answer.

Meanwhile, the standby situation promises to explode into one of the biggest tussles each individual local of the AFM has ever run into. It has generally been felt that the Taft-Hartley Act put an end to the standby, or "featherbedding," situation in use by various locals.

Ever since the passage of the T-H act those concerned assert they haven't figured out the final ap-

(Continued on page 56)

Bernie Ankles S-J

Hollywood, Sept 16.

Dave Bernie quit as head of Santly-Joy office here last week, being replaced by Julie Losch, who moved over from Bobby Mellin firm. S-J wanted Bernie to move back into its New York headquarters and, having lived here for some time, Bernie refused and resigned.

Bill Coty continues to rep S-J's Oxford subsid here.

Dailey Quits Newark AFM Board, But Move Remains Unaccepted

Newark, Sept. 16.

Frank Dailey filed his resignation from the director board of the Newark local of the American Federation of Musicians last week. So far, the local executives have refused to accept his quitting and the situation remains status quo.

Dailey's reasons for dropping himself off the board, after several terms as a member, are undisclosed, but are claimed not to be the result of any dispute. He simply hasn't the time to devote to the job since reopening his Meadowbrook.

Dorsey Planning Bus Buy To Answer Problem Of Disking & Band Dates

Tommy Dorsey is in an unusual position in so far as the making of transcriptions for his new disk-jockey show is concerned. Whereas Martin Block, Paul Whiteman and others who do similar chores more or less stay in one place and are able to work often on cutting disks, Dorsey is in a spot due to his moving around on dates with his band. He cannot make the disks in bunches when he hits a key city, since he must take cognizance of future hit songs and doing them too far ahead would be taking chances.

Dorsey is thinking of buying a bus, which would house him alone on trips with the band and also be equipped to turn out transcriptions. This, he feels, would kill two birds with one stone. It would insure a smooth flow of disks and leave only the guest shots to be done far in advance.

Dorsey, now back on the Coast, got little sleep last week while in the east for the debut of the series. He made p.a.'s at WMCA, N. Y.; WHIM, Providence; WPEN, Phila.; WITH, Balto., and WMAL, Washington and from the latter returned to the Coast to go out on one-nighters with his band. This schedule was akin to the one he was on while making the first disks in Hollywood. Then, he was conducting his band at his own Casino Gardens, Ocean Park, nightly and making a film from 8 a.m. to 6 p.m. daily, sandwiching the transcribing between the two.

Oct. 1, 1949, Deadline Set by ASCAP For Broadcasters on Royalty Decision

American Society of Composers, Authors and Publishers last week relieved the minds of radio people with whom they have been meeting for months to draft a new contract, by setting the date by which broadcasters must make up their minds as to what method they will want to use to pay ASCAP's fees. It was set as Oct. 1, 1949. It seems there had been considerable agitation among the broadcasters over the date and ASCAP itself did not hurry to set it definitely.

Reason for the hassle is this: current contract expires Dec. 31, 1949, and can be automatically extended if ASCAP doesn't ask for more coin. However, during the extension period broadcasters will not have the option of paying music fees on a per-program or blanket basis, as they do now. A clause in the current agreement cites that the choice must be made by the start of the final year of the pact. The phraseology of it was vague. Some radio people construed it to mean that they would have to declare themselves before the beginning of the final year, others took it to mean during the final year, and still others that it indicated a decision before the end of '47.

ASCAP finally advised a spokesman for radio last week that it interpreted the clause to read that radio buyers of its wares had until three months prior to the actual expiration of the pact—or Oct. 1, 1949 —to decide on the per program or blanket licensing method. As it stands, the program charge is 8% of a station's card rate applicable at the time when the program is transmitted, and the blanket agreement calls for 2½% of the overall card rate.

Backing Uncertainty By Other Writers May Blow Lawrence Suit

Jack Lawrence, who began a songwriter suit against the American Society of Composers, Authors and Publishers some months ago, asking (1) that his writer-rating be boosted to what he thought it should be and (2) to force a rearrangement of the methods used by ASCAP in computing sums due individual songwriters, is undecided about pressing the action. ASCAP several months back jumped Lawrence from a "B" rating to "A", one level below the topmost "A" and, having achieved one of his two points, he's uncertain about battling for the other.

It seems that Lawrence's attorneys are now not so sure of the backing he will get from other writers. When the composer first filed his suit he was the object of many offers by fellow writers to aid in pushing it through.

TOP TUNES AND RECORDING ARTISTS

As Polled Via Leading U. S. Disk Jockeys

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Songs are listed in relative popularity standing.

				N.Y.	Chicago		L.A.		Boston	Cincy		St. Louis		Seattle	Mpls.	K.C.	S.F.	Philadelphia		
TITLE	PUB	ARTIST	LABEL	Paul Brenner—WAAT	Ernie Simon—WJJD	Eddie Hubbard—WIND	Bill Anson—KFWB	Bill Leyden—KMPC	Elliott-Cole, WHDH	Bill Dawes—WCKY	Malcolm Richards—WCPO	Rush Hughes—KXOK	Gil Newsome—KWK	Bill Griffiths—KOL	Stevens-Lindman—WMIN	Bob Kennedy—WHB	Jack Gregson—KSFO	Joe McCauley—WIP	Stuart Wayne—KYW	Joe Grady—WPEN
Peg o' My Heart	Robbins	**Harmonicats**	Vitacoustic	1	..	8	..	1	6	7	1	8	6	2	..	1	..	3	2	..
		Art Lund	M-G-M	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
		Clark Dennis	Capitol	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
		Buddy Clark	Columbia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1
Smoke, Smoke, Smoke	American	**Tex Williams**	Capitol	..	4	..	..	2	..	1	4	..	..	4	2	3	1	5	5	6
That's My Desire	Mills	**Frankie Laine**	Mercury	..	..	2	2	..	5	3	10	..	9	..	..	9	8	1	1	4
		Martha Tilton	Capitol	..	..	..	..	..	..	..	..	..	..	10	1	..	..	..	..	..
Temptation	Robbins	**Engie-Stafford**	Capitol	..	2	7	..	..	9	2	..	9	..	7	3	7	2	4	6	3
I Have But One Heart	Barton	**Vic Damone**	Mercury	2	6	1	..	..	..	8	..	7	..	..	..	..	..	2	3	2
Near You	Supreme	**Francis Craig**	Bullet	10	8	6	9	4	1	..	..	1	1	..	..	8	..	..	7	..
Ain't Cha Comin' Back	Sinatra	**Frank Sinatra**	Columbia	4	..	..	..	..	..	..	..	4	3	1	..	..	..	6	4	..
		Peggy Lee	Capitol	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	5
Feudin' & Fightin'	Chappell	**Dorothy Shay**	Columbia	..	3	4	..	..	8	..	..	3	4	..	..	2	..	..	..	8
		Jo Stafford	Capitol	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..
Tallahassee	Famous	**Vaughn Monroe**	Victor	6	..	..	..	..	7	10	5	6	..	..	..	4	..	..	..	..
		Crosby-Andrews	Decca	..	7	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
I Wonder Who's Kissing Her	E. B. Marks	**Perry Como**	Victor	..	..	9	8	..	10	6	3	..	10	..	..	6	..	..	..	..
		Ted Weems	Decca	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..
		Ray Noble	Columbia	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	7
When You Sweet 16	Shapiro-B	**Perry Como**	Victor	8	..	..	3	..	4	..	..	10	..	..	5	10	..	..	..	..
		Al Jolson	Decca	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..
Ivy	Burke-V. H.	**Vic Damone**	Mercury	3	..	5	..	..	..	..	..	..	7	..	..	5	..	..	..	..
		Jo Stafford	Capitol	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
		Vaughn Monroe	Victor	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..
Oh My Achin' Heart	Mood	**Mills Bros**	Decca	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..
		Jack Smith	M-G-M	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..
I Wish I Didn't Love You	Paramount	**Dinah Shore**	Columbia	..	..	..	..	6	..	..	..	5	..	..	..	..	..	..	10	..
		Betty Hutton	Capitol	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..
		Helen Forrest	M-G-M	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..
I'm So Right Tonight	Leeds	**Jo Stafford**	Capitol	..	..	..	..	3	..	..	..	..	8	..	..	..	..	..	..	..
		Dinah Shore	Columbia	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Come to Mardi Gras	Southern	**Freddy Martin**	Victor	..	..	..	..	..	2	..	9	..	..	..	..	..	..	..	8	..
I Never Knew	Feist	**Sam Donahue**	Capitol	7	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
Black and Blue	Mills	**Frankie Laine**	Mercury	..	..	..	5	..	..	..	..	..	..	..	..	..	..	7	..	9
Echo Said No	Triangle	**Sammy Kaye**	Victor	..	..	..	..	..	5	..	..	..	..	..	6	..	..	..	..	..
Lady 29 Palms	Martin	**Freddy Martin**	Victor	..	..	..	10	8	..	..	..	..	..	..	..	..	..	..	..	..
		Tony Pastor	Columbia	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..
I Miss You So	Leeds	**King Cole Trio**	Capitol	..	..	..	..	..	..	..	..	..	..	8	..	..	..	6	..	10
What You Doing New Year's	Famous	**Margaret Whiting**	Capitol	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..
		Art Lund	M-G-M	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..
You Do	BVC	**Dinah Shore**	Columbia	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Ragtime Cowboy Joe	Robbins	**Eddy Howard**	Majestic	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..
Hurry on Down	Capitol	**Nellie Lutcher**	Capitol	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8	..	..
It's a Sin	Milene	**Eddy Arnold**	Victor	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..
Bloop Bleep	Paramount	**Danny Kaye**	Decca	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..
He's a Real Gone Guy	Criterion	**Nellie Lutcher**	Capitol	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..
Apple Blossom Wedding	Shapiro-B	**Sammy Kaye**	Victor	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..
Passing By	Chappell	**Tony Martin**	Victor	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..
As Long as I'm Dreaming	Burke-V. H.	**Andy Russell**	Capitol	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..
How Soon	Supreme	**Bing Crosby**	Decca	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..

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Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Skinnay Ennis	Astor Roof (850; $1-$1.25)	5	3,700	16,475
Jack Fina	Waldorf (400; $2)	6	3,300	20,450
Claude Thornhill	Pennsylvania (500; $1-$1.50)	1	2,450	2,450
Jerry Wald*	New Yorker (400; $1-$1.50)	7	1,400	9,000
Johnny Pineapple	Lexington (300; $1-$1.50)	44	950	40,675
Orrin Tucker	Roosevelt (400; $1-$1.50)	2	2,250	4,700

Ice Revue at New Yorker. —Ginny Simms at Waldorf

Chicago

Del Courtney (Marine Room, Edgewater Beach; 1,100; $1.50-$2.50 min.). Neither hopping mercury nor heavy rains did closing weeks here any good. Dwindled to 11,700.

Freddie Nagel (Empire Room, Palmer; 550; $3.50 min.-$1 cover). Liberace and Michael Douglass steady at 3,700.

Benny Strong (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Second florist gathering in two weeks helped to better than good, 3,500.

Charlie Ventura (College Inn; Sherman 900; $2-$3.50 min.). Ventura gives way Sept. 17 to new Jose Melis orch. Frankie Laine will headline. Okay 4,300.

Los Angeles

Eddy Howard (Ambassador; 900; $1-$1.50). Excellent 2,500 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Lukewarm 1,800 tabs.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 540; $3.50 min.). Carmen Miranda exits tonight (Tuesday), Mitzi Green and Jackie Miles replace. Good 6,000.

Sherman Hayes (Blackhawk; 500; $2.50 min.). Band's first week very satisfactory 3,100.

Henry King (Aragon; 90c-$1.15 adm.). Nearing last round with comfortable 15,800.

Johnny Long (Trianon; 90c-$1.15 adm.). Neat 17,200.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Buddy Lester rounding up his share of biz in town with 5,000.

(Los Angeles)

Lawrence Welk (Aragon, B, Ocean Park, 3d wk). Excellent 7,500 admishes.

Frankie Masters (Casino Gardens, B, Ocean Park, 3d wk). Nice 5,000 stub buyers.

Jimmy Dorsey (Palladium, B, Hollywood, 2d wk). Hovered around 10,000 admishes, okay.

AL DONAHUE FORMING NEW ALL-HUB BAND

Boston, Sept. 16.

Al Donahue, who has spent the past four years on the Coast, working locations and one-nighters, returns to his home-town—Boston—Oct. 1. Being a member of the Boston local of the American Federation of Musicians, Donahue will form a local combo and go into the Totem Pole Ballroom, Auburndale, Mass., which this summer has used comparatively few name combos as against past years, preferring to get along (and nicely, too) with home-town outfits.

In conjunction with working the Totem Pole, Donahue, who before the war operated an extensive boat-booking agency out of N. Y., will open an office in Boston. He'll supply musicians and bands for Coastwise steamers out of that port as against his previous decision to resume in N. Y. His new combo for the dance job will be composed of four fiddles, five sax, four brass, four rhythm and Charlene Bartley, vocalist.

GAC Cracks Ansley Hotel, Atlanta, with Foster, Carle

General Artists Corp. took another swipe at Music Corp. of America last week when it cracked a spot which heretofore had been a more or less MCA exclusive. It got into the Ansley hotel, Atlanta, which never before has used a GAC band.

Ansley plays Chuck Foster's orchestra for two weeks beginning Oct. 1 and Frankie Carle's outfit for a similar period opening next March 3.

GAC Gets In On Coast, Too

Hollywood, Sept. 16.

General Artists Corp. has cracked the Music Corp. of America stronghold, Aragon ballroom, Santa Monica, for the first time. Agency got a foot in the door last week after Butch Stone combo was paid off, by setting Benny Lagasse orchestra in spot as relief band with Lawrence Welk. More solid wedge was inserted when Hal Derwin orchestra was set as top liner starting Sept. 23. Derwin will hold large letters until Harry Owens comes in at September's end. Derwin then goes over to relief.

Carnegie Folk Concert

Folk music concert will be staged at Carnegie Hall, New York, Sept. 18-19 for the first time, bringing in artists who are heavy b.o. draws in the south and midwest but few of whom have ever played N. Y. Promoter is Sol Gold. Scale is $1.80 to $3.60. He claims to have a nut of $7,500 for the two nights.

Ernest Tubb and Texas Troubadors will head the talent, which consists of a good portion of the "Grand Ole Opry" radio show. With him will be Leon and Jimmie Short, Minnie Pearl, Radio Dot and Smoky Swann, and Rosalie Allen, WOV, N. Y., disk-spinner and RCA-Victor recording name. Short duo is with Decca.

Mercer, De Sylva Resign Cap Posts In $100,000 Saving

Hollywood, Sept. 16.

Johnny Mercer and Buddy DeSylva last week lightened the burden of the warborn Capitol Records by stepping down as president and chairman of the board, respectively, thereby saving the outfit some $100,000 annually. Glenn Wallichs, who since the outset of Capitol has been its executive v.p., stepped into Mercer's spot. DeSylva's position has not yet been filled. Wallichs, actually, had been exerting most of the effort in managing the company since its inception.

Mercer's and DeSylva's resignation is mainly to cut down operating expenses. Capitol, like all other disk manufacturers, has been hit hard by the summer slump in record sales, although three new artists, Tex Williams, Red Ingle and Nellie Lutcher, went a long way towards alleviating Capitol's situation. Nevertheless, the fact that Capitol hasn't the vast standard catalog of Victor, Columbia and Decca has mitigated against it during the sales drop, which has been easing nicely in recent weeks.

While Mercer and DeSylva have stepped out of the positions which paid them approximately $50,000 each last year, according to Capitol's own financial report, they will retain their interest in the company. Mercer holds some 92,000 shares of stock in the firm, with DeSylva and Wallichs each holding some 85,000. This represents 70% of the company's outstanding shares.

It has been said in recent weeks that Mercer has been anxious to drop front-office duties at Cap in order to find more time for songwriting and other professional activities. That may be so, but the angle in so far as the company is concerned is the coin-saving. DeSylva, who has been ill, has not been active, comparatively, in the direction of the company for some time.

Songs With Largest Radio Audiences

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman Director.

Survey Week of September 5-11, 1947.

Ain'tcha Ever Comin' Back	Sinatra
All My Love	Harms
Almost Like Being In Love—*"Brigadoon"	Fox
An Apple Blossom Wedding	Shapiro-B
As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
As Years Go By	Miller
Ask Anyone Who Knows	Witmark
Chi-Baba	Oxford
Come To the Mardi Gras	Southern
Don't Tell Me—†"Hucksters"	Robbins
Feudin' and Fightin'—†"Sons O' Guns"	Chappell
For Once In Your Life	Dreyer
Fun And Fancy Free—†"Fun And Fancy Free"	Santly-Joy
I Have But One Heart	Barton
I Wish I Didn't Love You So—†"Perils of Pauline"	Paramount
I Wonder Who's Kissing Her Now—†"I Wonder Now"	E. B. Marks
Je Vous Aime—†"Copacabana"	Crawford
Just An Old Love of Mine	C-P
Lady From 29 Palms	Martin
Love and the Weather	Berlin
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Old Devil Moon—*"Finian's Rainbow"	Crawford
On The Avenue	Leeds
On The Old Spanish Trail	Peter Maurice
Peg O' My Heart	Robbins
Tallahassee—†"Variety Girl"	Famous
That's My Desire	Mills
When You Were Sweet Sixteen	Shapiro-B
Whiffenpoof Song	Miller
You Do—†"Mother Wore Tights"	BVC

The remaining 23 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc. Dr. John G. Peatman, Director.

Across the Alley From the Alamo	Capitol
All Of Me	Bourne
Cecilia	ABC
Deep Valley—†"Deep Valley"	Remick
Echo Said "No"	Lombardo
Every So Often	Warren
Ev'rybody And His Brother	BMI
I Want To Be Loved	Melrose
I Wonder I Wonder I Wonder	Robbins
If My Heart Had a Window	Mutual
Just Plain Love	Morris
Kate	Berlin
Lazy Countryside—†"Fun, Fancy Free"	Santly-Joy
Mam'selle	Feist
My Future Just Passed	Beverly
Oh My Achin' Heart	Mood Music
Passing By	Chappell
Red Silk Stockings and Green Perfume	Morris
Smoke, Smoke, Smoke	American
So Far—*"Allegro"	Williamson
Tomorrow	Morris
When Tonight Is Just a Memory	Oxford
You're Not So Easy to Forget	Feist

† *Filmusical.* * *Legit Musical.*

(Copyright Office of Research, Inc., New York)

Mercury Signs Several

Chicago, Sept. 16.

Newest talent in the Mercury Records stable includes recently pacted artists, Lonnie Glosson, Robert Scott and Red Lige Turner. All three groups will have initial disks released before Oct. 1.

Glosson, hillbilly harmonicaist, is at present emcee of the Renfro Valley Barn Dance, and formerly a member of the WLS National Barn Dance here. Scott's worked with Ted Fio Rito orch and the Milt Herth Trio. Turners, singing duo, is now on WLW, Cincinnati.

NEW BALTO. BALLROOM BOWS WITH BOTHWELL

Baltimore, Sept. 16.

Elaborate new ballroom here, The Famous, will open Sept. 25, with Johnny Bothwell orchestra set for two weeks. Newly built, with a large capacity, dancery will feature name bands for long runs with Saturday and Sunday matinees planned.

Lou Shecter and Mortie Baker, currently interested in film theatres and bowling alleys here, head up the group behind the new venture.

ANOTHER "SLEEPER" from 20th CENTURY-FOX!

Sentimental Rhapsody

(Melody based on a theme from "Street Scene")

Lyric by Harold Adamson • Music by Alfred Newman

Themed as background throughout 20th Century-Fox's

"KISS OF DEATH"

SENTIMENTAL RHAPSODY has created the same kind of public enthusiasm shown last Spring for "Mam'selle" and previously for "Laura"! In first-run screenings millions of movie fans, disc jockeys and juke box operators have responded so sensationally that we are scheduling an all-out campaign!

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and his Orchestra
is now under its
Exclusive Direction

Management: NIDORF-PEPPE

15 Best Sheet Sellers

(Week Ending, Sept. 13)

Title	Writers	Publishers
WHO'S KISSING HER......	(Hough-Adams)	E. B. Marks
PEG O' MY HEART........	(Bryan-Fisher)	Robbins
WISH I DIDN'T LOVE SO...	(Frank Loesser)	Paramount
LADY FROM 29 PALMS.....	(Allie Wrubel)	Martin
NEAR YOU	(Craig-Gold)	Supreme
WHEN YOU SWEET 16......	(James Thornton)	Shapiro-B
I HAVE BUT ONE HEART..	(Farrow-Symes)	Barton
FEUDIN' AND FIGHTIN'....	(Lane-Dubin)	Chappell
THAT'S MY DESIRE.......	(Loveday-Kresa)	Mills
APPLE WEDDING	(Kennedy-Simon)	Shapiro-B
WHIFFENPOOF SONG	(Pomeroy-Galloway)	Schirmer-Feist
ASK ANYONE WHO KNOWS	(Seiler-Marcus)	Witmark
SMOKE, SMOKE, SMOKE...	(Travis-Williams)	American
TALLAHASSEE	(Frank Loesser)	Famous
YOU DO	(Myrow-Gordon)	BVC

DIRECTOR PITT SETS UP TALENT AGENCY

Merle Pitt, for many years a musical director at WNEW, New York, has opened a talent agency. He has set up offices in N. Y. to service various fields under the title of Merle Pitt Agency.

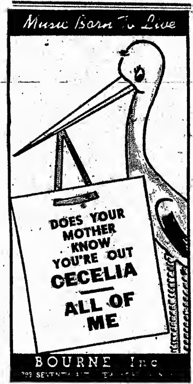
While conducting it, Pitt will continue with some of the work he has been doing, particularly transcriptions, private parties, etc.

Martin Changes Mind On Eastern Dates After Tour

Los Angeles, Sept. 16.

Freddy Martin's hesitancy over making summer road trips into eastern theatres and one-nighters between runs at the Cocoanut Grove of the Ambassador hotel here apparently were dissolved in his recent successful tour. Band has been renewed by the Strand theatre, New York, for a minimum of three weeks and options for two to be played some time next summer.

With Martin's return to the Strand set, there's no question but that he expects to hit the road again next year. In the past, he had always been wary of eastern theatres, etc. His recent date at the Strand was his first one at a major Broadway vaudfilmer.


Music Born To Live
DOES YOUR MOTHER KNOW YOU'RE OUT CECELIA
ALL OF ME
BOURNE Inc

Seven Years On Air Is Paying Off Big For 3 Suns on Road Trip

Pittsburgh, Sept. 16.

Talk of the music belt here is the record-breaking business being done by the Three Suns at Bill Green's last two weeks. Trio tumbled every past mark in gross and attendance at big dancery, which in past years has played some of the biggest name bands in the business.

Added factor was the good-weather breaks that permitted Green to use Terraced Gardens most of the time (capacity outdoors is double indoors). Even so, there were turnaway crowds every night. Final week-end saw over 1,000 holdouts.

There had been some temerity on Green's part about buying such a small combo for his spot, accustomed to big outfits, and as a precaution he also booked Buddy Waples band. Latter wasn't necessary, however.

Trio has been doing big biz everywhere else it has played since breaking its seven-year run at the Piccadilly hotel, New York, early this summer.

3 SUNS TO SHINE ON ONE-NIGHTERS

Three Suns, who have run into more or less unexpectedly hot b.o. reaction on their current trip through various location jobs in the east, are being set to tackle one-nighters. Trio, which bit the road this summer after seven straight years of broadcasting from the Piccadilly hotel, N. Y., and a group of hit recordings for Majestic and RCA-Victor, will work single dates through the south for a couple weeks.

Music Corp. of America will package the trio with an as-yet unselected band to work dance jobs, and is selling the combo for $1,500 nightly guarantees against percentages.

Wayne King's Air Disks Cue Band Concerts

Wayne King's orchestra will take advantage of a long air promotion he bas gotten via transcriptions, having set his band for a string of straight concert dates, starting in Milwaukee next week (20) and ending mid-November in the east.

Dates currently cover 24 cities, and of all the entire string of working days ouly four are still to be filled.

LISTEN — LISTEN!!
SATURDAY, SEPTEMBER 20, 1947
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MEL TORME
Accompanied by WALTER GROSS and His Orchestra
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Lyric by EDWARD LANE Music by JOHN JACOB LOEB
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Written and Produced by BOB MOSS

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LEO TALENT
Herb Reis, Hollywood General Manager Bert Braun, Chicago

Maestro Trask Burned In Island Queen Fire

Pittsburgh, Sept. 16.

Clyde Trask, orchestra leader from Fort Mitchell, Ky., narrowly escaped with his life last Tuesday (9) when the excursion steamer Island Queen, on which Trask and his band were being featured, blew up at foot of Wood street dock. Catastrophe cost the lives of at least 20 members of the crew.

Trask was the only member of his band aboard at the time, other musicians having gone into town. He was talking by ship-to-shore phone to Cincinnati when the blast came, and immediately jumped into the water from boat's fourth deck. He was painfully burned about the body.

Maestro lost his entire library in the blaze and all the outfit's instruments were also destroyed. Island Queen had just come to Pittsburgh a couple of days before for a week of moonlight excursions. Cause of blast was believed to have been a spark from an electric welding machine, which ignited cleaning fluid, which in turn blazed into tbe more than 30,000 gallons of fuel oil in the hold.

AFM Awaits Rule By Treasury On Form B Contract

American Federation of Musicians will do nothing about revising the official contract it currently prescribes for use by band agencies for bookings involving musicians. This pact is, of course, the Form B blank, which was outlawed by the U. S. Supreme Court in a decision several months ago in the case of the Crystal Ballroom, Dubuque, Ia., vs. the U. S. Internal Revenue Department.

Band agencies, which have been anxious for a new blank, were told last week at the AFM's international executive board meeting that the union would do nothing about the contract blank until the U. S. Treasury dispatcbes its long-awaited directive as to their procedure on a course wbich will not call for deductions from musicians' salaries of withholding, social security and unemployment taxes.

Meanwhile, most band buyers are simply attaching riders to contracts denying their liability for the taxes and making the bandleaders involved responsible. These riders the agencies want to eliminate.

Murray Vice Tasker As Vitacoustics Talent Head

Chicago, Sept. 16.

Maurice Murray, Chicago ABC producer-director, has been named head of talent and production at Vitacoustic Records. He replaces George Tasker, who recently resigned to go with Universal Recording Company. It will be a part time set-up for Murray, as he will continue to do production for the network.

Art Ward, manager of the Honeydreamers, is another newcomer at Vitacoustic. He will handle public relations. Ward was formerly a partner in the Brooks, Selb & Ward public relations agency, Minneapolis.

Best British Sheet Sellers

(Week Ending Sept. 11)

Now Is the Hour..	Keith Prowse
Sorrento	Ricordi
People Will Say	Chappell
Little Old Mill	Dash
Guilty	F. D. & H.
Chi-Ba-Ba	Sun
I Believe	Ed. H. Morris
Got Sun in Morning	Berlin
Mamselle	F. D. & H.
Spanish Trail	P. Maurice
Souvenirs	L. Wright
Garden in Rain........	Connelly

Second 12

They Say It's Wonderful..	Berlin
Gal in Calico ..	Feldman
Heartaches	Connelly
Beautiful Morning	Chappell
Anniversary Song	Connelly
Marianne	Southern
Donegal	Leeds
Time After Time .	Ed. H. Morris
Little Tenderness	Connelly
My Adobe Hacienda ..	Southern
Nicaragua	Leeds
Violetta	Dix

Music Notes

Mose Gumble, dean of songpluggers, due in Hollywood on annual junket....Berle Adams, who recently quit as talent-and-tracking director of Mercury Records, entering western-music publishing by buying into Freddie Stricker's Fairway Music Co.....King Records opened branch offices in New York, Chicago and Charlotte....Ernie Praeger, sales head of Robbins-Feist-Miller, in Hollywood confabbing with firm's Coast reps, Eddie MacHarg and Artie Mehlinger... Hoagy Carmichael sliced two sides for Decca Monday (15)....Harry Richman, during current run at Ciro's, Hollywood, etching album of oldies for Decca.... Alfred Newman cutting album for Majestic of score of 20th-Fox's "Captain From Castile," using 110-piece symph on eight sides....Bell Records, Honolulu waxery which specializes in hula tunes, joined the United Artists combine of small labels....Martha Tilton cutting two for Majestic today (Wed.)....Paul Cunningham, of Broadway Music, making the Hollywood rounds....Jimmy Dorsey sliced four faces for M-G-M Records Monday (15)....Allan Ross new contact on Coast for Peter Maurice Music; spot Ross vacated in moving from World Music is unfilled....Julie Losch now Hollywood rep for Bobby Mellin Music.... Herb Jeffries waxed four for Exclusive....Bob Reichenbach added to sales-promotion staff of Mayfair Transcriptions, on Coast....Peggy Lee last week tracked two for Capitol, backed by Frank DeVol ork. First time she ever has larked when not backed by her husband's (Dave Barbour) combo....Tommy Valando general prof. mgr. of Santly-Joy, in Hollywood for brief visit.

Vido Musso Quits New Kenton Crew to Pick Up Combo in Midwest

Hollywood, Sept. 16.

Vido Musso quit Stan Kenton's orchestra late last week, as the band was about to go into rehearsals since its breakup last spring, when Kenton suffered physical breakdown. Tenor man flew to Chicago over weekend to pick up a 15-piece band which be will front for McConkey agency. He already has been booked to open two weeks at Club Continental, Milwaukee, Oct. 6 at $2,750 weekly, and to record eight sides for Chord Records, new Chicago odd-label.

Kenton and his manager, Carlos Gastel, were stunned by Musso's walkout. When VARIETY last month revealed that Musso bad inked a two-year pact with McConkey, story was discounted, especially after Musso came to Coast and had talks with Kenton and Gastel. When tbe saxman told Kenton the facts, Kenton offered him $500 a week to stick. This figure not only would have been the top salary for any sideman in any name band in country at present, it would have been more than Musso will initially get leading his own orch, as his contract with McConkey guarantees him only $350 weekly at start. Musso admitted he would make more sticking with Kenton, but he is figuring primarily on being leader of own group.

Musso long has wanted to front his own crew. Late last winter he quit Kenton and rounded up an outfit, playing a month at Meadowbrook Gardens ballroom here. After that, with no other dates lined up, be disbanded and rejoined old outfit. When Kenton broke up aggregation due to his illness last April, Musso formed a small combo and played some midwest dates, booked by General Artists. It was at that time that he signatured the deal with McConkey.

Over weekend, Kenton frantically began search for a replacement for the man he long featured. Among bids which have been wired is an offer to Flip Phillips, now in east prepping to resume with Norman Granz's "Jazz at The Philharmonic" jazz-concert troupe.

New Jersey Gets Lesson In Taft-Hartley Effect

An example of the effect of the Taft-Hartley Bill on musicians and the public took place last week at a spot in New Jersey which caters to wedding parties and similar shindigs. This spot has many different private ballrooms. In one, on the night in question, a union band was operating, while in another two non-union outfits were alternating

A delegate of the American Federation of Musicians stepped into the party for which the two non-union combos were performing and demanded of the sponsors of the affair and its participants that the unaffiliated crews be dismissed. He was emphatically told that the T-H act made it permissable for a non-union band to operate without interference and to get lost pronto. He did.

Carolyn Hector, former dancer with La Meri, and Chet Milar, have formed a terp-twain, opening Sept. 12 at the Glenn Rendezvous, Newport, Ky.

IMPORTER SETS BANDS FOR HAWAIIAN DATES

Hollywood, Sept. 16.

More work for U. S. musicians looms in Hawaiian Islands, as result of J. R. Powers Importation Co. decision to import Yank combos for both one-niters and locations. Powers outfit normally is engaged in general merchandising biz in Honolulu, but now is embarking on the sideline. Firm plans to tour combos through the larger isles of the Hawaiian group, thus supplying three months' solid work. Fares by air both ways will be paid by buyer.

Already set is an eight-piece orchestra headed by jazz vet CeePee Johnson, which bas inked to open in Honolulu Oct. 16, under Powers' sponsorship. Johnson will get $1,500 weekly for his combo.

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NEW YORK DAILY NEWS
September 7, 1947
BEST SELLERS
PEG O' MY HEART (CLARK, Columbia).
That's My Desire (Laine, Mercury).
When You Were Sweet 16 (Como, Victor).
I Wonder, I Wonder, I Wonder (Armstrong, Victor).
Tallahassee (Crosby, Decca).
Feudin' 'n' Fightin' (Shay, Columbia).
By DOUGLAS WATT

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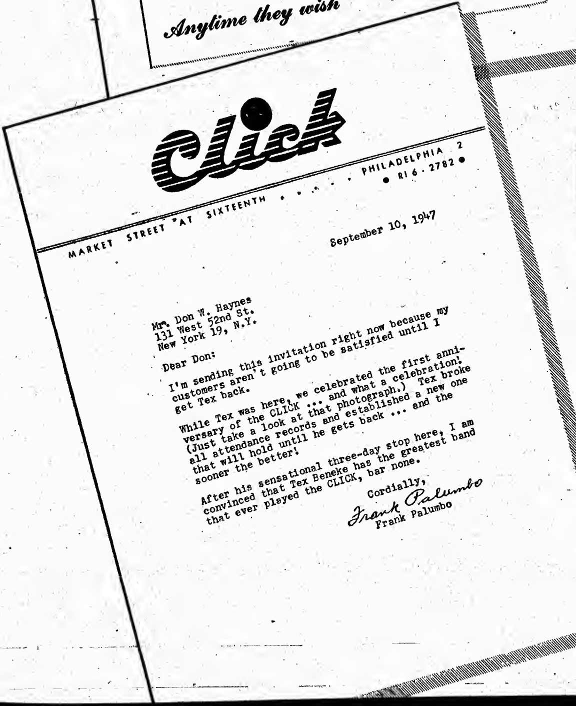

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● RI 6-2782 ●

September 10, 1947

Mr. Don W. Haynes
131 West 52nd St.
New York 19, N.Y.

Dear Don:

I'm sending this invitation right now because my customers aren't going to be satisfied until I get Tex back.

While Tex was here, we celebrated the first anniversary of the CLICK ... and what a celebration! (Just take a look at that photograph.) Tex broke all attendance records and established a new one that will hold until he gets back ... and the sooner the better!

After his sensational three-day stop here, I am convinced that Tex Beneke has the greatest band that ever played the CLICK, bar none.

Cordially,

Frank Palumbo
Frank Palumbo

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Personal Management
DON W. HAYNES

Direction—
GENERAL ARTISTS CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

On the Upbeat

New York

Frances Foster joined Bobby Byrne's orchestra, which goes into Roosevelt hotel, New Orleans, tomorrow (Thursday) . . . Frank Dailey recovered from broken anklebone . . . Dick Jurgens began 14th week at Clarement hotel, Berkeley, Cal. . . . Danny Cameron named as Coast rep of new Ben Bloom Music. Bloom still in Hollywood . . . Stan Kenton's reorganized band, composed of almost identical number of men as former outfit, will have a payroll just as large, approximately $5,000 . . . Erskine Hawkins band forgot it was to take a train from Omaha to the Coast last week and sat at Dreamland Hall waiting for usual bus while train moved out without them . . . Irving Fields trio doing RCA-Victor program Nov. 2 . . . Jo Stafford named "Queen" of Sunday's (21) first annual shindig of Retail Record Dealer's Assn. at Manhattan Center, N. Y. . . . Russ Case to handle all conducting for Perry Como and Beryl Davis in future.

Hollywood

Stan **Kenton's, reformed band** has guitarist **Lauriendo Almiedo**, who recently came here from South America and sweated out Local 47 card. At first rehearsal, he showed up with an interpreter . . . Anita O'Day, current at Club Troubadour, N. Y., inked for stand at Red Feather here, Oct. 21 . . . Charles Drake new sax-clarinetist with Frankie Masters, current at Casino Gardens . . . Frances Wayne opens stand at Theatre Club, Oakland tomorrow night (Wednesday) . . . Tom Kettering, Frederick Bros.' veepee, in from New York for 10 days . . . Duke Ellington, currently one-niting along Coast, has nixed bid of $8,500 to play a week of one-nighters in Hawaii. Island promoter J. R. Powers, who pitched bid, would underwrite the $6,000 cost of flying entire Ellington ensemble to Honolulu and back. One prime reason Duke nixed was air-travel angle, since his outfit never has been airborne in its meanderings. Trip by boat, roundtrip, would have taken 10 days and caused loss of solid skein of dates already lined up . . . Harry Babasin, bass habitually with Benny Goodman and numerous Capitol Records' crews, has bought a small roadhouse near near Central City, Colo. Spot, presently shuttered, will be reopened by Babasin during next summer season. He will front a small combo there.

Chicago

Johnny "Scat" Davis held over at Kentucky Club for an indefinite period . . . Pat Tully back at work for Burke-Van Heusen after being bedded over a year following auto

(Continued on page 56)

New Disk Jock Org Registered in N. Y. As Guild, Cueing Mild Beefs

Chicago, Sept. 16.

Latest development in the formation of the National Assn. of Disk Jockeys is its registration in New York as a fraternal guild. Barry Gray, of WOR, national chairman, following a trip to launch locals in Chicago and Cleveland, said that the first charters will be issued within three weeks, probably to Chi., New York, Cleveland and Los Angeles.

When queried as to why the NADJ was registered in New York rather than here, Gray indicated it is doubtful that Chi will continue as national headquarters. Outfit was founded here and Chi has been considered the logical HQ because of its central location. Local jocks feel that although a New York shift would be convenient for Gray, such a move would be ill advised because the same site would apply to his successor, who might hail from the western hinterlands. Some also felt that a switch in headquarters would convert the NADJ into an open and shut New York operation, and result in regional rivalries that would damage the group's development.

Officers elected to this city's posts, at a meeting Friday (12) were Eddie Hubbard, WIND, chairman; Dave Garroway, WMAQ, secretary; and Jack H. Cooper, free lance sepia jock, treasurer. Plans of the Chi chapter include a jockey jamboree, probably at the Stadium in October, which would feature all the town's spinners. This affair would be paralleled in New York by a rally at Madison Square Garden. Gray told member of the Chi branch that the national board approves of immediate local fund raising campaigns, subject of course to clearance by NADJ headquarters.

On the question of union affiliation it was decided that NADJ should bypass such a move, since it doesn't plan to function as a bargaining agent. However, the organization intends to ask for representation at the next AFRA convention. To date NADJ has met no opposition from organized labor.

Gray also said that previously announced plans for another election within 90 days would have to be postponed because the national setup of 14 chapters would not be perfected by that time. He also reported that the latest batch of members included Paul Whiteman, Ted Husing, Andre Baruch, Tommy Dorsey, Bea Wain, and Robin Morgan, five-year-old jockette at WOR.

Big Coin Lures Busse From Palace H., S.F.

Hollywood, Sept. 16.

Henry Busse orchestra, long ago booked for an eight-week stand starting Nov. 13 at Palace hotel, San Francisco, at $3,500 per week, sought and was granted a release from date by the inn. Prompting Busse to bid for freedom was an offer to span several winter months, starting Dec. 1, at Colonial Inn, Hollandale, Fla. at $5,500 weekly, the top location money trumpeter-leader has received in long, long time.

With Busse bowing out, GAC office here over weekend edged into the Palace, booking Desi Arnaz, for the Nov. 13-Dec. 24 period. William Morris, however, which long has held rather firm grip on Palace, muscled back in immediately after Arnaz was set by selling Del Courtney for an indef stretch starting Xmas Day. Busse probably will play the hostelry next spring.

Coast ASCAPites Keep Lid Down On Annual Meet

Hollywood, Sept. 16.

Annual Coast powwow of the American Society of Composers, Authors and Publishers, held last Thurs. (11), proved the briefest, least argumentative meeting of society ever held here. Presided over by ASCAP prez Deems Taylor and exec committee chairman Johnny O'Connor, the get-together brewed not a single argument, nor were any beefs pitched.

Vet song-scribe L. Wolfe Gilbert, who usually blew up at least one blast at each Coast session, made the shortest speech he ever essayed—merely asking fellow members to join him in brief prayer for the many ASCAPers presently ill. Mellow note struck by Gilbert possibly cued the others to keep affair well in order.

Taylor cheered the Coast cleffers by saying the Society had high hopes in 1947 of topping last year in revenue, when $8,000,000-plus was realized. The business meeting, to which members only are admitted, ended in barely more than one hour, new Coast record for meeting brevity.

In the evening members and numerous guests were dined, with ASCAP picking up the tab. Page Cavanaugh Trio, Connie Haines, Dick Wesson, Danny Thomas and Dennis Day entertained. Taylor and O'Connor hied back to N. Y. over weekend.

Sinatra, Jack Kapp Gripe on RCA Release Of 'Allegro' Score

Frank Sinatra and Jack Kapp, head of Decca Records, last week took up the argument with Max Dreyfus, head of the Chappell, Crawford, T. B. Harms, music combine, over the release by RCA-Victor of tunes from the "Allegro" score. Sinatra wired Dreyfus, Richard Rodgers and Oscar Hammerstein II a sharp beef over the fact that Perry Como's Victor disks of the tune had been put on the market (which Victor asserts are being withdrawn). Basis of his objection is that he recorded the tunes involved for Columbia Records and they are not yet released.

Kapp took up his beef with Rodgers and Hammerstein, too, as well as talking with Dreyfus. He pointed out to the writers that they had a responsibility in the matter, too, since they are 40% owners of the Williamson catalog, which will hold the copyrights from the "Allegro" score, which they composed. Show is now trying out pre-Broadway.

While beef is due to the squawk by Capitol Records' Jim Conkling and Manie Sacks, Columbia artists and repertoire head, who claimed that Victor has copies of the score and had recorded the tunes before any other disk manufacturer saw them. They objected loudly and the dispute has snowballed ever since.

Inside Orchestras—Music

Screen Composers Association, group of more than 100 of most active film scorers, will insist on adherence to a standard contract form of their own contrivance when signing with studios on single-picture deals. Advantages sought, which rarely were accorded in past, include composers getting rights to peddle pop rights to their scores, providing studio does not wish to so exploit a work; and extra coin for cleffer if score or part of it is used in another film in addition to one for which it was written.

SCA now has its legal rep, Leonard Zissu, drawing up another contract form for long-term pacts. The organization, which is not a union or affiliated with any other group, now is planning assault on the ASCAP system, hoping to get the Society to set up new royalty plan for screen composers.

Music publishers are expressing a distinct affection for the new format of the Lucky Strike "Hit Parade," which began its new season on CBS 10 days ago. They feel that the show's new approach to the performance of pop songs, by Frank Sinatra, Doris Day, Ken Lane chorus and Axel Stordahl's orchestra, is finally giving their songs a break.

They point out that for years, during the B. A. Rolfe orchestra and Mark Warnow orchestra regimes, plus the leaning of the late George Washington Hill, American Tobacco prexy, toward fast tempi, their songs were badly performed. With Sinatra and Stordahl, et al., it's explained, ballads get actual ballad renditions, etc. This never happened before and they feel that the program, which has stirred up much controversy in the music business during recent years, is at last giving them a break.

Eddie Miller, saxophonist featured by Gene Norman's jazz concert at Pasadena Civic Aud. last week (9), was given special permission by American Federation of Musicians to sit in on session. As a film studio musician who regularly earns more than $133 weekly, Miller is a quotaed member of union and hence under recently enacted rules cannot work one-niters or casual jobs. However, permission was secured when promoter Norman said job was non-competitive, that he would hire Miller or no one. This is first instance of union okaying a casual job for any musician strapped by AFMs' local quota-of-work law.

David Raksin's 450-page score for 20th-Fox's "Forever Amber" will run 118 minutes on the screen. Composer ground it out in eight and a half weeks when heat was put on him to get it out in a hurry inasmuch as a September release was planned for film. It backgrounds all except 16 minutes of the long film. Recording alone, which Alfred Newman wound up yesterday with a 100-piece orchestra, took three weeks.

Add King Cole to the list of talent working out wordless vocals on disks. Cole recorded a tune called "That's What" for Capitol on which he does a riff vocal similar to that employed in recent months by Ella Fitzgerald on "Lady Be Good," and before that by Buddy Stewart with Gene Krupa's orchestra.

WOAI's singing cowboy star, Red River Dave, did four new sides for Continental Records in a WOAI studio, San Antonio, last week because commitments prevented him from going to New York. Sides, soon to be released, are "Tear Drops In My Heart," "Cigarettes and Whiskey and Wild, Wild Women," "A Rocky Mountain Lullaby," and "Bottle Talk."

Butch Stone's new combo was paid off in full by Aragon Ballroom, Ocean Park, Cal., although group only played one week of two called for by pact. Booking wound up in an amicable parting when it was decided that ballroom was too large for small combo to cope with as relief for Lawrence Welk's larger combo.

Nabe BB-Dance Idea Applied to College Games with Name Orchs

Detroit, Sept. 16.

Lawrence Tech will experiment with the novel plan of using name bands to help lure basketball customers next winter. Tickets for the games will also call for admission to dances which will be held in the gym immediately after the games.

Athletic Director Don Ridler said, "We're out for a larger following, and since the bobby-soxers seem lukewarm to sports, but hot for bands we are going to link the two together."

First two bands signed for the dance-game combo are Eddie Howard and Tommy Dorsey. Ridler said only top name outfits would be bought.

"We hope girls will drag boys to the dances and the boys the girls to the basketball games," Ridler said in explanation.

CONTINENTAL OPENS NEW H'WOOD OFFICE

Hollywood, Sept. 16.

New Continental Agency, composed of Jack Archer, Milt Deutsch and Abe Turchen, has opened offices in the Beverly-Wilshire hotel here and is already at work booking its talent. This includes Woody Herman, who shifted from General Artists Corp. when he decided to go back into the band business (his new band goes into rehearsal soon). Archer will headquarter at the Beverly Hills site, Deutsch will work out of N. Y. and Turchen will stick close to Herman.

Herman, incidentally, does not have a piece of the new booking organization despite the rumors that had him a part owner, which started immediately after his switch from GAC. His new band will debut Oct. 17 at Pacific Square Aud, San Diego, and concentrate on Coast one-nighters after that, eventually working into the midwest in late fall and coming back here for the holidays.

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N.Y. Agencies Find Way to Straddle Florida Ban on 'Alien' Percenters

New York agencies which look forward to doing the usual winter season business in Florida have worked out a plan to get around the recently enacted Florida law prohibiting agents from other states to do business there.

Percenter offices are now sending agents down there on vacation. While "loafing" in Miami Beach there's nothing to prevent them from discussing talent with bonifaces, and making deals. Only drawback is that the N. Y. talent rep must wire or phone the homeoffice to send contracts for signaturing. Sometimes it's an expensive way to book an inexpensive act. But overall, the method is working.

First demonstration of the new method was given by Johnny Greenhut of the Music Corp. of America cafe dept. While on a recent vacation in Miami, he got exclusive booking of the Clover Club, Miami Beach, in which he set Jackie Miles, William Morris act, for $4,500 starting Jan. 14. Vagabonds are on the same bill.

Florida agents are howling about the loopholes in the law which permits outside agents to conduct business by letter, phone or wire, but there's little chance of remedy until the Florida legislature is in a position to consider amendments, which won't be for at least another year.

Another disappointment to Florida agents is the fact that the Latin Quarter, Miami Beach, will continue to be booked by Arthur Fischer out of New York. Spot owned by E. M. Loew, New England theatre operator who also owns half-interest in the N.Y. Latin Quarter, is slated to open Dec. 27. Preem show hasn't been set yet.

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Pittsburgh Cabana's Booze License Suspended 60 Days

Pittsburgh, Sept. 16.

Cabana Club entered two-month dry spell over the weekend when Liquor Control Board refused check for $600 from the operator, Theodore Suleski, in lieu of a 60-day suspension of booze license. Suleski plans to stay open for restaurant business only during his enforced prohibition.

In past, it's been the usual thing for niteries cited for violations to pay $10 for each day of suspension but Liquor Board has been cracking down lately and making nitery owners take their suspensions instead.

Club previously had had its license revoked on a series of charges, but on Suleski's appeal to county court, bench subsitiuted the 60-day suspension instead.

Fisher Collecting Overdue Commissions From Coronet, Philly

Arthur Fisher, N. Y. indie booker, will collect $289 due him in booking fees from the Coronet, Philadelphia nitery, due to intervention of American Guild of Variety Artists.

Fisher booked the spot prior to summer foldo. His contracts called for 5% booking fee on all acts booked in. When nitery closed without settling with booker, he filled complaint at AGVA. Union found that although fees had been deducted for Fisher, monies had not been forwarded.

With spot set to reopen in a couple of weeks, AGVA informed Daniel Gerson, operator, that Fisher would have to be paid and settlement will be made this week.

Met, Providence, May Go Full Wk. Vaude Stand

Providence, Sept. 15.

The Metropolitan theatre, Providence, currently operating on a three day weekly policy, may go into full weeks shortly. Now under consideration is the plan to use a weekly budget of around $5,000 weekly for six acts, with increase when names are available.

Met is owned by Ralph Snyder, who also owns the Bradford hotel, Boston. He recently signed for United Artists and Universal-International product, and hopes to bolster grosses with consistent vaude policy.

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Slapsie Maxie's, H'wood, Pacts Ella Logan, Murphy

New syndicate operating Slapsie Maxie's, Hollywood, is planning a heavy talent splurge if initial show on Oct. 16 is any criterion. Layout headed by Ella Logan and Dean Murphy, includes Fred and Elaine Barry and Dick Stabile orch.

Don Loper, former dancer, who redecorated the spot, will do the production.

Negro Unit Strands In Toronto When Expo Dir. Attaches Effects

Toronto, Sept. 16.

More than a week after the windup of the Canadian National Exhibition, 31 members of the "Harlem Boogie-Woogie Revue," with the exception of Stepin Fetchit, star, are stranded here after a $5,000 attachment was slapped on the company by J. W. (Paddy) Conklin, director of C.N.E. midway attractions.

The troupe, which was currently to have been playing the Kansas State Fair, are now sleeping in the gymnasium and offices of the Afro-Community Church here, whose congregation is also supplying food until the performers can make their way back South. (Stepin Fetchit had enough funds to get back to Hollywood.)

The Conklin injunction, which restrains Eddie Hollinger, Chicago promoter of the show, to remove the outdoor theatre and two busses from the C.N.E. grounds, also states that the cast is owed $3,000 back salaries, that there is a $720 rental for a sleeping car during the two weeks of the C.N.E., and that "over $3,000" is owed Conklin.

PARIS BOITES READY FOR AUTUMN BIZ

Paris, Sept. 9.

Though nitelife has not yet resumed full pace, the return of many people from vacation is causing nitery ops to prep for better business.

At the Lido, Jean Pierre Guerin has resumed with the same bill as before closing, Harrisson & Fisher, ballroomologists, and the Barnards, music and comedy, both American acts. Guerin, who is planning an early trip to N. Y., has taken advantage of the summer closing to have his dance floor elevated for better showing of acts.

In Montmartre, Tabarin is doing well, and benefits by the return of the Trio Mexicano, adagio act which spent the summer on the Riviera and Italy.

More classy is Monseigneur, also reopened within the last few days.

Ambassadeurs, which remained open all summer, is still playing an Ice Show to good biz.

Union Lifts Unfair Ban When Nitery Posts Bond

Truce was effected this week between American Guild of Variety Artists and Max Barnholtz, operator of the 400 Club, St. Louis. The union countermanded its previous unfair action after the spot signed a pact and posted $4,500 security to cover one-week salary of the incoming show.

Former operators of club had bond up at AGVA, which was refunded when the spot shuttered some months ago for the season. With the change of ownership, AGVA demanded a new bond to cover the show, headed by Connee Boswell, which preems there Sept. 28.

Fischer Due Back Oct. 1 To Map Tour for Mlle. Piaf

Clifford C. Fischer, head of the International Theatrical agency, who's been abroad for some time, will return to the U. S. Oct. 1 to make plans for appearance here of Edith Piaf, one of the more important French name singers developed since the war.

Plans, so far, are indefinite, but it's believed that Mlle. Piaf may do a one-person concert ala Maurice Chevalier. She's expected to arrive in this country in November.

New N. J. Nitery

Joe Wright, former vaude unit producer, has taken over Spinning Wheel cafe, River Edge, N. J., and after extensive alterations will open spot as The Carousel. Partnered with Wright in the new enterprise is Samuel Liebow, N. J. attorney.

Policy will be modestly budgeted floorshows, produced by Wright.

More One-Nitery Towns Presage Less Playing Time for Top Price Acts

Talent agency cafe departments believe that the price of top names will be levelled off before long because of the fact that several key cities show signs of becoming a one-major-nitery town and may eventually limit the number of places that can afford four-figure salary acts.

Development, of late, has been especially noticeable in Boston, Philadelphia and Washington, and may eventually encompass Baltimore and other cities.

Opening of the fall season shows that Philly's Latin Casino is the only spot using top acts. There are other clubs in that town which don't get the upper-crust patronage.

Boston, once a thriving town supporting three major spots, has now dwindled to the Latin Quarter, operated by Mickey Redstone. The Bradford Roof of the Bradford hotel, leased to the Kaskel hotel interests by Ralph Snyder, bows next Thursday (25), with a limited budget show topped by Johnny Howard. The Mayfair, also owned by Redstone, is dark and plans indefinite.

Major Washington operation is Club Cairo, which has lined up Martha Raye, Eleanor Powell and Ted Lewis. The Club Bengazi, other important nitery there, uses Negro names.

Baltimore still has two major clubs, the Charles and the Chanticleer. Both spots compete with each other for top talent and only do business when a hefty name is on tap. The Chanticleer usually gets more late business, but the Charles balances with large dinner trade.

Agencies foresee the time when some midwest cities now having more than one major club will level down to the one-spot status. Some cities, particularly Cincinnati and the surrounding Kentucky area, Covington and Newport, have been able to beat the rap of being a one-club town because of casino activities.

Major reason for decline in cafe operations in those towns is the loss of the huge wartime transient trade coupled with the public's declining spending power. In Washington, it's a case of moving Governmental departments to other cities. Congressional budget lopping hasn't helped D. C., niteries either.

If more cities find it impossible to support more than one big spot, it's seen that the playing time for the top names will be limited.

Click, Latin Casino, Philly, Set Top Talent For Autumn Season

Philadelphia, Sept. 16.

Name attractions will be plentiful this season along Philly's night club belt, with Frank Palumbo's Click and Jack Lynch's Latin Casino vieing for headliners.

Click booked Tony Pastor, who came in Monday (15) for a stand until September 27; next is Sammy Kaye, from Sept. 29 to Oct. 4; Xavier Cugat comes in from Oct. 6 to Nov. 1, and Harry James, Nov. 24 to Dec. 6.

Latin Casino bookings call for Ted Lewis Sept. 22, followed by Barry Wood and Patsy Kelly, Joe E. Lewis, Dean Martin and Jerry Lewis, and Arthur Lee Simpkins and Martha Raye.

Beatrice Kay slated to headline at House of Harris, San Francisco, Oct. 28.

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Night Club Reviews

Copacabana, N. Y.

Monte Proser presentation of New Copa Revue starring Joe E. Lewis; with Austin Mack, Mario & Floria, Georgie Tapps, Clark Dennis, Leila Ernst; Douglas Coudy Line (8); *production by Coudy; costumes by Billy Livingston; music and lyrics by Steve Norton & Chip Stanley. Michael Durso Orch, Fernando Alvares Orch; $3 and $4 min.*

It's now axiomatic that the return of Joe E. Lewis to the Copacabana virtually marks the official opening of New York's fall nitery season. Lewis has been a yearly event at Monte Proser's ornate dungeon ever since it opened and during each trip has been responsible for ropes up biz, a mounting increment to Lopez, keeper of the velvet cord, and a major reason for frivolity in these parts.

Lewis' performance here should serve as an example to rising and established comics of this day. There's never been a trip here that he hasn't unveiled a batch of new material. In fact, some quarters insist that he spends nearly as much on new tunes as he does with his bookmakers—which is considerable, since the number of losing track tickets he lets the audience see at each performance is enough to endow a foundation for indigent touts. Consequently, there's a new Lewis for each date here for repeat business. It's an example that could be emulated by more funsters, many of whom come back with nothing to encourage encore trade.

Lewis, with the omnipresent Austin Mack at the piano, has virtually a complete new set of ribaldry with various satires, including a rib on "Manhattan Towers," and Jolson singing "Swanee" (Salami). In addition there's a laugh provoking bit complaining that "Everybody Steals My Name" and the lament of the critic who's bride gave a poor performance. Most of Lewis' oldies can stand repetition and at the opening show gave out with the one about the politically conscious wife. He stayed on for around 50 minutes without any complaints from the premiere customers.

Those who came to see Lewis will also find considerable enjoyment in the rest of the proceedings. Proser has lined up a fairly expensive surrounding bill with Mario and Floria, Georgie Tapps, Clark Dennis and Leila Ernst, which are surrounded by the always graceful and picturesque Douglas Coudy line encased in Billy Livingston costumes. Coudy has done a generally expert production job.

Georgie Tapps is one of the superior tapsters whose imaginative routines are eye-filling. He's got a deal of imagination, infuses a sense of humor in his work, and gets the payees in applause pounding mood with his leaps. He's a terrifically hard worker.

Mario and Floria are in the same genre. This twosome, making a return trip here, fit in nicely with the show scheme hitting full returns on the waltz, tango, fox-trot and encore with their standby oldfashioned turkey trot.

In the song department, Clark Dennis displays one of the better tenors around town. This former Paul Whiteman singer has since scored considerably, with his Capitol disk of "Peg o' My Heart" a big jukebox item. Unfortunately, Dennis' stage mannerisms and personality projection aren't on par with his pipes. He hasn't had much experience on cafe floors. This, coupled with the usual opening night jitters, mar the effects his songs might otherwise have achieved.

Other singer, Leila Ernst, isn't given the opportunity to do anything but production numbers.

Score by Steve Norton and Chip Stanley has been designed for atmospheric effects to blend in with the production ideas. Thus, the Scotch number, "I'm in Love with the Leprechaun in Finian's Rainbow" and an old fashioned number, and the item, "There's Gonna Be a Weddin'" give tuneful background to the production. Tapps, incidentally, shows considerable ability to handle the comedic and singing department of the "Weddin'" number.

As usual, Michael Durso and Fernando Alvarcs handle the orchestral assignments capably. *Jose.*

Clover Club, Miami

Miami, Sept. 5.

Russell Swann with June Lopez, Ginger Harmon, Rosita Segovia, Aurora Roche, Carlyle Dancers (8), *Tony Lopez Orch; minimum* $2.50.

Operators Jack Goldman and Henry Neyle have always been careful in booking of comedy acts into this room, which draws mixture of Latin, local and tourist trade.

In Russell Swann, the suave magico, they've made a fortunate choice for a laugh-getter. Swann's trickery, though standard, takes on fresh angles via smart chatter and fumbling approach to bringing out legerdemain. Ably aided by June Lopez, attractive gal who helps point up biz with ringsiders, he racks up healthy laughs as well as the gasps with his eye-foolers. Standouts are the running gag with supposedly deaf tablcholder and the Chinese guillotine sequencc, also with a patron involved.

Song slot is held down by Ginger Harmon, with fair results. Thrush approaches songs in brash style that doesn't go too well with type of patron attracted to this room. Continuous use of rhythm numbers adds to negative side. Blending in of sweeter style for change of pace would help overall.

Terp department is again standout, with authentic Spanish rhythms of Rosita Segovia showing to full returns in this setting. Colorful costuming, àla Spanish bullfighters, plus castenet accomps and breathtaking spins earn her class turn heavy palm-pounding.

Production side finds Aurora Roche, Carlyle and dancers holding over with their sock ballet-style routines. *Lary.*

El Morocco, Montreal

Montreal, Sept. 12.

Syd Gould, Vickee Richards, Tiny & Lou, Winn Seely, Line (6), *Hutton Orch; minimum* $1.50.

El Morocco nitery has a four act show pointed up by the Millray line in three production routines.

Syd Gould mixes gags, impromptu repartees and a couple of songs, "I Was a Stooge" and "Morris" for neat response.

Vickee Richards, songstress, is a charming brunet with easy and effective delivery. She does a neat job on "Chi-Baba," "That's My Desire," "St. Louis Blues" and "Peg O' My Heart." Tiny and Lou are a jitterbug act in typical auditorium style. They are lively and give emphasis to their number by inviting a girl and a boy from audience to dance with them. Tap dancer Winn Seely does two good routines, revealing a definite talent for her type of dancing. *Marc.*

Florentine Gardens
(HOLLYWOOD)

Hollywood, Sept. 11.

Sophie Tucker, with Ted Shapiro; Larry Marvin, Grace Poggi & Igor, Topnotchers (3), *Paul Regan, Denise, NTG, Chuck Gould Orch* (14) *with "Fluff" Chorlton; minimum* $1.50.

The "Some of These Days" when business is supposed to get better, finally is at hand for this spot. With Sophie Tucker in for a month, the ledgers will stop looking as if the bookkeeper had cut his wrists in desperation.

The thousand-odd people who packed the place opening night at $10 a head were only faintly interested in the rest of the show, although it's a good one. They came to see "Miss Showbusiness." They came, they saw and they congratulated themselves on the opportunity. For La Tucker has never been better.

Pointedly answering the ringside whispers about her age, Soph teed off with "I'm Having More Fun Since I'm 50 Than I've Had the Rest of My Life," written by Jack Yellen. Not in the lyrics, but very evident was the fact that she's not only having more fun; she actually is, as she told the second show audience, "Bigger and Better Than Ever." The timing, the gestures, the salesmanship all add up to sock entertainment purveyed by a sparkling personality.

Her new material, particularly "Vitamins, Hormones and Pills" is smash stuff. And there's no quieting the demands for more when she reprises her old standbys, "Some of These Days," "He's Funny That Way," "Nobody Loves a Fat Girl" and "Mama Goes Where Popa Goes," the latter made even more hilarious by a rib-busting Yiddish version. There's a bit of byplay between Soph and her 25-year long accompanist Ted Shapiro that also rates a hand.

By themselves, remainder of show cast do okay, but all suffer from trying to compete with Soph. An immediate hit was singer Larry Marvin, making his local bow. Strong vocal resemblance to Al Jolson is played to the hilt through use of Jolson faves and one production number has been woven around the similarity. Marvin drew heavy applause and a couple of encores for his opening stint. Grace Poggi and Igor click with some exceptionally good dance routines, featuring intricate lifts and spins and in the solo department, Denise scores with neat hoofing. Zany trio, the Topnotchers get enthusiastic response with their rhythmic arrangements for bass, accordion and electric guitar and some eccentric vocalizing. And Paul Regan took extra bows for his smooth impersonations, running through a score of impressions in short order with smart material backing the vocal and facial work. Chanting for the show is very neatly handled by "Fluff" Chorlton, who also vocals with the Chuck Gould orch, which effectively backs the show and takes care of terp needs.

NTG emcees and keeps the show moving swiftly. As a unit, it's one of the best shows assembled here in some time.

But there's no getting away from the fact that the prime draw is La Tucker. They welcomed her with a thunderous ovation that lasted a couple of minutes; they kept her on until she had to beg off; and then they ganged up to buy her books—$1,000 worth at the first show alone. And if any other proof is needed that Hollywood considers her one of the last of the really great entertainers, the town is ready and willing to supply that proof. *Kap.*

Havana Madrid, N. Y.

Noro Morales Orch (14), *Teddy Rodriguez & Phyllis, Pepita Triana & Maximo, Sarcasas Orch* (10); $2.50 *minimum.*

Layout for Havana Madrid's new fall show is small but satisfying. This Latin-American boite is currently featuring two acts, one song and one dance, plus the orchs of Noro Morales and Sarcasas. Chief draw for this spot, however, remains the hot chile rhythms which are dished up for customer hoofing in a sock style by the two rhumba bands.

Pepita Triana, accomped by Maximo, a guitarist, opens the floor show with a brace of Spanish love songs rendered in native tongue. Strong in the personality and castanet department, Miss Triana doesn't have a set of pipes to match. Her voice is powerful but inclined to be forced and strident when she starts reaching for the high registers. She'd undoubtedly do much better if she didn't select such taxing numbers.

Other item is the ballroom team of Teddy Rodriguez and Phyllis, who have been at this spot several times before. Duo are tops in the genre, unleashing a fast, versatile and consistently superlative brand of hoofing that earns repeated salvos from the patrons. At opening, team stayed on for four numbers including two straight ballroom stints, a bouncy rhumba and a whirling tango. Laying off any acrobatics, team's forte are fancy terping routines executed with sock timing.

Noro Morales orch continues to maintain its edge over most rhumba combos in the business with its rhythmic vitality and variety. Aggregation also features a couple of firstrate vocalists to pepper up their offerings. Sarcasas orch alternates on the stand with a comparable brand of dance music. *Herm.*

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'Amber' to Pare Roxy, N. Y., Vaude

With "Forever Amber" slated to start at the Roxy theatre, N. Y., Oct. 22, stageshow's running time will be reduced to a fast 25 minutes. Talent set for that occasion will be Veloz & Yolanda and Sid Caesar, Fred Waring, who lined up a vocal group for "The Razor's Edge," will stage a similar ensemble for this run.

"Amber" show will follow the run of Milton Berle, who starts at the conclusion of the current bill.

Geiler Joins Fisher Agcy.

Alvin Geiler, formerly assistant to Lou Walter at the Latin Quarter, N. Y., resigned this week to join the Arthur Fisher booking office.

Prior to joining Walters, Geiler was with the William Morris agency.

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Andy Russell, Tilton, Wesson Tee Off Vaude Run in S. F. at $12,500

Hollywood, Sept. 16.

Andy Russell, Martha Tilton and Dick Wesson tee off on a theatre tour Oct. 15 at Paramount, San Francisco. Trio will draw $12,500 per frame plus percentage.

Jerry Wald orch will join them for Nov. 6-12 date at Adams theatre, Newark, N. J., and unit is tentitively set for a few other spots.

GARAY SELLS S. F. CLUB TO RESUME TROUPING

Joaquin Garay, former owner of the Copacabana, San Francisco, will make his New York bow as a performer when he opens at La Martinique, next Wednesday (24), as replacement for Aimee Valreze who was imported from France for this show. Garay, an established singer along the Coast for years, sold his interest in the S.F. boite in order to return to trouping.

Rest of the La Martinique bill will continue, including Ruby Hill, Michel Emer, Nadine Gae and Peter Hamilton and the Nicola Matthey band.

Wonderland's Flop At Utah State Expo

Salt Lake City, Sept. 16.

Barnes & Carruthers' "A Trip To Wonderland" finished Saturday (13) at the Utah Centennial Exposition, with a disappointing $6,000 take for the two weeks run.

The expo is in its final week, with major attraction another B & C show titled "Cavalcade of Stars". Show played the outdoor grandstand yesterday and today, but switches to the indoor Coliseum tomorrow (17).

Attempt of the expo to hypo the gate with $1 admission for the whole family, regardless of size, to grounds and show wasn't too successful Saturday (13).

Daniels Leases Met, Seattle, for Vaude Shows

Seattle, Sept. 16.

Joe Daniels, booking agent, has taken over Metropolitan theatre, local legit house, for a series of vaudeville shows this fall.

First show preems Monday (22), with Rufe Davis, Golden Gate Quartet, Benny Meroff, Four Liphams, Keaton and Armfield and Hi, Lo, Jack and the Dame on bill.

LOEW'S SPOT SHOWS

Loew circuit has added two other houses where spot shows will be booked occasionally. Sidney Piermont, Loew talent booker, has set Louis Prima for the Victory theatre, Evansville, Ind., week of Oct. 9, and State theatre, Memphis, Oct. 16.

Palace, Cleve., Resumes Stageshow With O&J Unit

Cleveland, Sept. 16.

Palace ushers in stagehand policy tomorrow (18) with Olsen & Johnson's "Laffacade" unit.

Lineup of vaude for the RKO de luxer, as inked by Max Mink, new zone manager, will bring in Ted Weems' orch Sept. 25 and Cab Calloway's band and sepia unit Oct. 9.

Carl DeMarco, former assistant conductor, has been promoted to post of Palace's pit conductor. Job was previously held by Jacques Pollack, who now directs own orch at the Continental Cafe.

Lorraine Rognan Set For Sinatra Show at Cap, N.Y.

Lorraine Rognan, assisted by Pat McCaffrie, has been signed for the Frank Sinatra show at the Capitol theatre, N. Y., starting Nov. 13 or 20. Show will also have Skitch Henderson's band and Will Mastin trio.

Sinatra's deal calls for a minimum of $25,000 plus percentages.

More U.S. Acts for Aussie

Tivoli circuit, Australia, is signing additional American acts. Bobby Baxter and the Paysees have been pacted to open sometime in November, while Harry Rose has been signed for a later appearance. Baxter and the Paysees sail Oct. 21 on the Marine Phoenix from San Francisco.

Lillian Roth, songstress, is currently touring Tivoli circuit, with bookings extended until April.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 16.

Thanks to Mark Carson, "Duke" Huntington and Harry Feinberg for gifting many of the less fortunate of the colony.

John Louden, former NVA-ite, is now at the Raybrook Sanatorium, Raybrook, N. Y., after suffering a setback.

Bob Cosgrove ended a two-month vacation, during which he had a general checkup and given an all-clear to return to work at Columbia Pictures in N.Y.C.

Charley Dowe, ex-Rogerite and former manager of the Fox theatre, Brooklyn, returned to the Raybrook san after a week's furlough in the Big-Town.

Walter Hoban, after mastering three stages of the "Rib" operation, upped for all meals and pix.

Seni Okun handed 10-day furlough out-of-the-san and left for N.Y.C., where he will vacash with relatives.

Joe Denicolo elated over surprise visit from his frau and two brothers.

While performing an operation on a patient, Dr. Wariner Woodruff, Will Rogers' surgeon, was stricken with acute appendicitis. He was immediately operated on, with condition favorable.

Eddie Rehberg, ex-Roger-ite and animated cartoon artist, in for the annual checkup and given O.K. to return to work.

Robert J. Goldstein, theatrical attorney, left the Will Rogers with all-clear papers. He'll resume law practice in N.Y.C.

Chris Hagedorn, back for checkup, given an all-clear.

Helen Williams and Jean Hull motored in from Astoria, N. Y., to visit the gang, while the Ray Hickman's shot in from Marietta, Ohio, to bedside Louise Barnes, doing nicely after two stages of the "Rib" operation.

Princess Elda Benedict was visited by her brother, Ernie Benedict, from Cornwall, Ontario.

After six weeks at the Bellevue hospital, N.Y.C., under the care of an eye specialist, Helen Morris, former Brandt circuit staffer, back to the Rogers to resume-rest routine.

Write to those who are ill.)

AGVA Tags Sunbrock In Contract Breach; Back on Unfair List

Larry Sunbrock, rodeo promoter, is back on the unfair list of American Guild of Variety Artists. Union is holding him responsible for $600 salary claim of Riders of the Purple Sage, western film singing combo, on a cancelled date.

Sunbrock has been using vaude acts in conjunction with his rodeo and circus, currently touring the midwest, and signed contracts with the singers for Toledo and Cincinnati dates, split-week stands, and subsequently cancelled. Although the act had not filed a copy of the contract with AGVA, which would have demanded cash in advance from Sunbrock to cover the date, it is processing the claim and blacklisting the Sunbrock show.

CHI AGENT SUES RODEO ON CONTRACT BREACH

Chicago, Sept. 16.

Damages of $15,000 against the Whitehorse Ranch, rodeo company owned by Ruth and Cal Thompson, are asked by the Phil Tyrell theatrical agency here in a suit filed in the Wisconsin circuit court last week. Tyrell charges that his business reputation suffered when 8,000 ticket holders had to have their money refunded because the Thompson troupe failed to appear for three scheduled performances at the Eagle River Stadium, Eagle River, Wis., on Aug. 23 and 24.

According to the Thompsons, they missed the dates because their truck broke down.

Ice Show Producers To Gander Olympic Talent

American iceshow impresarios will gander the forthcoming Olympic winter games to be held at Zurich, Switzerland, in January, in an attempt to get suitable talent for U. S. blades displays. Walter Brown, president of Arena Managers Assn., which operates "Ice-Capades" and "Ice Cycles," together with John Harris, past AMA prez; Oscar Johnson and Eddie Shipstad of "Ice Follies" have already booked passage on the Jan. 21 sailing of the America in order to take in the games.

So far, European skaters have been disappointing because of the paucity of skating exhibitions during the war. Talent, thus far imported, has failed to come up to par of American ice performers.

Even if the Olympic crop fail to live up to expectations, it's expected that several will be signed anyhow, for their boxoffice value as Olympic participants.

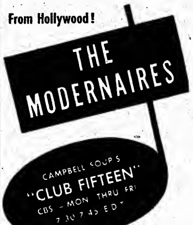
Joey Adams, Tony Canzoneri and Mark Plant set for the Strand, theatre, N. Y., with the Blue Barron band, Oct. 10.

N. Y. Cafe, Hotel Biz on Upbeat

Covers and grosses in New York hotel rooms and cafes took an overall jump during the past 10 days. Increase over the usual summer lag, which was sharper this year than for some time, was noticed immediately after Labor Day. Return of vacationers and the biz hike has heartened hotel men and bonifaces alike. They feel the fall and winter, on the basis of current patronage, will prove even more encouraging.

Hotel rooms using name bands took an appreciable hop in biz, particularly. It was noticeable most in the spots using fresh faces such as the Pennsylvania, which has Claude Thornhill, but even those rooms with bands they've had for weeks hit new highs.

From Hollywood!



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RECORD COMPANIES PLEASE NOTE!

ABBEY ALBERT

and his
CAFE SOCIETY UPTOWN
ORCHESTRA

Thanks for the kind words in *Variety*, Sept. 10, 1947

Cafe Society Uptown
(NEW YORK)

Lucienne Boyer, Abbey Albert Orch (5), *Gao Gurgel Quartet, Frank Pourcel conducting for Miss Boyer;* $3.50 *minimum.*

No small assist is given her by her own violinist-conductor Frank Pourcel who heads up the Abbey Albert orchestra (5). Latter should develop into one of the outstanding little bands of the year. Albert is a piano-conductor—when Pourcel is not batoning for the show—who has an unique combo of bass, accordion, violin and guitar backing up his dexterity at the keyboard. He mixes up "Rhumba Rhapsody" with musicomedy dansapation excerpts in a colorful and brilliant style which should command disk attention. What "Rhumba Rhapsody," incidentally, did for a Jan August on the disks could well happen with Albert, given a waxworks opportunity. He makes the melody dominant, brilliant staccato and dance-compelling. *Abel.*

Management, MCA

Publicity, MARVIN KOHN, TIBEL NARD

Variety Bills

WEEK OF SEPTEMBER 17

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 18
Enric Madriguera O
Luba Malina
Georgie Price
Arnaut Bros
Music Hall (I) 18
Fanfaire
Patricia Bowman
R Krouviler
Salici Puppets
Alexander Small
Lawrence Nickol
Paul Franke
Ester Borja
Hamilton (R) 18-19
Midnite shows only
Asylum of Horrors
Paramount (P) 17
C Cavallaro B
R & E Reyes
Nip Nelson
Roxy (I) 17
Jack Haley
Ella Logan
Victoria Cordova
Harmonicats
State (L) 18
Caleb Peterson
John Calvert
Paul Regan
Landre & Verna
Jack Holst & Milady
Strand (W) 19
V Lombardo Orc
Minevitch Rascals
Johnny Puleo
Dorothy Keller
Marshall Bros
QUEENS
Jamaica (I) 17-20
3 Cyclonians
Astor & Rene
Danny Lewis
Young & Drew
Carlton & Dell
Alda & Teresa
Hank Whitehouse
ATLANTIC CITY
Steel Pier (I) 15
Clem Bellings
Frank Marlow
The Lockwells
A & J Johnston
The Debonaires
BALTIMORE
Hippodrome (I) 18
Dr Neffs Madhouse of Mystery
State (I) 18-20
Paul Beckley Co
Johnny Faust
Danny Crystal
Robert S & White
21-24
S & S Howard
Olive White
Roy E. Davis
The Jades
BOSTON
Boston (R) 18
Sammy Kaye Orc
Olsen & Joy
Canfield Smith
BUFFALO
Buffalo (P) 18
Tex Beneke

Glenn Miller Orc
Artie Dann
H Semon & Co
CAMDEN
Towers (I) 19-21
2 Valors
Dale Sis
Chas Grey & Betty
Sammy Moss
The Elgins
CHICAGO
Chicago (P) 19
Virginia O'Brien
Wiere Bros
Arthur Blake
Lewis & Van
Oriental (I) 17
Freddie Martin Orc
Jean Carroll
Blair & Dean
CLEVELAND
Palace (R) 18
Olsen & Johnson
Gloria Gilbert
W West & McGinty
10 Stooges
16 Girls
COLUMBUS
Palace (R) 22-24
Ted Weems Orc
Wally Brown
The Glenns
Bonnie Baker
HARTFORD
State (I) 19-21
C Calloway Orc
Berry Bros
Stump & Stumpy
C & C LeRoy
MIAMI
Olympia (P) 17
Paysees
Jack Randall
Roy Manton
Bob Evans
Sensationalists
PHILADELPHIA
Carman (I) 18
The Tunesmen
Morris & Morris
Sid Rice
Delage & Shirley
ROCKFORD
Palace (I) 18
McNally Sis (3)
Don Zalaya
Paul & Paulette 3
Ballantines (2)
Peters Bros
Paul Walker Orc
SAN FRANCISCO
Golden Gate (R) 17
Gil Lamb
Constance Moore
Petch & Deauville
SPRINGFIELD
Court Sq (I) 18-21
Catron Bros
3 Parks
B Harris & Lillette
Wilfred Dubois
Lee Davis
Norman & Dawn
WASHINGTON
Capitol (L) 18
Vaughn Monroe Or
The Dunhills
Beryl Davis

ENGLAND

BRISTOL
Hippodrome (I) 15
Rhodes & Lane
Siki & Son
2 Movers
Vivian
Ray Burns
Jack Markham
Beri Shaw
Les Johnson
Zio Angels
Gordon Rolfe Co
CARDIFF
New Theatre (I) 15
Tommy Jover
Raf & Fe
Woods & Jarret
Joan Winters
Guy Fielding
3 Atlanias
Herbert & Hatton
Henry Bekker
CHISWICK
Empire (I) 15
Afrique
Adelaide Hall
Paul King
Billy Burke
Kardoma
Barclay Sis
Java Bros
DERBY
Grand (I) 15
Micheals Miles
F Bamberger & P
Cavalini Dogs
Phillipe & Marta
Renee Dymott
Banda & Vickie

HACKNEY
Empire (I) 15
Gel Elrick
Shane Sis
Harry Secombe
Rex Ramer
Lloyd & Betty
The Naitos
Rex & Eileen
LEICESTER
Palace (I) 15
Troise Co
Lesile Strange
F Harris & Co
Les Florenzos
Hal Miller
Marietta Dancers
LONDON
Casino (I) 15
Ink Spots
MANCHESTER
Hippodrome (I) 15
Jack Durant
Turner Layton
D & J O'Gorman
Fogel
Dorothy Gray
2 Playboys
Earle & Babette
SHEPH'R'DS BUSH
Empire (I) 15
Ted Heath Bd
2 Leslies
Jose Moreno
Swiss Stars
Ford & Lenner
Harry Shiels
E & J Paul

Cabaret Bills

NEW YORK CITY

Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
Phil Gordon
Ellis Larkin
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Lou Holtz
Diosa Costello
Wood & Kelly
C & T Valdez
Yvonne Adair
Jimmy Ellison
Paul Gavotte
Reid Orc
China Doll
John Tio
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings
Copacabana
Joe E Lewis
George Tapps
Mario & Floria
Leila Ernst
Clark Dennis
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Sh:

Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
Hotel Lexington
Alomas Hawaiians
Hotel Pennsylvania
Claude Thornhill O
Hotel Biltmore
Dave Appollon
Lois Bannerman
Laverne Gustafson
Stephen Kisley O.
Michael Dunn
Virginia Boyd
Village Vanguard
Bertha Hill
John Dooley
Jay Marshall
Jimmy Shirley 3
Don Frye
Hotel Plaza
Jimmy Savo
Hotel St Regis
Milt Shaw
Laszla & Pepito
Paul Sparr Orc
No. 1 Fifth Ave
Louise Howard
Nype & Cole
Hazel Webster
Downey & Fonville
Highlights
Riviera
Martin & Lewis
Maureen Cannon
Tony Bavaar
Joel Herron Orc

Greb & Lober
Miriam La Velle
El Chico
Rosita Rios
Caballeros
Havana-Madrid
Noro Morales Orc
Rodriq'z & Phyllis
Repita Triano
Maximo
Sacasas Orc
Iceland
Florence Budny
Rose, Ellin
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Frankie Frissaura
Blimpy Blank Orc
La Martinique
Aimee Valreze
Ruby Hill
Nadine Gae
Peter Hamilton
Michel Emer
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Gloria Wallis
Ruloff 3
Terry Corrigan
Catron Bros
Robert Baxter
Paco & Hilda
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Hotel New Yorker
Ray McKinley Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Waldorf-Astoria
Ginny Simms
Jack Fina Orc
Mischa Borr Orc
Latin Quarter
Willie Howard
Al Kelly

Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Belmont-Plaza
Rich & Gibson
Diane Adrian
Roy Douglas
Jose Mazanares O
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Bill Dillard
Harold Hastings 3
Wally Blacker
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Troubadour
Mildred Bailey
Mary Lou Wms
Georgie Auld orc
Versailles
Dean Murphy
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Stubby Orc
Lou Cecil
Betty Percy
Pappy Below
Hotel Edison
Geo Towne Orc
Wivel
Bob Lee
Kay Carole
Stuart Langley
Peggy Palmer
D'Quincey & Giv'ns
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes Or
Vera Love
Countess Marina
Chez Paree
Mitzi Green
Jackie Miles
Marty Gould Orc
Barry Sherwood
Chez Adorables (10)
Hotel Bismarck
The Talbots (2)
Lorita Mahoney
Eddie Fens Orc
Benno Delson Orc
Orin Morehouse
Helsings
Lionel Prouting
Al Morgan
Donna Lane
Adrian Lorraine
Gil Robinson
H Edgewater Beach
Alex Konyat
Del Courtney Orc
Mayo Bros

The Juvelys
D Hild Dancers (12)
Hotel Sherman
Carl Marx
Frankie Laine
Eddie Hubbard
Hi, Lo, Jack, Dame
Jose Melis
Shaye Cogan
Hotel Stevens
Benny Strong Orc
Bob Hopkins
Acromaniacs
Fay & Gordon
Boulevar-Dears
Latin Quarter
Steve Condos
Buddy Lester
Latin Lovelies
Buddy Shaw Orc
Dick Hyde
Nicole Valerie
Vine Gardens
Lillian Lee
Yvonne York
W Whitehouse
Susan King
Joe Kish Orc

Upbeat

Continued from page 52

accident . . . Bob Phillips, head of band department at Associated Booking, back from Manhattan . . . Louis Armstrong, featuring Jack Teagarden, into Rag Doll here last night (Tuesday), Milo Stelt and Eddie Hall recupping from auto accident near Quincy, Illinois . . . Harmonicats made first recording since returning to Universal, "My Gal Sal" . . . Carl Ravaza visiting his old nitery haunts during stopover . . . Herbie Fields' work at Stage Door, Milwaukee, has drawn so well management has resorted to newspaper ads requesting patrons to postpone their visits to the spot for a week or so, because reservation lists are overflowing . . . After Duke Ellington fills a college prom assignment at Fort Worth, Oct. 11, one-nighters carry him through this territory to the Paradise theatre, Detroit, Oct. 24 . . . Del Courtney into Chase hotel, St. Louis, Sept. 25 . . . Count Basie at the Savoy Ballroom, Oct. 19, will continue down through southern Illinois for theatre dates . . . Eddie Rogers into Club Trocadero, Evansville, Sept. 26 for two weeks thence to Claridge hotel, Memphis, for four weeks . . . Jimmy Palmer currently at Lake Club, Springfield . . . Myron Barg, son of Erwin Barg, dean of Chi song contact men, joins the staff of station WJBC, Bloomington, Illinois . . . Art Kassell planning to take a three month vacation after completing one night tour the end of September . . . Griff Williams into Schroeder hotel, Milwaukee, for three weeks and then to Palmer House here Oct. 2 . . . Doris Donovan is Harry's Cool's new fem vocalist . . . Earl Hines into Regal theatre Sept. 26 . . . Bob Berke at the Music Box, Omaha, Sept. 23 for two weeks and the Peabody, Memphis Oct. 7 . . . Charlie Spivak into Tune Town, St. Louis Sept. 23-28 . . . Tony Trankina, teen-age Chicagoan, who made his first big time appearance at the Chicago theatre here four months ago, has been signed for the Bocage, Hollywood, beginning Oct. 1

Pittsburgh

Bob Rhodes orch into Vogue Terrace for four weeks . . . Tommy Carlyn to Trianon, Chicago, Sept. 23 following current run at Bill Green's. That spot gets Jack Fina back again Oct. 6 after he closes at Waldorf, New York . . . Phil Cavezza's band and the Music Makers double-billed at the Ankara . . . Mousie Powell band headlining at Hollywood Show Bar . . . Tommy Turk, on trombone, joining Deuces Wild at Carnival Lounge, transforming that quartet into a quintet. He's from nearby Johnstown and has been sweating out his Local 60 card last few months . . . Fort Pitt Hotel resuming Saturday night dinner and supper dancing with Ken Bailey's orchestra . . . Pianist Teenie Trent has switched from Mercur Music Bar to Carnival Lounge.

Kaye-GAC

Continued from page 45

tres and the new Mus-Art agency is booking the band on one-nighters.

In making Kaye's GAC contract effective Jan. 1, the leader and his mentors were taking cognizance of bookings set up by themselves and another in which MCA is still involved. Since he had delayed so long in making a decision on an agency, Kaye's own office set him on theatres and one-nighters beyond the date of the MCA-pact expiration and the latter has him going into the New Yorker hotel, N.Y. Oct. 27 on option stemming from his date there last year. And he will have to pay MCA commission on the hotel job. Therefore, Kaye is booked solidly until the first of the year and making GAC's contract effective immediately would have been of no consequence.

Kaye, incidentally, has finally resolved the problem of what major Broadway theatre he will work next. For a while, the maestro had been dickering with the Strand for a return there after several years' absence, but suddenly switched back to the Capitol again last week. He will play the house after the first of the year; a definite date is not set.

Allied Flays

Continued from page 6

ments chairman; Jack Fox (Loew's), as transportation chairman; and Hardie Meakin (RKO), as reservations chairman, with E. V. Richards, Jr. (Par) on the managing committee.

"I think that on sober second thought, you will realize that it would not be appropriate for the president and the chairman and general counsel of Allied to attend a merger meeting of two organizations substantially made up of affiliated theatres and staged under the supervision of the gentlemen above named. Such attendance would have to be explained to the independent exhibitors carefully and in the greatest detail. Even then it would almost certainly be misinterpreted and misunderstood.

"Permit me to say that it is Allied's established policy to cooperate with any industry group in any movement that is for the benefit of the independent exhibitors. That goes for ATA, MPTOA, or any organization arising from the ashes of both. But Allied, as an association of independent exhibitors, reserves the right to study all movements and policies and to arrive at conclusions uninfluenced by other elements in the industry."

SWG's 1% Royalty

Continued from page 1

action in view of the changed attitude in voting on the proposal.

Earlier, the Guild had voted by 205 to 130 for straight approval of the new economic program which calls for royalties to scripters on the boxoffice grosses of films. Plan was prepared for presentation during negotiations for the 1949 contract. Herbert, in resigning, said he had always fought "the red-baiters who have accused the Guild of being a Communist-front organization but I intend to fight even harder the inescapable inference, derived from the recent meeting, that we are a lunatic-fringe organization."

New Acts

BUSTER KEATON (4)
Comedy
12 Mins.
Cirque Medrano, Paris

Buster Keaton has written himself a sketch which, with the help of four stooges, permits him to play his usual wooden-face part as a character facing a duel, which is ridiculed as an institution. He first comes on in the ring as intending to "do big moments of big plays" and soon gets into an argument with the orchestra leader as to the kind of musical introduction he should receive. After that a "duel" is arranged, all donning big black cloaks, Keaton is told to choose the pistol and leave the sword to his opponent. It's all plain pantomime and clicks up to his trick exit.

Keaton's personality is extremely well remembered in Paris from his pictures. The stooges are French, and although trained at short notice they were kept from trying to steal the show by introducing uncalled for comedy in their own parts. As is, the sketch is going big with local audiences, opening night being attended by most Americans in Paris. *Maxi.*

PARIS-PARIS
Athletes
8 Mins.
Cirque Medrano, Paris

Of the two men, the small one, who supplies most of the comedy, is Raymond Manvielle, formerly of the Athena team, and ex-coach of the Joinville (France) Military School. The other one, the curly-haired Mr. Paris, is an Italian. The act is fast and is performed with such apparent ease in spite of the obvious difficulty that it stops the show.

Both men wear business suits. Paris appears first at the piano, which is in the ring, as about to do a singing turn. Manvielle then interrupts and for a while the two perform various acrobatic tricks, Paris being the understander.

Climax comes when Paris, using the piano as a stand, does at the same time some difficult contortions while he turns on his back. Manvielle utilizes him as a stand to do some equilibriums and never stops singing an operatic tune with a fine voice without showing any sign of exhaustion.

Cued for big time in vaude and vaudfilm houses, here, America and all points N-S-E-W. *Maxi.*

LOUISE HOWARD
Comedienne
10 Mins.
No. 1 Fifth Avenue, N. Y.

This attractive young lass, fresh to New York from the west and midwest, served her show biz apprenticeship as a straight vocalist, switching to comedy only several months ago. It was a wise move because her facile stage-presence and highly-expressive face, coupled with her fine singing, makes her a natural for the top intimate niteries or for legit.

Her routine is well-set, indicating she's received some top training. She tees off with a near-straight "Love Is a Lovely Thing" but gets down to cases with a series of takeoffs on "Mam'selle," excellent stuff. This number proves her comedic forte lies in impressionism. Extremely funny parody on the current craze for folk-singers, aptly but unsubtly titled "Susan Freed," garners most returns and gets her off to a nice hand. Pointing up the comedy in her numbers are a group of props, which Miss Howard uses deftly. *Stal.*

GLORIA WALLIS
Songs
10 Mins.
Leon & Eddie's, N. Y.

Gloria Wallis has a plain vocalizing style that's not sufficiently compensated by any standout set of pipes. She doesn't register with the personality impact to keep an average cafe crowd from buzz-buzzing during her stint. A nice looker, Miss Wallis needs more training, experience and the evolution of a distinctive selling style before she'll catch on.

At her New York debut under the aegis of Eddie Davis, she teed off with a spirited warbling of "It's a Grand Night for Singing," segued into "You Go to My Head," and finaled on an upbeat rhythmic rendition of "You Never Say Yes, You Never Say No." *Herm.*

BETTY PERCY
Puppets
10 Mins.
Village Barn, N. Y.

Betty Percy, a new addition to puppeteer ranks, has vaude and flossier night club potentialities, once further experience is attained. She's an expert manipulator, shows originality in routining and has good character conception, but needs a rewrite of her gab sections if she's to hit the better locations.

Miss Percy shows some good sequences including a femme dancer, a skeleton dance and a juggling monk. In the latter item, there's a surplus of baby talk which falls too heavily on adult ears. Lifting the age level of her remarks would aid her cause considerably. *Jose.*

MARC & DENIS
Songs
12 Mins.
Bal Tabarin, N. Y.

Marc and Denis, brother act recently imported from France and making their American bow at the Bal Tabarin, still have to attain the polish of some of their Gallic predecessors who have played the U. S. cafe circuits, but nonetheless have the makings of an entertaining singing duo that may ultimately make a splash in intime cafes.

The lads are young and personable, have a considerable English vocabulary, and have brought with them a song selection which includes many tunes that have already established themselves on the French Hit Parade. However, by dwelling on these numbers, they inevitably invite comparison with Sablon, Trenet and the others that have made a dent in America. "J'Attendrai," "Pigalle," and "Boom" inevitably invite comparison with the aforementioned singers. A fuller appraisal of their potentialities could have come if the chaps did tunes more fully identified with them. Such an item, "Un Rien Me Fait Chanter," indicates potentiality in this direction, but comes at the beginning of their turn when primary objective is warming up the audience.

Curiously, one of their strongest numbers is "Feudin' 'n' Fightin'", done in English. The pair don battered hats and do a hillbilly version with a heavy French accent which makes for a fetching combination.

The lads are personable, have an eager-to-please attitude, and are vocally okay. Their harmonics are good, talk is affable and the guitar played by one of the lads makes for full-bodied yet unobtrusive background. *Jose.*

TERRY CORRIGAN
Dance
12 Mins.
Leon & Eddie's, N. Y.

Terry Corrigan is a nice-looking Irish lassie with a fair set of tapterping routines. She's okay for lesser spots in the bistro circuit but needs considerable sharpening before she can step out effectively in bigger dates.

Flashily garbed in sequined Gaelic-green briefies, Miss Corrigan opens with a pair of straight tap numbers liberally spiced with mild bumps and grinds that she can well skip. Her big item is an old-fashioned and modern version of an Irish jig which she handles with nice comedy effects. *Herm.*

Newark Local

Continued from page 46

plication of its terms on the standby problem. But attorneys for various locals, possibly steered from one central source (not believed to be the national AFM office, since the latter has always frowned upon the standby method) apparently have arrived at a conclusion. And that conclusion is that the T-H law, combined with intrastate and inter-state angles, makes it possible for them to continue to collect standby salaries. This is the basis of the hassles occurring between the State theatre, Hartford, and the Hartford local; the Adams theatre, Newark, and the Newark local, and in other cities there are situations, too.

Situation promises, from all angles, to grow into one of the most serious arguments ever confronting theatres using name bands where standbys are required.

Milwaukee Theatre Gives In

Milwaukee, Sept. 16.

First major test of the anti-standby and featherbedding provisions of the Taft-Hartley law is likely to come as a result of a union-theatre hassle this week at the Riverside theatre here. L. S. Gran, operator of the Riverside, for current engagement of Freddie Martin's band, had refused to hire a standby crew.

Union officials consequently threatened to pull the band and after five days of wrangling with officials, finally gave in and hired the crew. Operator pointed out that by hiring the unnecessary musicians, he as well as the union was violating the Taft-Hatley act, which went into effect Aug. 22.

Gran is expected to institute suit in the Federal court to recover the money expended on the standbys. If such action is started, it will be the first attempt to test the new legislation, and would probably go all the way up to the U.S. Supreme court. There's every chance, according to observers, that other house operators and circuits would give financial aid to Gran in this suit, inasmuch as adjudication of the issue in the operator's favor would mean a considerable savings.

Music Hall, N. Y.

Patricia Bowman, Rudolf Kroeller, Lawrence Nickol, Paul Franke, Salici Puppets, Esther Borja, Brunhilda Roque, M. H. Glee Club, Ballet, M. H. Male Dancers, Rockettes, M. H. Symphony Orch; "Down to Earth" (Col), reviewed in VARIETY, *July 30, '47.*

Music Hall can always be counted on for something a little different in its stage shows, if not in form of the presentation, at least in fantastic gadgetry made possible by its ultimate in equipment. This time the topper to a live and colorful 43-minutes on stage is a curtain of steam, which gives the right bow-off to a "Mephisto" ballet.

Otherwise, the show produced by Leon Leonidoff is fairly conventional, getting underway with a Cuban production number, following with the Rockettes, then going into the Salici Puppets and winding up with the Patricia Bowman ballet.

Finale, in which Miss Bowman is starred, is the "Walpurgis Night" ballet from Gounod's "Faust." Lawrence Nickol, bass, and Paul Franke, tenor, sing the prolog. The prima ballerina is aided by Rudolf Kroeller, five M.H. male terpers, the house ballet troupe and, finally, also the Rockettes, for a rather exciting finis. Choreography is by Florence Rogge, of the Hall's staff, and is up to the usual standard of the house in providing a gesture toward art for the masses.

Salici Puppets, of course, provide the ultimate in marionete work with their professor at the piano and their figure lighting and puffing a cigaret. The piano biz is tops in technique and good for some extra special palm patter when the professor carefully arranges his coattails as he sits down to play and then pulls out a kerchief and wipes his brow after he's taken his bows. Routining of the act otherwise is not as good as when caught at the Roxy, N. Y., recently. The diva, the ball-balancing and the tumblers seemed to be on and off too quickly to really perform at the end of their strings and there are overlong stage waits between the wirepulling acts.

"Cubana" number which opens the show has Esther Boria contraltoing "Siboney," backed by the M.H. Glee Club. Brunhilda Roque and a group of male terpers add a Cuban dance routine. Rockettes contribute a number in the same accent for the usual excellent results when the 36 femmes line up across the footlights for the gam-slinging.

Costumes are the last designed for the Hall by Marco Montedoro, who died two weeks ago. They're colorful and elaborate, without being gaudy, in keeping with the tradition of the Rockefeller institution and standard Montedoro set in his long association with the house. *Herb.*

Olympia, Miami

Miami, Sept. 12.

Roland Twins, Elsa & Waldo, Leon Kramer, Dunhills (3), Barney Grant, Les Rhode House Orch; "Dear Ruth" (Par).

Though not as well balanced as bills which have played here in recent weeks and lacking names, current stanza plays evenly to rack up solid returns in most spots.

Accent is on song and dance most of the way. The Dunhills rate a better spot than the teeoff slot assigned them. Trio's tap-trickery is smoothly handled, with the precision work standout.

Local fave Leon Kramer, sidelined by stage accident for 12 years, returns with a neatly blended song stint that reaffirms impresh made at recent Copacabana engagement that he's retained his slick tenor. Offers "Sweet Mystery of Life," "One Alone" and "Eili Eili." Tops with switch to little girl character that winds stint for sock bowoff.

Elsa and Waldo contrib a sesh of comedy terping that goes well, though duo tend to stay on too long. Highlight is their controlled ballroomology satirization.

Comedy spot is held by Barney Grant, a switch from the fast patter comics usually installed here. Cornfilled sesh gets fair laugh returns.

Roland Twins are much improved since last time around. Lads do neatly on "Glocca Morra," "Whiffenpoof Song" and a special, "Battle of the Baritones." Off to nice response.

Les Rhode house orch turns in usual good job. *Lary.*

Oriental, Chi

Chicago, Sept. 11.

"Olsen & Johnson Revue" with the Pitchmen. Gloria Gilbert, June Johnson, Billy Young, Shannon Dean, Michael Edwards, J. C. Johnson, Frank Cook, Eddie Franklin, Shorty Renna, Leonard Sues and Orch, Roxyettes (16); "The Trespasser" (Rep).

Olsen & Johnson have been busy for the last few years in legit theatres and nightclubs, are back to vaudeville, with zany, entertaining package. Comics do everything in the book and the packed house attests to the fact that good old burlesque routines, refurbished a bit, still bring on the belly laugh.

Show, which runs almost an hour and a half, starts off as noisy as possible with frantic testing of mikes, a great orchestral production number to introduce a one chord pianist, and enough shots and body falls to wake the audience from any lethargy they might have. First straight piece of biz brings on 16 Roxyettes who jive around to "Christopher Columbus" introducing the comedians, who do some quick old timers. Frank Cook scores with a harmonica and guitar specialty as a break until the next blackout, "Mystery," which has corpses in the aisles along with spiders, rats, and other miscellany. Michael Edwards baritones "Peg of My Heart" to form an effective backing for the line girls second number, a parasol routine.

Leonard Sues takes the solo spotlight with a solid trumpet rendition of "Basin Street Blues" and "Blue Prelude." Sues also does neat job of playing the show, which must be loud and yet melodic. The pitchmen are good for repeated bows with their zany musical instruments and imitations. Overdone, however, is the spouting water routine. Gloria Gilbert receives nice reception for her slick terping. Roxyettes return and register in dance atop plastic balls. O&J then point out the vagaries of radio broadcasting. Chorus follow and give out with a regular square dance with partners from audience.

Highlight for the customers is the hoke giveaways with regular prizes after the fakes. Eddie Franklin, tenor, does neatly on "Danny Boy" and "Blue Heaven." *Zabe.*

Apollo, N. Y.

Cab Calloway Orch. (15) with Jonah Jones, Mary Louise; Berry Bros. (2), Stump & Stumpy, Count & Countess Leroy; "Spoilers of the North (Col).

Apollo looks set for a bullish week on draught of Cab Calloway's orchestra. Maestro and sidemen give out with the lively arrangements and vocals that have long been standard with the combo and particularly delectable to audiences at this house. This trip is no exception.

Musickers, comprising four rhythm, five saxes, three trumpets and three trombones, carry major burden of the 60-minute show. They teeoff with sizzling arrangement of "Summertime" and for change of pace segue into ballad, "She's Funny That Way," with Calloway pepping up the vocal. Jonah Jones, saxist, also chimes in for some hot licks.

Calloway then brings on Count and Countess Leroy. Male does some nifty dance routines on skates atop miniature table, while femme partner in brief costume gyrates through an oriental routine to garner nice returns. Mary Louise, band vocalist, gives out with sultry versions of "My Desire" and "I Want to Be Loved" to fair reception, giving way to the Berry brothers, whose expert and spectacular hoofing, grabs the heaviest returns so far in the session. Lads have imaginative routines and practically knock themselves out to please.

Calloway follows with his "Minnie, the Moocher," with maestro on vocal, for audience participation stunt. Follow with another solid number, "I've Got a Gal Named Nettie," which really sends them. Band's arrangements are solid all the way. They're particularly a push-over with this audience.

Stump & Stumpy, male hoofing team, close stanza with mixture of eccentric stepping interspersed with comedy which adds up for sock applause. *Edba.*

RKO, Boston

Boston, Sept. 12.

Ted Weems Orch, with Bob Edwards, Shirley Edwards, Billy Blair; The Colstons, Glen West, Tim Herbert, "Kiss of Death" (20th).

The new Ted Weems band, hypoed by the sock disc sale of "Heartaches," made its debut here this week and while it doesn't drag in the biz (school's in session, for one thing), it sets up a nice layout in the quieter vein.

Weems m.c.'s easily, introing a big list of vocalists, instrumentalists and acts in a comfortable manner. Band, not heard any too much on its own, does "In a Little Spanish Town." and "I Wonder Who's Kissing Her Now," and sounds good if a little on the mellow side. The rest is largely background for vocalists, etc.

Bob Edwards leads off with "The Night Is Young," "Mickey" and "Peg O' My Heart," getting a nice response, and other band personalities clicking pretty generally are Glen West with a comedy guitar specialty offering "A-Huggin' and A-Chalkin' " and "Cecelia"; Shirley Richards doing "Do It the Hard Way" and "That Man of Mine Has Went"; Billy Blair on the bass in "The Martins and the Coys," etc., in a comedy specialty, and Elmo Tanner whistling "Nola" and "Stardust." "Heartaches" is given a play in the routine, which includes possibly too many musical numbers, but the audience stays with it.

Vaude specialties are standard. Tim Herbert does nicely in eccentric dancing; the Glenns, two boys and femme, excellent in acro stuff with some sock lifts, and the Colstons in a burlesque on ballroom styles win good applause. *Elie.*

Capitol, N. Y.

Enric Madriguera Orch (24) with Patricia Gilmore; John & Rene Arnaut, Luba Malina, Georgie Price, "Romance of Rosy Ridge" (M-G), reviewed in VARIETY, *July 2, '47.*

Capitol got this show together rather hurriedly to replace the previous entry and, while it doesn't come anywhere near stirring any huzzahs, it provides pleasant enough entertainment. And a good deal of the latter stems from the talents of Georgie Price, a campaigner from way back who knows what to do on a stage. Close behind him are the vocal antics of Luba Malina.

Enric Madriguera's orchestra took the music slot from the preceding Art Mooney band. Comprising five brass, five sax, five rhythm including bongos, etc., and three strings and a vocal group, Madriguera's outfit does a neat enough job, the majority of his stint covering Latin tempi of course. He opens with an untitled item, which serves to bring on Patricia Gilmore (Mrs. Madriguera) who stays on too long, but otherwise does well enough. She works over "It's Delovely," "Almost Like Being In Love" and participates in "Jack, Jack, Jack." Beautifully gowned and coiffured, she makes a pretty picture.

Beyond that opening set, Madriguera gets his innings between acts. He does one bit which puts forth the various Latin tempi, another on "Feets Too Big for De Bed," which leads into a "Feudin' and Fightin' " rendition, inserting an unnamed vocal group into several. It's all pleasant listening and enhanced by a smartly dressed band and stage setting by producer Allen Zee.

First of the acts is the standard turn of John and Rene Arnaut, whose bird routine goes over big. Since only the two men are working the act now, it's a good deal briefer than it once was, but that doesn't lessen the laugh possibilities. They go through the trick-fiddling bit that is also standard with them in short order and then go right into the bird bit. Incidentally, something should be worked out to fill the void between the two routines, while each separately step backstage to don the props that go with the main event. Right now the changeover is badly executed.

Miss Malina does a fine job. Draping a classy chasis in form-fitting black, she does a routine of songs that may be described as a modified Betty Hutton. She mugs every lyric for all it's worth and had difficulty getting off on this show. Some of her material could be called questionable for theatres by someone else's performance, but the way she does it takes any possible sting from it. Initial number is "There Must Be Someone For Me," which is a bit too long, a Russian item, etc. Topper is "When I Auditioned For the Harem of the Shah." It gets her off big.

Georgie Price plays Broadway vaudfilmers sporadically. But he does a job that unquestionably labels him as a highly experienced performer. Here his act, after his "Bye Bye Blackbird" theme (which, incidentally, he shouldn't apologize for by explaining that it's his theme and he couldn't go on without doing it) consists of mimicry — and good stuff it is. However, what adds punch to the act are the lines describing his early association with the subjects of his apings and the events leading up to the development of some of their styles. True or false, it's good stuff.

Price tees off with a takeoff on Jolson doing "April Showers," then one of Jessel with "My Mother's Arms." another of Eddie Cantor, George M. Cohan. All are excellent; he has their mannerisms down pat. Sandwiched in between is a rendition of "Carolina In the Morning." It all gets solid response. *Wood.*

Jefferson, N. Y.

Gene Baylos, Fayne & Foster, Honey Bros. (3), Edna & Leon, Wynne Oberon, Pete Ivory; Sid Gold Orch (6); "Dear Ruth" (Par), "Dark Illusion" (MGM).

For the first time in many years the RKO circuit has allotted a full week of vaudeville in New York. The circuit, which at one time ran the Palace during vaude's golden era, has renovated the Jefferson theatre in the heart of the Union Square shopping district, and last week installed vaudeville on a split week basis with three changes of shows weekly. Despite that, it's not abandoning the double-feature policy under which the house operated successfully for many years.

However, instead of making the Jefferson a showcase where acts could be shown to advantage, the operation is along the tired nabe lines. It's a pity too, inasmuch as the difference of only a comparatively small sum would make the Jefferson an ace house.

The only bigtime concept is contained in the booking, where talent-setter Dave Stern has sought out some good acts. The letdown is in the presentation. Lighting and orchestral backing are third rate. The bookers and agents here to gander acts will still have to use imagination to be able to gauge values. But to the audience, every act goes over terrifically.

The act lineup, topped by Gene Baylos is extremely good for a nabe house and would have a good chance of going over nicely in the production wise flossier theatres. The show has balance, considerable variety and a degree of quality. Openers are Edna and Leon, a French hand-to-hand balancing turn, which displays some fancy tricks. Song department is handled by Wynne Oberon, a flashy looking blonde, who does a series of semi-classics with a few colaratura twists, for hefty applause. Pete Ivory emcees capably without taking a spot of his own.

Other acts are standards with the Honey Bros. (3) showing nifty acro knockabouts, while Fayne and Foster, previously seen in key vauders, do well in a novelty musical turn.

As is the case with acts shown in nabes, the usual run of booker would walk away with only good reports for the standard turns. Of the others, Leon and Edna could work into bigger coin once they smooth out their rough edges, while Miss Oberon needs considerable brushing up on projection. *Jose.*

Million Dollar, L. A.

Los Angeles, Sept. 13.

Duke Ellington Orch (17), with Al Hibbler, Johnny Hodges, Kay Davis; Al Sears, Ray Nance, Tyree Glenn; Mantan Moreland with Haywood Jones and Martina D'Arcy; Ford & Harris, Jessye Scott; "Too Many Winners" (PRC).

Duke Ellington and his orchestra are generating class stage show at the Million Dollar this week. Audience at opening show received an extra dividend of Ellington music when band filled in spot left vacant by Ford & Harris after act's plane was late arriving. Team caught up with later shows.

Kickoff tune was "How High the Moon," and the dividend that followed was "The Mooch" and "Jam Edition." Trio pleased mightily. Also selling strongly were "Day Dreams," soloing Johnny Hodges' fine alto sax; Ellington's piano solo, "Happy Go Lucky Local," wordless vocalling of "Minnehaha" by Kay Davis and tenor sax workout by Al Sears on "Hiawatha." Ray Nance, trumpet, does vocal and dance comedy on "Squeeze Me" for nice response. Tyree Glenn rated same type of return with vibraphone solo on "Melancholy Baby."

That's a lot of music to crowd into presentation but when it's done in the superior Ellington manner the response is great. Al Hibbler, blind vocalist, clicks with "Little Brown Book," "Summer Time," "Shouldn't Happen to a Dream" and "It's Monday Every Day."

Coming on late after an hour of Ellington music were Mantan Moreland and his new partners, Haywood Jones and Martina D'Arcy. Trio had to beg off at show caught after solid delivery of comedy, dance and song. Moreland's comedy and appearance sells big and new partners, who replaced late Ben Carter, also pleased.

N.s.g. was Jessye Scott, singing "Augie Is a Natural Man" and "Boogily-Woogily Pig." She gets by on piping but lacks rhythm in terp work. *Brog.*

Capitol, Wash.

Washington, Sept. 12.

John Calvert's "Magic and Models Show" (12), Sam Jack Kaufman's House Orch with Kay de Witt; "Great Waltz" (M-G).

John Calvert's magic show is a dressy affair with nice looking gals for background and a considerable variety of tricks, but never seems to reach its full potentiality. One trouble probably is that Calvert works with an off-hand casualness which loses the buildup given tricks by other magicians. Particularly in the early stages of the 45-minute act, there is a "so what?" feeling about several of the numbers.

He really clicks twice during the performance—once with the audience participation hypnotism stunt; and the second time with his well known finale in which he works some horror into the act, apparently sawing the head off a youth from the audience and then appearing in an ape mask while he carries the "head" out to the orchestra.

The audience participation, in which nine men are coaxed up on the stage by the pretty gals, features such things as hypnotizing a subject so that he cannot release his hand from the floor. Calvert also claps his hand sharply and subjects have their feet skid under them and fall to the stage floor.

Other routines include a levitation act in which a gal apparently floats in air; a floating silver sphere which Calvert tosses around the stage and which always comes back to him, the trick of tearing up magazine pages and putting them together again to make a complete page, a "rhapsody in smoke." the trick of having lighted cigarettes appear one after another.

The house orchestra comes up with a new singer, Kay de Witt who shows considerable promise and appears likely to go places with her smooth presentation of popular numbers. *Lowe.*

Hipp, Balto

Baltimore, Sept. 16.

Johnny Desmond, Coley Worth (2), Jordan & Parvis, Joe Lombardi House Orch (14) with Melvin Seebode; "Down to Earth" (Col).

Brief layout spotted with h.o. of film ("Down to Earth") packs sufficient entertainment to make a pleasing package. Joe Lombardi and house orch have been brought up on stage and allotted slot for a medley of Cole Porter and Hoagy Carmichael ditties. Lombardi gives it plenty of showmanly treatment and vocal interludes by Melvin Seebode.

Jordan & Parvis, mixed duo, follow with smart hoofery. Coley Worth and his femme partner contrib hokey comedy good for plenty laughs and hearty bowoff.

Johnny Desmond in closing spot comes on to nice reception. Youngsters gives out with smooth arrangements of "Juke Box," a novelty announced as an original; a medley of "My Desire," "Mam'selle" and "That's Why I Love You," "Guilty" and "Black Magic." *Burm.*

Unit Review

Skating Vanities of 1948

Montreal, Sept. 11.

Sixth edition of roller skating extravaganza in two acts and 26 scenes. Features Gloria Nord, Mickey Meehan, Eileen McDonneill, Melva Moreno, Bobby May, The Three Craddocks, The Rudells, Billy Lee, Frank Foster, Buddy Swan, Tony Mirrelli, Rose Piccola, Lillian Schroeder, Terry Taylor, Donnie Davidson, Jay Loader, Bob Ritz, Sis Mueller, Larry Fox, Bruce Towle, Lon Hall, Jim Rush, Bob Grimes, Douglas Breniser, Wm. Martin, Jr., Bill Waldren, Tex Burke, George Petro, Gloria Sigel, Helen Howard, Laurie Bell, Glory Johnson, Jean O'Meara, Norma Behrman, Dot Glazier, Line (33 girls, and 19 boys); production under the supervision of George D. Tyson; staged by Russell Markert; costumes, Nat Karson; musical director, Benjamin Schwartz. At the Forum, Montreal, Sept. 9, '47; $2.50 top.

With a cast of some 100 performers again headed by Gloria Nord and Mickey Meehan, the "1948 Skating Vanities" tries to get away from stereotyped formula. Gone are the big ensembles of other editions, the speed marathon wheel which always made audiences gasp. In their place, of course, are new ensembles staged by Russell Markert. In true Rockettes style he has staged an effective "Grand Parade of the Wooden Soldiers" and a "Minstrel Days" Finale. But in between these two displays, one being at the start of the show and the other at the end, Markert has failed to compose any ensemble of superior or extraordinary value. The "Silver and Gold" number is fair and only achieves audience satisfaction because of smart costumes of Nat Karson and Gloria Nord's performance.

The "Braziliana" number, closing the first part of the show, is put over by phosphorescent costumes, Melva Moreno's lively jumping and Billy Lee's excellent samba rhythms on skates. The second part of show starts with a very poor "Frankie and Johnny" barroom affair while the "Pretty Girl Is Like a Melody" ensemble is actually a lot of lost time while waiting for another brilliant Nord display. Markert and his producers here forgot to give any emphasis to their production, limiting entrances to single skaters, each one making the huge stage look too empty. Even though the girls are nice and the costumes interesting, they prove, singularly and in turn, that it takes indeed a star of Miss Nord's quality to fill and take over, alone, such a big square of roller skating space. Markert's personal art comes out much better with "In A Modern Mood" ensemble, where skating choreography and costumes bring hefty salvos.

If "Vanities" are not as strong as in other years in big production numbers, it is okay in specialty numbers. The eight "Sleek Gentlemen," all in top hat and tails and all magicians, contrib a very smart stunt which scores heavily with the crowds. Three Craddocks, extraordinary European acrobats, and the three Rudells, both acts being the only ones in the show who do not perform on skates, are popular new additions. For laughs the "Bowery Belles" number is also socko.

But the show still wins most of its laurels via technique of its stars, Miss Nord, Mickey Meehan and blonde Eileen McDonnell.

To a reviewer "Vanities" may not seem as consistent, in its ensembles, as in other years. It is, however, still socko in solos and variety numbers. As far as audience reaction is concerned, it remains one of the best skating extrtvaganzas around, and at times even more fascinating than its rival ice skating shows because of the more difficult technical aspects. *Marc.*

Swann Into Glass Hat

Glass Hat of the Belmont Plaza hotel, N.Y., is set to resume its fall and winter policy next week when Russell Swann, comedy magico, and June Taylor line opens Thursday (25).

During winter months, the Glass Hat uses names occasionally, along with production numbers.

Concert Season Looks Promising; Percentage Dates the Vital Factor

Unlike gloomy predictions in other branches of the entertainment field, the concert business anticipates a good season. Managers claim there is no sign of a recession yet. Bookings, they say, are the same as last season—which was the best in concert history. What remains to be seen is how the percentage dates make out.

These percentage dates are 25% of the business. But they are the drawing cards of the business, the cream names that local managers and audiences seek first. Business is still good, says one manager, if Lily Pons, for instance, draws $4,000 instead of $6,000 for a date. The question in impresarios' minds is—is the public going to buy all the top seats as before, to constitute a sellout or will they buy the cheaper seats instead, because of other economic factors. This factor remains to be seen, and will answer the mystery of percentage date returns. At worst, one conservative manager anticipates a slight falling off in biz this year—say, 5% or 10%. No more.

One manager sees, as a wholesome factor in the biz, the decline in the number of touring ballet troupes. There were three majors competing in the U. S. last year—the Original Ballet Russe, Ballet Russe de Monte Carlo, and Ballet Theatre—but this season there are two, the first named being abroad. In addition, two novelty dance troupes, the Jooss Ballet and the Trudi Schoop Co., will not return. The modern dance groups—Martha Graham Co., Humphrey-Weidman Co., etc.—won't be as active, not having the bookings they had last season.

Another manager sees a new trend towards group programs on the road, manifest in the call from small towns for symphonic ensembles. Such small cities, with taste for good music developed by records and the radio, without the means for a symphony orchestra of their own, or even the funds to book a full symphony orchestra on their regular concert series because of the cost, are asking the big concert managements for reduced symphonic ensembles or sinfoniettas. Such small 30-musician groups as the St. Louis Sinfonietta, the Daniel Saidenberg Sinfonietta, are filling the bill. What managers also like about this trend is that the small groups are trailblazers for full symphonies, whetting a town's appetite and laying the groundwork for such eventualities.

FLAGSTAD IN MIDDLE ON CHI OPERA DATE

Chicago, Sept. 16.

Benefit performance of "Tristan and Isolde" Nov. 16, for the pension fund of the Chicago Symphony Orchestra, led to solution of one touchy problem last week, but the solution may lead to another snarl.

Snag turned up when Artur Rodzinski, new conductor of the symphony, threatened to call off the deal unless Kirsten Flagstad was signed as Isolde. This ultimatum tripped off a chain reaction of backtracking, but fast.

In the belief that she held only a temporary permit and was not a full member of the American Guild of Musical Artists, backers looking for an out consulted AGMA counsel Irv Myers on the Wagnerian's eligibility to work the date. Myers checked AGMA's Chicago office and learned the diva had joined up last week and was free to appear Nov. 16. This announcement already has prompted strong protests by local AGMA members, who object to Mme. Flagstad because of her wartime record and her late husband's collaborationism.

Several members of the chorus are reported as saying they'll refuse to appear on the same stage as the diva. Her last Chi concert brought out large groups of pickets, but attendance was good.

Todd in Chi Huddle On B'way Play Details

Chicago, Sept. 16.

Life of the Irish poet, Tom Moore, looks set for December or January Broadway production, with Mike Todd producing. Play, written by former Chicago Sun columnist W. A. S. Douglas, is being revised now, and casting will start next month.

Todd was in town last week to confer with Douglas.

St. Louis Seeks B'way Hits for 1948 Stock

St. Louis, Sept. 16.

Municipal Theatre Assn. is already angling for Broadway hits to be presented in its al fresco theatre in Forest Park during the 1948 stock season. Shows sought are "Song of Norway," "Up In Central Park," "Carousel," "Oklahoma" and "Brigadoon."

"Oklahoma!" will not be available for stock presentation until 1950.

Manager Paul Beisman of the Municipal Theatre Assn. last week headed a delegation of the organization's biggies to Washington, put the convincer on execs of the National Housing Expediter and won the green light for $400,000 worth of improvements for the al fresco playhouse in Forest Park.

It'll be ready for the teeoff of the opening of the 30th consecutive season next June.

Huntington Returning to Spa

Saratoga, N.Y., Sept. 16.

John Huntington, closing his first season as producer at the Spa Summer Theatre, announced plans to return next season.

Edward Everett Horton was the season's top grosser, with about $6,800 for "Springtime for Henry." ZaSu Pitts drew $4,200 in "The Late Christopher Bean." Disappointment of the eight-week season was the weak $2,900 attracted by Bela Lugosi in "Arsenic and Old Lace."

Huntington operated the Spa theatre on a rotating guest-star arrangement with his strawhat companies in Boston and Cambridge, Mass.

Lucille Ball May Tour "Girl"

Pittsburgh, Sept. 16.

Fred Burleigh, back from summer at Cohasset, Mass., to launch new season at Playhouse, may have to alter plans for opener due to the possibility that Playwrights' Co. may withdraw rights to "Dream Girl" from Little Theatre groups. There's still a chance that Lucille Ball, who was a sensation in the Elmer Rice comedy on strawhat circuit, may be available later in the fall, in which event she'll go on tour in "Girl" for Playwrights.

The play had been scheduled by Burleigh for his 1947-48 inaugural, starting Oct. 10. In event it isn't available, he'll open with "Late George Apley," which had been slated for last spring, but was cancelled when "Hasty Heart" developed into such a hit it was held over for couple of extra weeks.

Jennerstown Extends Season

Pittsburgh, Sept. 16.

Because of its biggest b.o. season in history, Mountain Playhouse in nearby Jennerstown, Pa., will remain open for the remainder of the month and may extend into October. Strawhat was forced to add an annex this year, increasing capacity by nearly 100, and has still been turning them away.

Mountain Playhouse has been in operation for the last decade, resuming last summer after three-year wartime layoff. Producer is James Stoughton and James McAllan the director. Stoughton and his sister, Louise Maust, also operate profitable eating place, the Green Gables, in connection with the theatre.

Mpls. Starting Off With Big Schedule

Minneapolis, Sept. 16.

Although the local legit season at the remodeled Lyceum gets one of its latest starts, it begins with more bookings definitely set at the outset than at any time in recent years.

Initial attraction is Don Cossack chorus for one-nighter Oct. 17, followed by two-day stand of Ballet Theatre and then Ina Claire in "The Fatal Weakness" Oct. 20-23. Other attractions include "State of the Union," "Harvey," Blackstone. "All My Sons," "Another Part of the Forest," "Lady Windermere's Fan," "Alice in Wonderland," "Annie Get Your Gun," "The Firefly," "Call Me Mister," "Song of Norway" and Maurice Evans in "Man and Superman". Manager Leo Murray also has hopes of getting "Carousel" after its Chicago run.

Inside Stuff—Legit

Bill Doll, p.a. for the forthcoming play, "The Heiress," pulled an unusual stunt in a deal with Clem Perry, supervisor for Rugoff & Becker, owners of the Sutton, N. Y. filmhouse. As a result, the latter is running a trailer for the Fred Finklehoffe production of the drama. Sutton is presenting the English film, "I Know Where I'm Going," starring Wendy Hiller, who will also play the lead in "The Heiress." Trailer started Friday (12) and will run indefinitely. Filmhouse will get program mention, lobby display, etc. in return from the legiter.

"Heiress," directed by Jed Harris, will open cold Sept. 29 at the Biltmore, N. Y. There will be previews for a week, starting Saturday (20). This is Finklehoffe's first dramatic production although he's presented several name vaudeville shows on Broadway, such as "Show Time," "Laugh Time," etc. He has also formed his own film producing company, planning to screen "Heiress" himself. Play, by Ruth and Augustus Goetz, was tried out on the road last year by Oscar Serlin, under its original title, "Washington Square," but was dropped.

Sid Cedric Hardwicke, directing the J. B. Priestley play, "An Inspector Calls," now in rehearsal for Broadway, was originally set to stage the British production, at the playwright's request, when Hollywood commitments interfered. Basil Dean then stepped in, and production was put on by the Old Vic Co. for a run starting last fall at New theatre, London, with Sir Ralph Richardson starred.

Play is being offered here by the new producing firm of Courtney Burr and Lassor Grosberg. This is first try for latter, who is 23, a Harvard grad and Boston investment banker. During the war he worked on Stars and Stripes in Europe, and wrote radio scripts for Army use. Burr has done many Broadway shows, most recent having been the short-lived "Little Brown Jug" in March, 1946. Melville Cooper, Frieda Inescourt and Rene Ray will be featured in the Broadway production, which also includes John Buckmaster and John Merivale. Tryout opens Oct. 7 in Boston with N. Y. premiere Oct. 21.

George Coulouris will be doing his first singing role in "Bonanza Bound," the Adolph Green-Betty Comden-Saul Chaplin musical which Paul Feigay and Oliver Smith, in association with Herman Levin, will preem Nov. 20 in New Haven. Charles Friedman was pacted last week to stage the show, with Jack Cole doing the dances. Betty Lou Barto, Nancy Walker's younger sister, will be making her debut in this production. Show's book, based on the 1898 Gold Rush, will play the Forrest, Philadelphia, for three weeks after New Haven.

Production is budgeted at $175,000, considered low these days for a musical. Producer Feigay claims production is being simplified, without a frame drop in the show, etc. Most of the production money has been raised.

Maurice Evans' revival of Shaw's "Man and Superman," opening tonight (Wed.) in New Haven, has been done in N. Y. only twice before, both times with Robert Loraine as lead. Charles Dillingham produced it first in 1905; Liebler & Co. second in 1912. Both times it played the Hudson. Show opens at the Alvin, N. Y. Oct. 8. The N. Y. engagement may not extend beyond the holidays, however, as Evans has booked a tour to the Coast and back, through next July.

Dodd, Mead is getting out a special edition of the play in book form, in October, with scene pix from the Evans production. Evans, incidentally, pulled something unusual in announcing the New Haven and Boston engagements for the show in his New York ads.

Tennessee Williams arrived Monday (15) in New York for the production of his new play, "A Streetcar Named Desire." Elia Kazan, who'll stage it, returned a couple of weeks ago from Hollywood, where he directed "Gentleman's Agreement," from the Laura Hobson best-seller, for Darryl F. Zannuck.

Marlon Brando is set for the lead in "Streetcar," succeeding John Garfield, who was originally announced for the part. Irene Selznick is producing the show. Williams has had two previous plays on Broadway, "Glass Menagerie" and "You Touched Me."

Plays Out of Town

High Button Shoes

Philadelphia, Sept. 15.

Monte Proser and Joseph Kipness production (in association with the Shuberts) of musical. Music and lyrics by Jule Styne and Sammy Cahn; book by Stephen Longstreet; choreography, Jerome Robbins; settings, Oliver Smith; costumes, Miles White. Directed by George Abbott. Opened at Forrest theatre, Philadelphia, Sept. 15, '47.

Harrison Floy	Phil Silvers
Sarah Longstreet	Nanette Fabray
General Longstreet	Clay Clement
Uncle Willy	Paul Godkin
Nancy	Helen Gallagher
Hubert	Mark Dawson
Pontdue	Joey Faye
Fran	Lois Lee
Henry Longstreet	Jack McCauley
Stevie	Johnny Stewart
Coach	Tom Glennon
Anderson	William David
Brown	Nathaniel Frey
Bettors	George Speldin, Harold Lenters

Dancers: Jacqueline Dodge, Arthur Partington, Sondra Lee, Raul Celada

Philly had one of its now very infrequent musical preems here tonight (15) when the Monte Proser-Joseph Kipness tuner, "High Button Shoes," bowed in at the Forrest. First-night audience, with a large contingent from New York, seemed unduly enthusiastic at times, but show looks to have moderate chances of winning a Broadway spot for itself. Unlike "Bloomer Girl" and "Central Park," its two predecessors in the now-popular nostalgic school, however, it showed plenty of ragged spots at the opening and will take a good deal of fixing, especially as to book and in Act 1.

Score by Jule Styne and Sammy Cahn is standout although quite a few of the numbers are not at present put over as well as they could be. "Papa, Won't You Dance With Me" and "I Still Get Jealous" are the two real show-stoppers, outside of the dance numbers and ballets, and both are handled by Nanette Fabray, co-starred with Phil Silvers, and Jack McCauley, personable vet who plays "Papa." Latter is the surprise hit of the occasion, although not so surprising to the gang here who remembered him in "No, No, Nanette." "Papa, Won't You Dance With Me" is a lively polka that everybody's whistling going out, and "Jealous" has nice melody and permits Miss Fabray and McCauley to do a swell softshoe dance.

Silvers is a capable comic but not too inventive, and the full-length comedy role sags him down a bit. Then, too, it's a shame he can't at least sing well enough to put across his three or four comedy numbers. As it is, he doesn't spot or emphasize some of the rather clever lyrics understandingly. Joey Faye is more or less routine as his stooge.

Original story by Stephen Longstreet, on which libretto is flimsily based, gets lost much of the time, and still more of it will probably have to be thrown overboard, although for length show is okay, with opening running from 8:45 to 11:10. Substitution of more spontaneous and funnier material rather than cutting is the need.

Nostaglia here, of course, is not of such old vintage as some of its predecessors. Time is 1913, with action in New Brunswick, N. J., and Atlantic City. Latter setting in second act has one of Jerome Robbins' topnotch ballets, a spoof of the old Mack Sennett bathing girl and Keystone Kop routine. It's too long right now but plenty funny, and clever, too. A picnic dance, perhaps not ambitious enough to be called a ballet, is another asset in Act 1, which needs plenty of help.

Mark Dawson and Lois Lee handle the romantic interest and have two of the show's runnerup songs, "You're My Girl" and "Next to Texas I Love You." Miss Lee is attractive but very light as to voice. Miss Fabray, in addition to two numbers noted, supplies charm, talent and clicks in all departments. Clay Clement is "Gramp," with little to do and one unnecessary Civil War recitation, well enough done but out of place. Best of the dancers are Arthur Partington, Sondra Lee, Jacqueline Dodge and Raul Celada.

Oliver Smith's settings are very neat and so are Miles White's costumes.

With an accomplished veteran like George Abbott at the helm show should be rounded into shape shortly but it may still miss out for lack of a Bobby Clark as comic inspiration. Right now show belongs to the songwriters, to the dance department, and to Miss Fabray and McCauley.

Waters.

How I Wonder

New Haven, Sept. 11.

(Ruth Gordon and Garson Kanin with Victor Samrock and William Fields) production of comedy-drama in three acts by Donald Ogden Stewart. Stars Raymond Massey; features Everett Sloane, Carol Goodner. Directed by Garson Kanin; set and lighting, Donald Oenslager; costumes, Helene Pons. Opened at Shubert, New Haven, Sept. 11, '47; $3.60 top.

Prof. Lemuel Stevenson	Raymond Massey
An unusual character	Everett Sloane
Walter Smith	Henry Jones
Cliff Saunders	John Marriott
Margaret Stevenson	Carol Goodner
Christina Stevenson	Bethel Leslie
George Drummond	Byron McGrath
Dr. Hiller	John Sweet
Lisa	Meg Mundy
Henry Harkrider	Wyrley Birch

This pseudo-comedy looms as a doubtful entry, mass appeal being completely discounted. Production holds nothing for films. Apparently the play is meant to convey some sort of message, but actually no problem is solved mainly because none is clearly presented.

There's an analogy here somewhere between the clown who always wanted to play tragedy and the obvious desire of Donald Ogden Stewart, better known as a scripter of lighter-type diversion, to get something off his chest. Now that he has done so, he probably feels better, inasmuch as his effort is a sincere one. but the feeling was not shared by the premiere audience of "How I Wonder." To many of the puzzled patrons, the play's handle was more than just a title—it was an actual condition. Show got off on the wrong foot by being advance-billed as a comedy, which it is anything but.

In his attempt to lay bare the soul of a modern scientist in his search for the truth, Stewart has written approximately two-thirds of a play. In several instances, he lets important followup material fall into the category of unfinished business. For example, his central character, an astronomy professor with liberal ideas, hints vaguely at the college trustees' desire to "shut him up"—but the audience never learns what he has been saying. Again, he speaks of refusing to play ball with the higher-ups, and again, the matter of what the higher-ups want him to do is kept secret from the cash customers A buildup to an impending verbal clash between the prof and a capitalistic trustee ends up a complete dud as the second act curtain comes down just as the two are about to lock horns.

At no time does the astronomer actually declare himself as he oscillates between contemplation of the heavens and contemplation of his wavering theories on the brotherhood of man. For the most part, his aims and ideals are about as nebulous as some of the heavenly bodies he gazes at.

On the basis of the above, Stewart will have to bring his celestral scrivening down to earth; otherwise, in all probability, Broadway's drama morticians will inter his play in theatrical terra firma with some such epitaph as "Massey's in de cold, cold ground."

Mentioning Massey, incidentally, brings up the fact that without his play-acting skill, together with the accomplishments of a good supporting cast, "Wonder" would be really tough to take. Although Massey is onstage for practically the entire show, he is given only a fair chance to display his intrinsic thesp ability.

Everett Sloane, playing an imaginary character as Massey's mind, makes a satisfactory alter ego. Meg Mundy, another imaginary character, has an ethereal quality quite in keeping with the part. Carol Goodner's interpretation of the professor's wife is good, as are other contributing roles.

A striking rooftop setting, with a huge cyclorama, gives an assist to the staging of Garson Kanin.

Bone.

Benchwarmer

Detroit, Sept. 9.

Alex Yokel and Joel W. Schenker production of comedy by Paul Gerard Smith. Stars Bert Wheeler; features Jed Prouty. Staged by Charles Horrell; settings, Frederick Fox. At Lafayette theatre, Detroit, Sept. 7, '47.

Roger	Bert Wheeler
John	Jed Prouty
Elmira	Maud Wallace
Galahad	Barton Hepburn
Charity	Sue Ryan
Emily	Jeanne Jerrems
Sam Culaway	Ben Laughlin
Mr. Kinney	Harold Grau
Charlie	Joe Brown, Jr.
Expressman	Glenn Coulter

"Benchwarmer" is a well-staged and well-acted homespun comedy which, for the most part, is well written also. With some strengthening of the opening act, this play might have some chances for success.

Bert Wheeler, who plays his part straight without trading on his established film and vaude personality, is cast in role of a wistful little fellow with a big heart. Play's action revolves around the hopes and disappointments of his family after a tramp, whom he's befriended, leaves him a supposed fortune. The trunk in which the fortune is contained turns out to be full of poker chips and Wheeler goes happily back to his benchwarming. Wheeler registers with a solid comic characterization, despite the handicap of some childish lines.

Jed Prouty turns in a neat performance as Wheeler's brother, who sympathizes with his manner of living but has to keep up with the torrid pace of his wife. Sue Ryan also registers solidly in her scenes with Wheeler, as does Maud Wallace, as the peeved lady of the house.

New Season Not Really So Dire; Number of Hits to Tell the Story

The legit picture this fall, lacklustre though it has seemed to date, isn't as gloomy a situation, according to the records, as some of the prophets have painted it. On the surface, the situation looks bad. Only one show has opened thus far on Broadway (and already closed). Two tryouts died out of town. Only four more new entrants are slated for this month.

But a check of last year's record shows only six productions trying out on Broadway in September (one of them a revival), and five of them flops. The sixth was a special case, the Palestine propaganda play, "A Flag Is Born," a moderate success. And although in October there were a few moderate hits, the first solid hit didn't come until the last day of the month ("Happy Birthday") and the first smash not until Nov. 18 ("Joan of Lorraine"). The first musical smash didn't show up until Jan. 10 ("Finian's Rainbow"). Altogether, there were only 12 successful productions staged last season between Labor Day and New Year.

Lined up for this month are "I Gotta Get Out," opening Sept. 25; "Our Lan'," "The Heiress" and "How I Wonder." Next month brings "Command Decision," "Music In My Heart," "Under The Counter," "Dear Judas," "High Button Shoes," "Duet For Two Hands;" "The Big People," "Man and Superman" and "Allegro." Later in October such plays as "Medea," "An Inspector Calls," "This Time Tomorrow" and "The Druid Circle" are due.

And although some of these may stay out longer than scheduled, for polishing or revisions, the outlook is fair, according to observers, for several hits among these entries.

Another aspect of the legit situation is the growing number of revivals scheduled, with possibility that last year's record total of 24 (twice that of the previous season) might be approached. Reason being given is the same as last year's—lack of sufficient new scripts. Last week John Wildberg decided to bring "Anna Lucasta" back to New York, where it will open next Monday (22) at the National. Michael Myerberg, impressed by the success of ZaSu Pitts in "The Late Christopher Bean" in the strawhats this summer, will revive the comedy with Miss Pitts and Guy Kibbee, for a run starting Oct. 20.

Revivals Coming

The Theatre Guild plans to revive Bernard Shaw's "You Never Can Tell." Already in tryout is Shaw's "Man and Superman," with Maurice Evans. Katharine Cornell is reviving "Anthony and Cleopatra." The New Opera Co. is restoring "Topaze," with Oscar Karlweis. Gertrude Lawrence is mulling a revival of "Tonight at 8:30," under John C. Wilson's auspices. Paula Stone and Michael Sloane want to bring back "Louisiana Purchase," with William Gaxton, Vera Zorina and Irene Bordoni from the original cast.

Other contemplated revivals include "Camille," with Judith Evelyn; Actors Lab Co. in "Volpone;" Lennox Robinson's "The Far-Off Hills" and "The White-Headed Boy;" Jean Dalrymple's production of "Green Pastures;" Theatre, Inc.'s "The Changeling;" Frank Satenstein and Richard Kollmar staging "The Last Mile,' with Canada Lee; Theodore Adolphus' production of "Girl Crazy;" Jose Ferrer in "Richard III," and the American Repertory Theatre in "Ghosts," "The Wild Duck" and "Romeo and Juliet." The Donald Wolfit British repertory troupe that accounted for five of last season's revivals, plans to revisit New York with another group of revivals.

In any case, it has been pointed out, the relative activity of any season depends not so much on the total number of productions as it does upon the quantity of successful shows. A string of flops may bring about a high production figure, but it doesn't keep theatres lighted, provide profitable employment to the talent or managerial end of the business, offer satisfactory entertainment to the public or repay investors.

On that basis, one solid hit will draw more attendance, create more employment and supply more investment returns than a dozen flopolas. Therefore, experienced showmen, are not particularly concerned at the slim entry list of the season thus far. They're watching for the percentage of hits.

Longhair and Baseball Give Max Wylie a Theme for Play

Max Wylie, whose "The Greatest of These" was tried out on the road last spring, is collaborating with Frank Wilson on a comedy about the concert business. It'll be called "Opus 10" and will make an analogy between the longhair music field and professional baseball, treating both as pure business enterprises rather than art, on the one hand, and sport on the other. Wilson has written chiefly for radio heretofore.

Wylie's other completed play, "Everywhere a Chick Chick," a comedy about psychoanalysis and progressive education, is in the hands of Paul Douglas, who plays the lead in "Born Yesterday," at the Lyceum, N. Y. Douglas would like Max Gordon, producer of "Yesterday," to do the Wylie play as a next vehicle for him.

Meanwhile, Wylie has given permission for an undisclosed author to revise his "Greatest of These," transferring the locale from India to contemporary Palestine.

Hunter Claim For 'Shoes'

Mary Hunter, who was originally announced as director of the book of the forthcoming musical, "High Button Shoes," has retained William Fitelson, of the law firm of Fitelson & Mayers, in a claim against the show's producers, Monte Proser and Joseph Kipness. Miss Hunter alleges breach of contract. Understood no action is to be taken until after the production opens in New York. The premiere is skedded for the week of Oct. 6, at the Century, N. Y.

Miss Hunter is said to have been signed to stage the book of "Shoes" for a fee of $2,000, plus a percentage of the gross over a certain figure. However, after she had put in considerable preliminary work on the script and laying out the direction, Proser and Kipness signed George Abbott to handle the overall staging of the production, with the understanding that he was to bring in some additional financing.

The producers are reported to have offered $500 to Miss Hunter to settle her claim. Henry Jaffe is attorney for Proser and Kipness.

LEGIT GROUP WANTS TO BUY IN ON N. Y. CAFE

Syndicate headed by Charles Herd, a New York promoter, is considering purchase of Maxim's, cafe in East 55th street, N. Y., but has turned down the original asking price of $50,000.

Herd's group is understood to be in on four of the biggest Broadway hits of the last few seasons, the recently-closed "Life with Father" and the current "Oklahoma!" at the St. James; "Finian's Rainbow," at the 46th Street, and "Brigadoon," at the Ziegfeld.

'Life With Mother' Set For March Det. Debut

"Life With Mother," second installment in the annals of the Clarence Day family, will open a tryout March 29, at the Cass, Detroit. The engagement will be limited to four weeks, after which the comedy will be withdrawn and revised, if necessary, for presentation on Broadway the following fall.

Howard Lindsay and Russel Crouse, who adapted "Life With Father" from the original New Yorker sketches by Clarence Day, Jr., have blocked out the sequel and are about ready to write the dialog. They expect the actual writing to take a month or so. Preliminary production will be started by Oscar Serlin this winter. Lindsay and his wife, Dorothy Stickney, will again play the roles of Clarance and Mrs. Day, as they did in "Father."

Bretaigne Windust, who staged "Father," is now in Hollywood on a Warner contract, but will have the "Mother" directorial assignment if he is available at that time. Serlin also produced "Father."

Douglas Mutes 'Bell' To Build 'Dream House'

Los Angeles, Sept. 16.

Melvyn Douglas called off his plans to star in "A Bell for Adano," as opener of the winter season for Detroit Stage, Inc., because of a film commitment with RKO in "Mr. Blandings Builds His Dream House."

Richard Charlton, Detroit legit producer, is currently on the Coast, seeking a replacement.

802's 10G Assist To N. Y. C. Symph

Continuation this season of the N. Y. City Symphony concerts at City Center, N. Y., which were in jeopardy for a time due to increased costs, was assured last week by a donation of $10,000 cash from Local 802, American Federation of Musicians. The union made the voluntary contribution after a committee from the Center called on it to explain its predicament.

The orchestra, now in its fourth year, has had an annual deficit of between $25,000 and $30,000. Last season expenses for orchestra and house were $80,141.48, receipts were $46,850.85, bringing the loss to $33,290.63. Annual deficits have been absorbed in the past by receipts from visiting attractions, like ballet and legit.

This season, however, the musicians' local increased the cost of orchestra rehearsals from $5 to $7.50 a man. This raised the orchestra's cost so, according to Paul Moss, managing director, "it was a question of getting more help or discounting the orchestra." Union's 10G donation is all the more unusual, because Local 802 gave the City Center $5,000 a year ago as a gift to help its overall activities (opera, orch, etc.). The rehearsal rate remains $7.50.

Center's orchestra, directed by Leonard Bernstein, consists of 75 men, who play for the opera performances as well. Moss still maintains a $2 top for the orch concerts, he said, despite rising costs. This fall, the Center installed 333 extra seats in the second balcony, to be sold at 50c for concerts. Addition of seats, incidentally, brings the capacity of the house over 3,000.

Orchestra will give 10 pairs of concerts this fall, as it did last year. This year, however, a soloist has been engaged for every concert pair, these being Isaac Stern, Samson Francois, Tossy Spivasky, Arnold Eidus, Nan Merriman, Jennie Tourel, Ella Goldstein and Ellabelle Davis. Season opens Sept. 22. Although concerts are given in pairs Mondays and Tuesdays, the opening week's second concert will be given on Wednesday instead of Tuesday, due to the Jewish holyday, Yom Kippur. Switch is unusual in music circles.

J. C. Thomas' Antipodes Tour's All-Time High; 250G for 36 Concerts

John Charles Thomas is back in the U. S. after a concert tour of Australia and New Zealand, in which he hung up an all-time b. o. record in the Antipodes. Opening in Melbourne May 17 and closing in Auckland Aug. 11, baritone did 36 concerts, for gross of £55,811. At present low rate of exchange, this amounts to $187,000, but is equivalent to $250,000 in sense of local buying power of the pound.

Singer gave nine concerts each in Melbourne and Sydney, two in Adelaide, three in Brisbane, five in Auckland, four in Wellington, two in Christchurch, one in Dunedin, and one in Hobart, Tasmania, singing to a total of 89,600 people. Hobart gross was double that of any previous artist. Average gross in New Zealand was $6,500; in Australia, $5,000.

Tait & Co., Aussie management which handled him there, claimed Thomas could have done twice as many concerts as he did, but vet singer needed a rest. The day before he left he sang in a free broadcast in Auckland, as a farewell gesture.

Marks Levine, v.p. of National Concert & Artists Corp. who booked the Thomas tour, sent seven artists to Australia this summer, twice as many as ever went out there from the U. S. in one season. Others were Vivien della Chiesa, Claudio Arrau, Simon Barere, Isaac Stern, Herta Glaz and Miklos Gafni.

Equity Okays Text of Loyalty Oath; Add Compromise Measure to By-Laws

The exact text of the loyalty oath which all Actors Equity officers, council members and employees will henceforth be required to sign was approved yesterday (Tues.) by the association's council. In essence, it states that the signer is aware of the Equity constitutional provisions on the subject and is able and willing to abide by them.

This pledge is a compromise between the demands of the right-wing faction of the council and the opposition of the left-wing members. The proposal to adopt a loyalty oath was made at last week's council session by E. John Kennedy (not Arthur Kennedy, as reported last week) and seconded by Elliott Nugent. However, Alan Hewitt pointed out that the association's constitution, as amended several years ago, already forbids Communist or Fascist affiliation by a council member, and even provides a method of designating other groups following either totalitarian line.

When that portion of the constitution was read to the meeting, Nugent is reported to have stated, "That's all right with me," whereupon Hewitt offered a resolution calling for an oath along those lines. That was the resolution adopted by the council last week over the negative vote of three members. As a result Kennedy and Nugent were named a special committee to draft the actual wording of the oath, after consultation with the union's legal department.

The portion of the Equity constitution defining Communist or Fascist affiliation is in Article 2, Section 12, reading as follows:

"Any person who is a member of (1) any of the parties, organizations or groups set forth in this subdivision A, whatever may be the official title or name of such parties, organization or groups, to wit, the Communist Party of the Soviet Union, the National Socialist Party of Germany, the Fascist Party of Italy, the Communist Party of the U.S., or any political subdivision thereof, or (2) of parties, organizations and groups which have adopted resolutions or platforms presently in force declared by the Council of this Association to be inimical to and conflicting with the best interests of this Association and of its legitimate purposes, and who retains such membership in any such party, organization or group for a period of (30) thirty days after the Council of this Association shall have determined (at a special meeting held exclusively for such purpose) that such a party, organization or group is inimical to the best interests of this Association and its legitimate purposes and shall be given notice of such determination to the membership according to the provisions of the Constitution.

"Any person who publicly, knowingly or wilfully advocates, advises, teaches or abets the doctrine, duty, necessity, desirability or propriety of overthrowing the Government of the U.S. or of any State or political subdivision thereof by force, violence or unlawful means."

Understood that there was an attempt to have the wording of the required oath include actual reference by name to a number of allegedly Communistic or Fascistic organizations. That move was defeated, however, on the ground that no such condemnation should be made by the council except after "a special meeting held exclusively for such purpose," as stipulated in the union's constitution.

McGowan-Loesser B'way Musical Due This Winter

Jack McGowan, scenarist and former playwright, and songsmith Frank Loesser are collaborating on a legit musical comedy in which Adele Dixon, the English comedienne, and Jose Ferrer may play leads. Producer not set, but the show is a probability for this winter.

McGowan wrote a number of straight plays before going to Metro years ago. Miss Dixon's last Broadway appearance was in "Between the Devil." Ferrer starred last season in his own revival of "Cyrano de Bergerac." It had been announced that he would play the title part this season in Guthrie McClintic's production of "Richard III." He is currently in Hollywood to play the Dauphin in the Ingrid Bergman picture, "Joan of Lorraine."

Moore, Whedon Script Musical

Sam Moore and John Whedon, radio writers on the Coast, have completed the book of a new musical comedy satirizing contemporary politics. It's tabbed "Hell Bent for Election" and has a score by Robert Emmett Dolan and lyrics by Johnny Mercer.

Whedon is in New York to represent the other authors in dealings for the Broadway production of the show. Moore was also east, but planed back Monday night (15) to the Coast. While in New York, Moore, as national president of the Radio Writers Guild, participated in current negotiations with the networks for a minimum basic contract for scripters.

Until they quit to devote themselves to writing "Hell Bent," Moore and Whedon were the writers of "The Great Gildersleeve." They have no immediate plans beyond arranging a production of the musical comedy. Dolan, a composer and orchestra director, is active in radio and pictures, and last worked on Broadway as orchestra conductor of "Louisiana Purchase." Mercer is active in pictures and does guest dates in radio.

LEVENTHAL SUPPLIES 'GENTLEMAN' BACKING

Jules J. Leventhal has supplied the necessary backing for "The Gentleman from Athens," so Martin Gosch will go ahead with the production of the Emmet Lavery play, with Sam Wanamaker staging and Anthony Quinn in the title part. It may be necessary to set back the start of rehearsals and rearrange the out-of-town tryout and the Broadway preem. But the show will go into production about Oct. 1 with Leventhal as silent partner.

For a time it appeared that "Gentleman" would have to be indefinitely postponed, or possibly abandoned, as $46,500 of backing was withdrawn after the play was attacked by Mrs. Lela Rogers, mother of Ginger Rogers, on a "Town Meeting" broadcast. She said the work is Communist propaganda, and has since been sued for $2,000,000 by Lavery and Gosch, on the grounds of libel.

GAC Invades Legit Via Non-Union 'Mikado'

Chicago, Sept. 16.

General Amusement Corporation last week entered the legit booking field for the first time with the handling of the all-Negro musical, "Swing Mikado." Show, which is now at the Civic Opera House here for two more weeks, next goes into the Pabst, Milwaukee, and then tours the midwest playing split weeks and one-nighters.

Bob Weems, head of the local GAC office, is booking the non-union show.

Montreal's 'Duet' Preem

Montreal, Sept. 16.

The North American premiere of the British play, "Duet for Two Hands," by Mary Hayley Bell, will take place at His Majesty's theatre here during a four-day engagement starting Sept. 24.

The leading roles will be taken by British players Francis L. Sullivan, recently seen on the screen in "Great Expectations," and Joyce Redman.

'Marinka' as Teeoff

With the booking of the Michael Bartlett starrer, "Marinka," as its initial show, Astor theatre, North Bergen, N. J., tees off a stage policy Sept. 19. Piece is scheduled for a two-day run.

House, operated by Marty Fessler and Norman Bialek, is scaled at 50c to $1.50. "Alice in Wonderland," with Ann Jameson, is pencilled in for the Saturday (20) matinee.

B'way Surging Back; Musicals Spiffy, 'Annie' $45,200 Setting Pace, 'Brig' 43G, 'Finian' 42G

With the start of the new season, Broadway grosses are surging back to former levels. Despite the continued sultry weather last week, business rose sharply over the previous semester. The take continued to climb at the start of this week, with Monday night's (15) figures higher than the corresponding night in many weeks. With the return of cool weather yesterday (Tues.) the draw is expected to mount still higher.

Estimates for This Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (33d week) (D-1,095; $4.80). Arthur Miller's prize-winner moved up slightly with the field, getting nearly $13,000.

"Annie Get Your Gun," Imperial (70th week) (M-1,472; $6.60). Irving Berlin tunes and Ethel Merman continue to pull capacity here; $45,200.

"Born Yesterday," Lyceum (85th week) (C-993; $4.80). With Judy Holliday back as femme lead, the Garson Kanin comedy jumped to almost $19,000 for the stanza.

"Brigadoon," Ziegfeld (27th week) (M-1,626; $6). Keeps drawing capacity attendance; another $43,000 last week.

"Call Me Mister," Majestic (74th week) (M-1,659; $4.80). Another long-runner that felt the business spurt; reached $27,000, only $3,000 below capacity.

"Finian's Rainbow," 46th St. (36th week) (M-1,319; $6). Another steady capacity show; $42,000 again.

"Happy Birthday," Broadhurst (46th week) (C-1,160; $4.80). Climbed with the field last week, approaching $25,000 and likely to do better this week.

"Harvey," 48th St. (150th week) (C-920; $4.20). Only a few empty seats last week following James Stewart's departure as star; about $18,500.

"Icetime of 1948," Center (16th week) (M-2,994; $2.40). Skating spectacle got juicy $42,500 for nine performances, with schoolkids still accounting for a sizable share.

"John Loves Mary," Music Box (32d week) (C-979; $4.80). Hit comedy went up to nearly $17,000, plenty profitable.

"Oklahoma!," St. James (230th week) (M-1,505; $4.80). Rodgers-Hammerstein folk musical still drawing lush grosses; claimed $28,300 last week.

"State of the Union," Hudson (96th week) (CD-1,057; $4.80). Lindsay-Crouse comedy smash surged to snappy $20,000 for the final week; closed Saturday night (13), but will have a company on tour.

"The Magic Touch," International (2d week) (C-1,173; $6). Folded Sunday (14), after skipping several performances because of poor attendance; played total of 12 times.

"The Medium" and **"The Telephone,"** Barrymore (20th week) (M-1,064; $4.20). Musical dual-bill climbed with the trend, claimed $13,900.

"Voice of the Turtle," Morosco (179th week) (C-939; $3.60). John van Druten comedy also moved up, getting nearly $8,000.

"Young Man's Fancy," Plymouth (20th week) (C-1,075; $3.60). Moderate draw comedy continues to hold on; got estimated $7,500 last week.

REVIVALS

"Burlesque," Belasco (38th week) (C-1,077; $4.80). Still racking up a nice profit; got nearly $13,000.

"Sweethearts," Shubert (34th week) (M-1,382; $4.80). Bobby Clark starrer nearing the end of its run; hopped to better than $20,000 last week.

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'Mill' Not So Red 27½G in Philly

Philadelphia, Sept. 16.

Philly's legit biz was a lot better last week than was generally expected. Continuance of city's habitually torrid summer weather was figured to knock the props from under the two legiters open but they managed to survive the heat and the unprecedented weekend rush to mountains and seashore.

In fact, "The Red Mill" not only upped its opening week's figure at the Shubert but achieved a very solid $27,500 in its final stanza. For a return, after four weeks last winter and in face of the heat, that better-than-four-grand jump was really something for the books. In fact, judging by the capacity figures at the end of the week, the Victor Herbert revival would have done as well, if not better, if held for a third week.

"I Gotta Get Out" opened in sweltering weather Monday (8) at the Walnut, which hasn't any cooling system of any kind. First-night crowd stayed to the end and general verdict was on the favorable side; crix's notices were dubious but all stressed show's possibilities. Philly right now is horserace conscious, with Garden track just about across the river, and that may have accounted for quite fair $6,500 gross, in face of heat and notices.

Two openings this week and another house relighting for season. "High Button Shoes," musical tryout, bowed in at the Forrest last night (15) with capacity house, partly due to big bunch of New Yorkers coming over for preem. Sale, however, was also good. Three weeks set for this one although house has four weeks vacant. Tomorrow night (17), "Music in My Heart," another tryout tuner, opens a 10-day engagement at the Shubert. This one, incidentally, could stay another week as the house has the week of the 29th open but its New York bow is apparently hard and fast.

Philly's last regular legiter, the Locust, opens next Monday (22) with "The Big People," in for two weeks. On Wednesday the Walnut gets "Another Part of the Forest" for a 10-day stay. No newcomers now in sight for week of the 29th, but on Oct. 6, "Medea," dramatic tryout, with Judith Anderson and John Gielgud, is set for the Locust; Blackstone comes to the Walnut, and a musical rep company sponsored by the Shuberts opens at the Shubert, offering "Rose Marie" and "The Merry Widow." On the 13th, the Forrest gets "Lady Windermere's Fan," first ATS-subscription offering of season; it's in for three weeks. "Alice in Wonderland" is listed at the Shubert on the 20th and "All My Sons" is reported for the Walnut. On latter date, Locust gets a super-fashion show sponsored by the local paper, the Inquirer.

'Turtle' Fat $19,000 In 10 Shows at D. C.

Washington, Sept. 16.

"Voice of the Turtle," in for a 10-performance week including a matinee and evening session on Sunday, left town Sunday night with a fat $19,000. Haila Stoddard starred in this third version of "Turtle" to romp the Washington boards. It started mildly but built up during the week.

Cornelia Otis Skinner opened a three-week stand last night (15) in "Lady Windermere's Fan." Strong b.o. is assured since this is a Theatre Guild subscription show.

'Waltz' SRO $51,800 Cues 412G Open-Air Season L.A.

Los Angeles, Sept. 16.

Gene Mann's open-air Greek theatre in Griffith Park wound up its season Saturday (13) with a smash $51,800 for the second and final week of the "Great Waltz." Second frame boosted the tally for the two-week stand to terrific $98,500 and brought the 10-week season to a halt with a giant $412,200.

"Waltz" took the season honors, with "Desert Song" a close second, registering a hot $94,300 in two weeks. Show money went to opener, "Rose Marie," with $75,400, edging out "Bitter Sweet" by $1,400. Low man on the tally board was "Blossom Time" with $70,000 for the two-frame stand.

Mann's second season wound up far ahead of the disappointing initial attempt last year, and the hefty take cued the producer's efforts to find some way of keeping the open air house open all year round.

Downtown season got under way last week with "I Remember Mama" and second piece, newcomer "Free for All," bows in tonight (16) at the Belasco.

Estimates for Last Week

"Biography," Las Palmas (2d wk) (388; $2.50). Another capacity $6,000 week.

"Blackouts of 1947," El Capitan (273rd wk) (1,142; $2.40). Back to the usual $17,000 after lush Labor Day biz.

"I Remember Mama," Biltmore (1st wk) (1,636; $3.60). Downtown season started well with excellent $24,000.

"No Exit," Coronet (3rd wk) (255; $3.60. Run extended through Sept. 21 as Pelican Productions' third offering rolled merrily along with $4,200.

"The Great Waltz," Greek Theatre (2d wk) (4,419; $3.60). New record for season to mark bowout, with standees every night, for great $51,800.

'Mill' in Balto Repeat

Baltimore, Sept. 16.

Legit season got under way here at Ford's this week, with "The Red Mill" in for a repeat following a smash week last year that reached $30,000. Set to follow are Kermit Bloomgarden's new one, "Command Decision," Sept. 22, and "Sweethearts," Sept. 29.

Good advance chalked up for "Red Mill," and current selling of Theatre Guild-American Theatre Society subscription for five plays is nearing last year's mark.

Current Road Shows

(Period covering Sept. 15-27)

"Alice in Wonderland" — Opera Hse., Boston (15-27).

"Allegro"—Colonial, Bost. (15-27).

"Another Part of the Forest"—Walnut, Philly (24-27).

"Benchwarmer" — Shubert-Lafayette, Det. (15-20); Selwyn, Chi. (21-27).

"Big People" — Lyric, Bdgport, (15-20); Locust, Philly (21-27)).

"Blackouts of 1947"—El Capitan, Hollywood (15-27).

"Blackstone"—Royal Alex., Toronto (15-27).

"Born Yesterday"—Erlanger, Chi. (15-27).

"Call Me Mister"—Blackstone, Chi. (15-27).

"Carousel"—Shubert, Chi. (15-27).

"Chocolate Soldier"—Rajah, Reading (19-20); Nixon, Pitt. (22-27).

"Command Decision" — Ford's, Balto. (15-27).

"Duet With Two Hands"—His Majesty's, Montreal (24-27).

"Fatal Weakness"—Hanna, Cleveland (15-27).

"Harvey"—Cass, Det. (15-27).

"High Button Shoes" — Forrest, Philly (15-27).

"How I Wonder"—Colonial, Bost. (15-27).

"I Gotta Get Out" — Walnut, Philly (15-20).

"I Remember Mama" — Biltmore, L. A. (15-27).

"Lady Windermere's Fan"—Nat'l., Wash. (15-27).

"Man and Superman" — Shubert, N. Haven (17-20); Shubert, Bost. (21-27).

"Music in My Heart"—Shubert, Philly (15-27).

"Oklahoma!"—Aud., Hartford (15-20); Shubert, New Haven (21-27).

"Private Lives"—Harris, Chi. (15-27).

"State of the Union"—Playhouse, Wilm. (19-20); Karlton, Williamsport (22); Rajah, Reading (23-24); Lyric, Allentown (25-26); Mosque, Harrisburg (27).

"The Red Mill"—Ford's, Balto. (15-20); Erlanger, Buffalo (21-27).

"This Time Tomorrow" — Victory, Prov. (19-20); Metropolitan, Prov. (21-27).

"Tobacco Road"—Shubert-Lafayette, Det. (15-27).

"Toplitzky of Notre Dame"—American, St. Louis (15-27).

"Voice of the Turtle" — Lyric, Richmond (15-17); Academy, Roanoke (18); Aud., Louisville (20); Cox, Cincy (21-27).

'Carousel' Leads Chicago at $33,900 In 16th Week, Tallulah's Lulu 21G

Chicago, Sept. 16.

For its 16th week "Carousel" leads Chicago, with $33,900 for the nine performances. However, "Private Lives," with Tallulah Bankhead, has few empty seats, keeping near the $21,200 mark that it garnered last week. "Born Yesterday" picked up a thousand, with healthy play on Sunday, for $12,500. "Call Me Mister," which closes the 27th of this month, rang up a profitable $22,000 for the 18th week. "Swing Mikado" picked up rapidly with change of cast and brought in $20,000 this week.

Bert Wheeler comes in with "The Bench Warmer" Sept. 22 at the Selwyn. Arriving the same week is the musical, "Toplitzsky of Notre Dame," which opens at the Studebaker, Sept. 29. Oct. 6 is the date for "The Chocolate Soldier" and Billy Gilbert at the Blackstone.

Estimates For Last Week

"Born Yesterday," Erlanger (29th week) (1,334; $3.60). Sunday policy brought in extra thousand for $12,500.

"Call Me Mister," Blackstone (18th week) (1,358; $4.80). Show, now in its final weeks, still holds up strong, $22,000.

"Carousel," Shubert (16th week) (2,100; $4.80). Still the leader with grand $33,900. Institutes Sunday night and matinee policy beginning Sept. 21, and drops Wed. afternoon house.

"Private Lives," Harris (8th week) (1,000; $3.60) Right next to capacity with $21,200 for the seven days.

"Swing Mikado," Opera House (2nd week) (3,649; $3.60). Surprise of the crop was the upturn in receipts for this all-Negro musical, which jumped $8,000 over opening to $20,000.

Spike Jones Boff 28½G, S. F.; 'Loving' $13,500

San Francisco, Sept. 16.

Spike Jones and his "Musical Depreciation Revue," which opened at the 1,776-seat Curran, Sept. 5, with a $3.60 top, chalked up an estimated second week's gross of $28,500, tremendous.

Kolb and Dill, at the 1,550-seat Garry in "The High Cost of Loving," hit a first week's gross of $13,500. The final week of "I Remember Mama," starring Charlotte Greenwood and Kurt Katch, brought a strong $24,000.

'Allegro' $25,000 For 6 in Boston

Boston, Sept. 16.

Much-discussed "Allegro" off on a three and a half week tryout at the Colonial last week under Guild pennant and was a near-sellout before first curtain went up. Show, in formative process, drew widely divergent notices from the crix. Norton of the Post went big for it, calling it the best musical he'd ever seen, but Elinor Hughes of The Herald couldn't see it at all. Others were in between but neatly split, three for, three against. All agreed, however, it was headed for a N. Y. boff. Got an estimated $25,000 on six performances at $4.80 less guild discount.

"How I Wonder," moved up a day, opens tonight (16) at the Wilbur against "Alice in Wonderland" at the Opera House. Ahead are "Man and Superman," "This Time Tomorrow," Duet for Two Hands," "Oklahoma!" (3d time around); "Professor White," "An Inspector Calls," "Sweethearts," "Medea," "For Love or Money," "Show Boat" and "Streetcar Named Desire."

Courtneidge-Hulbert Co. Sail on 19th From London

London, Sept. 16.

Among show people sailing for the U. S. on the Queen Mary, Sept. 19, will be Cicely Courtneidge and her "Under the Counter" company, her husband and show's director, Jack Hulbert, producer Lee Ephraim, and composer Manning Sherwin.

Actress Dorothy Ward and Pat Howes, wife of actor Bobby Howes and mother of J. Arthur Rank star Sally Ann Howes, also sail on the same day. Beatrice Lillie, who was also scheduled to leave, postponed her trip.

M'pls. Group Will Show Menotti's 'Madame Aupic'

Minneapolis, Sept. 16.

North Star Drama Guild, leading local little theatre group, has set two local premieres for this season. It will offer the first showing here of Gian-Carlo Menotti's new drama, "Madame Aupic," and of "Mr. Cooper's Left Hand," by Clifford Goldsmith, original author of the "Aldrich Family" radio series. "Mr. Cooper" was tried out on the road by George Abbott last spring, but dropped.

Arrangements for the productions were made by Arthur Sircom, who will stage both of the plays. He hopes to bring Menotti here for "Madame Aupic's" premiere. Sircom has been directing this summer at Richard Aldrich's strawhat at Dennis, Mass.

The North Star Drama Guild also will go on tour throughout the midwest during part of the season for the first time.

Shows in Rehearsal

"Duet for Two Hands"—Robert Reud.

"An Inspector Calls"—Courtney Burr, Lasson Grosberg.

"Annie Get Your Gun" (road)—Rodgers & Hammerstein.

"Another Part of the Forest" (road)—Kermit Bloomgarden.

"The Fatal Weakness" (road)—Theatre Guild.

"Tobacco Road" (road)—Harry Oshrin.

"Medea" — Robert Whitehead, Oliver Rea.

"Our Lan'"—Eddie Dowling, Louis J. Singer.

"The Heiress"—Fred Finklehoffe.

"Music in My Heart" — Henry Duffy.

'HARVEY'-BROWN 25G IN 2D DETROIT WEEK

Detroit, Sept. 16.

"Harvey," starring Joe E. Brown, closed its second week at the Cass with an estimated $25,000 for eight performances at a top of $3 in the 1,500 seater.

The first week was also a near-capacity $25,000.

'Wonder' Sturdy 9G In New Haven Debut

New Haven, Sept. 16.

After battling a combination of the year's most brutal humid spell and divided notices, preem of "How I Wonder" came through with a satisfactory b.o. score of close to $9,000 on a basis of four performances at $3.60 top. Advance sale was largely credited to Raymond Massey draw. Doubtful word-of-mouth didn't help any.

Maurice Evans launches "Man and Superman" with a four-day stand starting Wed. (17) and next week brings "Oklahoma!" for the season's first full week (22-27).

Other attractions booked include breakins of "Professor White," "For Love Or Money" and "Street Car Named Desire."

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SCULLY'S SCRAPBOOK

By Frank Scully

Success, Calif., Sept. 14.

Convalescing from the world's troubles which have sent my gluteus maximus on a rampage (that's the well padded muscle between the sacro-iliac and the femur, Earl Wilson might like to know), I tuned in on Kate Smith's morning glories only to learn that I was practically a laundryman taking in my own washing. While my back was being rubbed (the wrong way), Witty Kitty and Teasing Ted had turned her into a columnist.

She and Ted Collins were kicking the thing around, hoping to find an easy "in" for a plug for the radio rag now featuring her prose, when suddenly (well, suddenly, for that program, anyhow), she let us know that hers would not be a typical column.

She and Ted agreed that "lying, cheating, conniving, knocking down somebody's reputation, was the fastest way to get recognition as a columnist." They were not going that way.

Having regressed from VARIETY's Page 2 to Page 54 in three years, I can hardly be included among those who were jet-propelled to eminence by "lying, cheating and knocking down reputations." Thus I can referee this one for a change.

One Down, Rest To Go

Quite frankly, I think that plaintiffs Smith and Collins are using very old scripts, but I'd be a sucker to say so because they are on the air at least five times a week and now apparently have a column as well. That gives them six counterpunches to my one haymaker, and if I don't land they may pepper me to death. But even with me beached, there are a flock of other columnists who can trade them blow for blow—and probably will.

Just to check on how many were still getting on by "lying, cheating, and knocking down reputations" I carelessly canvassed the field. Among dozens of columnists examined, I found only one at the moment still pumping bilge into the peasantry, and he certainly is so old in service that he should be retired to graze with the senescent old bulls at San Simeon. The others were discussing these various topics:

Enter Dick Tracy

LOUIS SOBOL. Songs of yesterday and whether "Where Did You Get That Girl?" enjoyed a priority over "Where Did You Get That Hat?" He also referred to Eddie Cantor as a "level headed performer." I suppose Kate Smith could construe this as practically calling Cantor "Flattop," but by my standards it was meant as a compliment. Sobol is the author of "Some Days We're Happy," a book which has given me many happy hours while confined to my present linen prison.

WALTER WINCHELL. Winchell has a "cause" these days and a man with a cause has very little time for "lying, cheating or knocking down reputations." He still wants to "Arrest Cancer! It's Wanted For Murder!" and won't be satisfied until cancer and the human race are ph-t-t-t.

WALTER LIPPMANN. He's busy trying to keep the Truman Policy and the Marshall Plan from knocking each other out, and having had a hand in the writing of the General's prescription for saving Europe he'd be only slapping his own reputation if he panned the medication. Lippmann is the man who said: "Writers who have nothing to say are the ones you can buy; the others have too high a price." Naturally he was hoping to be included in the category, but his syndicate will quote you his prices any time.

E. V. DURLING. Certainly no columnist is more free from this Smithsonian smear than Darling Eddie Durling. I've seen him rise from one paper to scores across the country and have yet to see him knock down anybody's reputation—let alone lie, or cheat. His "Horses and Woman" and "Mules and Men" departments don't contain a germ of malice from one years' end to another. To those in show business he is invariably kindly.

ED SULLIVAN. A columnist who has to steer between the rocks of McCormick and Hearst has his hands full keeping it clean. Sullivan spent this day's space telling how Irving Berlin parlayed the 33c. he made on "Marie From Sunny Italy," his first song, to the $3,000,000 gross on "Annie Get Your Gun." This hardly belittles anybody's reputation, unless possibly Nick Michaelson who was Berlin's original collaborator and presumably hasn't been heard of since.

Wilson Clean Bill of Health

EARL WILSON. He, too, is clean these days, or have bathing beauties little to do with bathing? Anyway, Wilson cleaned up the American Legion and deserves a citation for having the courage to take on that army currently without a war.

CHARLES B. DRISCOLL. O. O. McIntyre's former sales agent and still trying to be his successor, spent his whole column telling about Richard Connibear, 17, of Lakeland, Florida, stricken with infantile paralysis three years ago and now one of the foremost makers of airplane, ship and automobile models in America.

BUGS BAER. Defending the subway from the 10c putsch was Arthur's contribution to the columnar calumny. Having spent half his life riding the sooty scooters for a nickel, he likes the idea of subways being in the red. "In 1912," he wrote, "they put fans in to stir up the bad air. The fans resolved so slowly I sold advertising space on the blades. Over in Deauville in 1927 I kibitzed the owner of the Interborough at the Casino. He went for a ride on the roulette wheel. That's one marble he couldn't pick up." Okay, that's knocking down somebody's reputation, but when you reach back 20 years and don't even mention the guy by name (could it be Schnotz?) you're practically draping news in the robe of charity.

GEORGE E. SOKOLSKY. Still plugging for a moral foundation of political economy and making nice piece of jack proving that lying, cheating and conniving don't pay. No knocking there.

SIDNEY SKOLSKY. Don't get me wrong. He loves Hollywood, and even if you only get 2% of your own show, it's still better than being Bertie McCormick's saloon editor.

Is It?

SHEILAH GRAHAM. Is the fact that Claudette Colbert is trying to land Gregory Peck, Robert Mitchum or Orson Welles for her next picture a proof of columnists getting on by knocking down somebody's reputation?

HEDDA HOPPER. Now we get into the vulnerable areas. But even on this day she found no Communists running picture production.

LOUELLA PARSONS. Aside from the fact that she "rushed" Teresa Wright to the hospital because Miss Wright (who is Mrs. Niven Busch in private life) is expecting a baby in six weeks, and reported that her condition is excellent and there is no cause for alarm, that Mary Beth Hughes has a "new figure," that men who fall in love with Rita Hayworth usually stay in love with her and that Barney Glazer and Nat Finston are doing the life story of Wagner and Liszt, who's friendship, according to Lolly, "suffered when Wagner stole Liszt's girl friend" (Wagner actually married Liszt's daughter), I could find nothing in her current release which fits the Smith formula for success as a columnist.

Lots Do

JIMMY FIDLER. The intimate notes from his little black book continued to be about 60% wrong. But who does better?

RANDOLPH CHURCHILL. This plump son of the retired Fuller brush salesman of the British Empire is now in India explaining how well the Indians have learned the British lesson of divide, decimate and rule. But nobody was blamed particularly.

DAVID LAWRENCE. He was trying to patch up the blown out inner tube which constitutes the present diplomatic relations between Washington and Rio de Janeiro.

LEONARD LYONS. A specialist in little known facts about well known people and a lawyer himself, he knows how to write himself out of libel actions. Possessing the Winchell touch, he doesn't touch anything that's soiled. He rose rapidly but hardly with the mucker's rake which Kate and Ted don't realize went out in 1912 with John Reed, Norman Hapgood and Lincoln Steffens—or about the time Bugs Baer, F.P.A., Don Marquis and Simeon Strunsky came in.

FRED OTHMAN. No kindlier columnist ever covered Hollywood or Washington. He was writing, this day, on long dresses, and if somebody's reputation ought to be knocked down it is the plotters from Paris who threw that one at the all-American knee.

Gracie On Dresses Too

GRACIE ALLEN. She, too, was squeezing what humor remained in longer skirts for women and shorter trousers for men. She was going home to work on her wolf whistle in case men's legs turn out to be more curvaceous than Goldwyn Girls' game. No rep-wrecking there.

ROBERT C. RUARK. Back in Italy and reporting that officers below the rank of colonel loved him for knocking down the reputation of Lieut.-General John C. H. Lee.

BILL CUNNINGHAM. The old Dartmouth All-American and defender of muscular America is defending Bob Ruark. In fact in this column he brought out a couple of extra siege guns to demolish the belief that there was anything in common between this General Lee and old Robert E.

BOB HOPE. No evidence here of any reputation-ruining. In fact he was trying to squeeze humor out of converting the Los Angeles river bed into a super highway, which wasn't the idea at all. The scheme is to cover it over and use it for an airstrip. And so his water repellent convertible sinks in the West, bidding a fond farewell to Azusa, Cucamonga and Anaheim; which probably by now is no longer a Jack Benny gag, but in the public domain. Meaning Hope's.

Nothing, Sir, Nothing

ERSKINE JOHNSON. His birdseed is buoyant but rarely bitter. He, too, in his time has belted Sinatra below the belt, but his current columns seem to be devoid of malice in wonderland. Garfield, Power, Turner, Grapewin, Colbert, Shore, Tobias, Wynn, Hussey, Ayres, Cummings, Canova, Haymes—names, names, names. But what's wrong with names as news?

HAROLD L. ICKES. Now here's a guy that had an excellent chance to climb to the top fast by knocking reputations, but in two years he has slowed down to the point where he is now trying to teach fellow politicians that you can't kill ideas with bullets.

MARQUIS CHILDS. If ever a columnist got on by trying to understand everybody, and even showing good temper when taking issue with stuffed shirts, this is the boy. He is currently writing out of Berlin and doesn't know where he's going from there, for the simple reason that the guys who laid out the maze seem to have lost the blueprint. "The contrast is always with the Russians," he writes. "They exhibit the fine self-confidence and assurance of a glacier."

What Makes Sammy Run

SAMUEL GRAFTON. Well, maybe he's one that got on by knocking reputations, but when a country spends 50 years trading goods for gold and then buries the gold, and another country which trades gold for goods now says everything will be all right if we'll give them the gold back again, what can you but resort to ridicule? This sort of talk is like reducing international relations to a dormitory bull session. Grafton's okay.

DREW PEARSON. Well, we're getting warmer now. Here's one kid who has certainly got far by hustling out like June all over. Pearson is so full of rep-wrecking inside facts that he even asks his wife, "Did the paper come?" in a whisper.

GEORGE DIXON. This Washington character is now around Hollywood and sort of trails along with the blast of Senator Sheridan Downey that California is crawling with gamblers, racketeers, blackmailers and other fugitives from a pinch. I suppose this would come under the heading of knocking down reputations, but are columnists supposed to bow and scrape before journeymen yeggs and dues-paying hoodlums lest they wreck some reputations?

Score One For Kate Smith

WESTBROOK PEGLER. About the only columnist currently who fits Witty Kitty's formula for success is Peg. Nobody's working harder to keep the wheezing motor going on hate than Peg. In fact he has reached the point of repeating his hates so often his typewriter must be powered with soda bicarb.

His latest snarl constitutes a rehash of his blast against Frank Sinatra. This is a long standing feud, dating from a previous national convention when Sinatra went to Peg's hotel room to take a punch at the old devil's disciple, only to find Peg not in.

Sinatra's subsequent punch at Lee Mortimer, who, like Peg, is in the Hearst string of rep-wreckers, was like pouring poison into a guy suffering from elephantiasis of the mind. It set up Peg's old infection.

So months after Sinatra has apologized to Mortimer and paid with a $9,000 settlement, we now get Pegler trying to build the old Sinatra story into a new sinister serial.

Okay, let's concede that this one is built on "knocking down someone's reputation," but does one column make a Parthenon?

Literati

'It Takes All Kinds' OK

It takes all kinds of people to make a world and all kinds of stories to make a book. In this book, ("It Takes All Kinds"; Harcourt Brace; $3.75) Lloyd Lewis has taken all kinds of people and put them in all kinds of stories, good stories about good and bad people. Stories about the Civil War, baseball, fighters, gunmen, soldiers, actors, critics, architects, society, liars, evangelists, cowboys, animal acts, newspapermen and authors.

The book is a tight package of some of his famous stories, like "My Biggest Baseball Day," "He Hated Southern Gentlemen," "Billy the Kid," "The Two Minnies," "The Great Winnetka Hunt" and many others that have appeared in his columns of the Chicago Sun and Chicago News and magazines he has written for these many years.

It all makes dandy reading and made me send my subscription to the Chicago Sun Book Week for which Lewis is now writing his column, so I won't miss anything this guy writes. He knows his history, his characters and his business. Sez,

Joe Laurie, Jr.

George Frazier's Neat Book

George Frazier, ex-Entertainment Editor for Life, freelance scribe, ardent jazzophile and, incidentally, disk reviewer for VARIETY, has done an entertaining and rather amazing job in putting his best pieces together under the title, "The One With the Mustache Is Costello" (Random House;$3). Besides being a frank and free and betimes rather ribald anthology of his personality pieces—they call 'em "profiles" on the New Yorker and "closeups" on Life—Frazier's ardent jazz predilections are rather autobiographically interlarded in Part 2 of the book which he captions "The Faster Beat." This touches on such mundane things as 52nd St. (circa Riley & Farley), Whiteman, Bix and Bunny Berigan right down to Eddie Condon (his new rave).

Appropriately enough the profile on Fred Robbins ("Disc Jockey") segues into this latter chapter which, for obvious reasons, is much shorter than the forepart with its excellent and revealing closeups on Bogart, Ted Williams, Toots Shor, Hildegarde ("Anna and the King of I Am), Hellinger, Petrillo, Errol Flynn, Berlin, Lorre, et al. The most initiate are bound to get more than a line or two of new and revealing miscellaneous information on any of the w.k subjects, despite the fact they've been "done" until unconscious.

Fact that many of these pieces saw light in Life, True, Collier's, Coronet, etc., means nothing because, as Frazier explains in an unusual foreword, these are the unexpurgateds. Incidentally, that intro on the Time-Life technique is something special for the newspaper bunch.

Abel.

Authors League In Hub Scrap

Censorship committee of the Authors League of America has taken up the fight against the ban of the Boston Public Library on Dorothy Speare's new novel, "Spring on 52nd Street." Rex Stout, ex-president of the League, drafted a statement this week for the committee, terming the Boston Library action a "new technique in censorship" and adding that it "is fantastically ridiculous, but it is also intolerable." The work has been favorably reviewed by various publications, including the Library Journal.

The Boston Library's ban, it has been learned, was on the basis of a report by two anonymous reviewers. It's understood that three Boston papers, including the Christian Science Monitor, have assigned reporters to uncover the identity of these reviewers and obtain a statement as to the grounds on which "Spring" was banned. According to the Library's own statement, the novel is regarded as "unmoral."

Under the ruling handed down several months ago by the Supreme Court of Massachusetts, in the case of Lillian Smith's "Strange Fruit," the Boston authorities may not officially ban any book except after a court trial. In the case of "Spring on 52nd Street" there has been no official ban, but the Library has simply declined to purchase the book.

There is no truth to reports that the League plans legal action against the Library.

Nuances Out

New quarterly mag, Nuances, is out with the September issue. It's to carry short stories by new, unknown writers. Carries no ads.

Publisher is Helen Price, and the editors include Miss Price, Isabelle Lehr and Louise Cuddihy. It has a folder-like format, pulp stock and is printed by a duplicating process resembling mimeographing. Priced at 25c. an issue, $1 a year.

Guild's R H Pact

The Author's Guild, subsid of the Authors League of America, in the literary field, has worked out a minimum basic agreement with Random House. It is the first such pact the organization has ever had with a publishing firm. General terms of the deal have all been agreed upon, and the actual wording is now being put into legal language.

The agreement is understood to cover general trade books and reprints, as well as the entire matter of subsidiary rights. Meanwhile, negotiations are already in progress with Houghton-Mifflin, and confabs with the other publishers are to follow. Negotiations with Simon & Schuster were broken off some time ago, and may not be resumed until all the other houses have signed.

New Republic Changes

Editorial staff changes on The New Republic last week brought in ex-foreign correspondent Edd Johnson as managing editor, replacing publisher Michael Straight, who temporarily held the m. e. post. Another addition was Eva Putnam, who takes charge of the mag's newly-created foreign press section.

Prior to joining The New Republic, Johnson was a Chicago Sun foreign correspondent and had also been with the OWI, CBS, Collier's, N. Y. World-Telegram and N. Y. Journal-American in various capacities.

Don Congdon Joins Matson

Don Congdon, for the past two years a Simon & Schuster editor, has joined the Harold Matson literary agency, in N. Y. Before moving to S & S he was an associate fiction editor at Collier's.

Prior to switching to the mag and book field, Congdon for eight years had been associated with literary agent Lurton Blassingame.

CHATTER

Paul Gallico due back in a few days from London.

Cecil B. DeMille is writing an article on Hollywood for Cosmopolitan mag.

Helen Colton and hubby Martin Field motoring east on literary assignments.

Christopher LaFarge sold his house in New York City and bought a place at Oldwick, N. J.

Marc Connelly back in New York after Mississippi River cruise, during which he worked on a play script.

Lippincott bringing out John Lardner's "It Beats Working," an anthology of his Newsweek sports columns.

Hearst newspapers will publish a serialization of "Knock on Any Door," which Mark Hellinger will film for Universal-International.

John Purcell, Life foreign correspondent now stationed in the Far East, is having his first novel, "Class Report," published by Vanguard in November.

Renee Brasier, of the board of directors and former business manager of the continental edition of the Paris Herald Tribune, getting a U. S. Medal for Freedom for her reopening of the paper after Liberation.

Broadway

Nitery biz up all over, including the class joints.

Dave Chasen flew in for a quickie on a private plane.

Michael Higgins, last in "Antigone," going into "Our Lan'."

Carly Wharton off to Europe last weekend, in search of play scripts.

Cowboy comic George "Gabby" Hayes being submitted for vauders.

Lee (Mrs. Louis) Sobol ill at Doctors hosp, receiving no phone calls.

Henry Lasco played the detective in the shortlived "The Magic Touch," instead of the boyfriend, as erratumed.

Mabel McCallum, of road troupe of "Harvey," into Broadway company as the nurse, replacing Mary Cooper.

Jacob A. Weiser, theatrical producer, resuming his courses in dramatics and playwrighting at City College.

Hildegarde's return to the Hotel Plaza's Persian Room will set off a series of celebrations marking the 40th anniversary of that hotel.

Associated Motion Picture Advertisers resumes luncheon sessions next Friday (19) with powwow on 16m film industry at the Town Hall.

Joyce (Mrs. Jules) Buck is visiting her folks in company of U-I producer Joan Harrison. Buck is associate producer with Mark Hellinger.

Stanley Meyer, veepee and general manager of United Artists Theatres, convalescing at his Sherry Netherland suite, following minor surgery.

Frank Lawton, British actor and ex-major in the King's Royal Rifle Corps, to be decorated with U. S. Legion of Merit at American Embassy, London, Sept. 25.

Despite his pout at Rodgers & Hammerstein for allegedly breaking the release date on "Allegro," Decca prexy Jack Kapp flew to Boston for the break-in, with Irving Berlin.

Walter Hendl, assistant conductor of N. Y. Philharmonic, who wrote music for the legiter, "Dark of the Moon," will baton for special series of children's concerts at Town Hall this season.

Thyra Samter Winslow found that operating even one guest room in her West 18th street town house was too much in this servantless era, so she sold "Writer's Cramp"—billing for said manse—to Dr. Alice V. Kelleher, head of the Children's Psychiatric dept. of NYU.

J. Raymond Bell, former director of advertising and publicity of the Loew theatres in Washington, and one time Metro eastern publicity manager, has joined the executive staff of Donahue & Coe. For the past two years, Bell was advertising and public relations director for Capital Airlines.

Paris

By Maxime de Belx

Marcel Pagnol back to Paris for UNESCO parleys.

Harry Novak canceling his intended N. Y. visit.

Clifford Fischer back in town after a rest cure in Royat.

Arthur Field considering doing "Anna Lucasta" here.

MPA's new India rep, Fred Spencer, to Cairo after Paris visit.

Joyce Fountain, ex N. Y. News, freelancing in Czechoslovakia and Italy.

Marcelle Chantal interrupting tour of "Vent vient de Loin" following motor crash.

Lou Wolfson here from London for a quick talent quest on behalf of Chi's Muriel Abbott.

Liza Lapinere, wife of the RKO public relation exec, preparing an exhibit of her latest paintings.

Harry White of International Broadcasting back from N. Y. and preparing to return there in October.

Francois Andre, who runs Deauvilles, Cannes and La Baule, getting a Legion of Honor from the Tourism ministry.

Jean Marais and Jean Cocteau at Albergo Luna in Venice prior to filming the Victor Hugo play, "Ruy Blas," at Scalera Studio.

Belgian producer Rene Gordon getting 3,000 costumes free from home authorities for production of a Belgian epic to be directed by Leonide Moguy.

Francois Mauriac's play, "Passage du Malin" ("The Devil's Passing"), which preemed in South America, will get its French premiere in provincial Nancy before Paris.

Minneapolis

By Les Rees

Peggy Ann Garner and mother in town.

Three Kewpie Dolls at Andy's niterie.

Ben Fish, Goldwyn representative, in town.

Minneapolis Daily Times now a tabloid, city's first.

Hotel Radisson Flame Room holding over Lanny Ross.

Oliver Broughton, M-G-M homeoffice auditor, in town.

James R. Grainer, Republic sales manager, due in town this week.

Earl Perkins, veteran Warner salesman, on month's leave in Texas.

Ben Marcus, Columbia district manager, conducting sales meetings here.

L. E. Goldhammer, Eagle Lion assistant sales manager, in from New York.

Walter Hoffman, 20th-Fox exploiteer, back from New York honeymoon.

M. A. Levy, 20th-Fox district manager, to Omaha to meet Andy Smith, sales manager.

Merry Macs follow Carl Ravazza into Hotel Nicollet Minnesota Terrace, opening Sept. 19.

George Granstrom, veteran St. Paul independent circuit owner, underwent operation on his eye.

William A. Scully and Mannie Gottlieb, Universal vice-president in charge of sales, and district manager, respectively, here for sales' conference.

Bill Clark, of Cincinnati, becomes local district manager of RKO Theatres and is making initial tour of district with R. T. Whelan, his assistant.

Herman Goldberg, Warner Brothers' homeoffice maintenance head, here to look over new exchange building, expected to be ready for occupancy late in October.

Monte Carlo and Alma Saunders, composers and lyricists, from Hollywood to visit their son, E. C. Benjamin, former Warner exploiteer and now secretary of Mayor H. H. Humphrey.

Chicago

Ray Carsky, of Essaness, still ill at Wesley Hospital.

Ashton Stevens back from a month's vacation.

Tom McConnell off to Buffalo on film anti-trust suit.

Noel Coward doing the town with Tallulah Bankhead.

Tom Delaney, of Delaney Previews, out of the hospital.

Marshall Migatz here from New York as advance agent for "Henry V."

Edward C. Raftery, United Artists, back in New York after conferences here.

Ray Axelrod, of Eagle Lion, back from month's special promotion trip in Wisconsin.

Rud Lohren left Chi to assume manager's job at the Wanee theatre, Kewanee, Ill.

Cary Grant, Anna May Wong, Dave Rubinoff and Paul Muni in town last week.

Henry Michel, of the "Carousel" cast, planed to Jersey City to greet his new daughter.

Eddie Cantor here for entire week to help promote the United Jewish Welfare Fund drive.

Katherine Littlefield here for confabs on the forthcoming Sonja Henie ice show at the Stadium.

Bill Scully, Universal veepee in charge of sales, in for quick gander before entraining to New York.

William Rodgers, sales manager for M-G-M, holding Chicago staff conferences before continuing east to the homeoffice.

Leonard Campbell, AFM head in Rochester, drove back to his home office after conferences here, with several stopoffs for rest.

Douglas Fairbanks, Jr., now on tour of the key cities promoting his picture, "Exile," will address the local Lions Club Sept. 25.

Ann Crowley, former femme lead in "Carousel," off to join the London company of "Oklahoma;" Gloria Elwood succeeded her here.

"Carousel," at the Shubert, institutes Sunday matinees and night performances, beginning Sept. 21. Wednesday matinees are dropped.

Henry Hathaway in town for filming of local scenes of "Call Northside 777," with James Stewart and remainder of cast due in next week.

Harry Miller, the publicist, his wife, and Harry Greben among the Chicagoans going to Los Angeles for the Jane Withers-Bill Moss wedding Saturday (20).

James A. Fitzpatrick, who has been filming a Chicago Travelogue for the last six months, will open a local branch with John E. Flynn, formerly of Metro, in charge.

Peter Bayes, assistant to Leo Brandt, Eagle Lion publicity head in Chicago, takes over road flack duties. He was in charge of publicity for the Strand theatre, New York, before entering the Army.

Miami Beach

By Larry Solloway

Jeannie Clarie trio into Blackamoor show.

Fan and Bill sold their Beach spot for $250,000.

Ned Schuyler also went to N. Y. on a talent quest.

Jane Dulo into new Clover Club show this week. Her first appearance in this area.

Paddock club, going in for higher budget, has set Sally Rand and Nan Blakstone for dates.

Sea Isle hotel, oceanfront hostelry, sold for $2,500,000, to reopen Nov. 1 as a year-'round operation.

Jesse Weiss, operator of Joe's Stone Crab restaurant, back from Colorado to ready the eatery for next month reopening.

Murray Weinger, Copacabana partner, off to N. Y. to join Ben Slutsky in a talent hunt. They're hoping to sign Danny Kaye, and other names.

Jack Goldman says he's gotten Jackie Miles for $40,000 for an eight-week run at the Clover Club, starting in January. Other names set include the Vagabonds, booked for same time as Miles, Gracie Barrie and Cross & Dunn.

London

Baron Rolf Cederstrom, widower of Adelina Patti, left $298,000.

Will Hay back in town after four months' recuperation in Norway.

Sid Field returned to the cast of "Piccadilly Hayride" after a brief rest.

A circus season will be held for the first time at Harringay Arena this winter, being presented by Tom Arnold.

Tom Arnold's Ice Revue closes at the Stoll theatre Oct. 4 after a year's run. A new version will be staged there Oct. 22.

Henry Clarke, who plays Judd in "Oklahoma!", returns to New York Oct. 13. No successor decided on, but rumored replacement is Earl McVey.

Archie de Bear talks of staging a musical show of "The Co-Optimists" type which proved so successful in 1921, and of which he was one of the originators.

Gracie Fields recording 13 half-hour radio programs for export only. These will be broadcast throughout the world, but will not be heard over the air in Britain.

A serious fire was averted at His Majesty's theatre, Sept. 8, when a routine inspection revealed a fourth floor coffee room ablaze. Fire was quickly put out by firemen.

Wynyard Brown, young playwright, is having his first play, "Dark Summer," tried out in Holland before it comes to the Lyric, Hammersmith.

During the last week of the run of "A Sleeping Clergyman" at the Criterion, Margaret Leighton, co-star with Robert Donat, collapsed and role was taken over by Jacqueline Squire.

Eden Phillpotts' Devonshire comedy, "The Farmer's Wife," in which Sir Cedric Hardwicke made his rep, is being revived at the Apollo, Sept. 17, by Prince Littler.

Bucks County, Pa.

By Sol Jacobson

Dorothy Gish and Arthur Sircom down last weekend.

Playhouse shutters Saturday (20) with best season to date.

Moss Hart working on new comedy at his Aquetong home.

Mitchell Hodges' new bi-monthly, The Informer, out Friday (19).

Phyllis Perlman to town to handle press on Courtney Burr's "The Inspector Calls."

Dick Skinner, g.m. at Playhouse, admitted to Assn. of Press Agents and Managers.

David Reppa, of Playhouse crew, rushed to Temple Univ., Philly, last week for appendectomy.

Budd Schulberg working on screen treatment of his new novel, "The Harder They Fall," at New Hope home.

Model air races staged Sunday (14) at the local high school grounds by Exchange Club. Participants from eight states.

ZaSu Pitts was SRO in "Late Christopher Bean" at Theron Bamberger's strawhatter. It was the third time for her in the Sidney Howard comedy.

Justin Herman starting first of 16mm. documentary film series Saturday (20) at Recreation Center here, as part of its adult education program. "The City" is first bill.

St. Louis

By Sam X. Hurst

Beatrice Kay headlining floor show at Chase Club.

Johnny Perkins back after an illness of several weeks.

Carl Brisson in at Crystal Terrace, Park Plaza hotel, until Oct. 2.

Mickey Rooney and troupe making p.a. at the National horse show here.

Forest Park Highlands, major outdoor amusement park, shuttered for the season.

Garrick relighted as sole burlesk house in the St. Louis area, Dick Zeisler continues as manager.

American theatre tees off 1947-48 legit season Sunday (21) with one week stand of "Toplitszky of Notre Dame."

St. Louis symph society was bequeathed $10,000 by Mrs. Florence Holmes Woodruff, who left an estate valued at approximately $300,000.

Ike Williams, 47, manager of the Roxy, East St. Louis, has recovered from injuries which hospitalized him several weeks ago when he attempted to quiet a quartet of young hoodlums in the theatre.

Pittsburgh

By Hal Cohen

Mother of Connie and Marilyn Stewart, acrobatic team, died last week.

Jackie Gleason opened two-week engagement Monday night (15) at Carousel.

Josie Lievine remodeling the old Canary Inn and will rechristen it The Circus.

Mrs. Ernie Neff, wife of the announcer, into the hospital for another operation.

Opening of fall show season at William Penn's Terrace Room postponed until Oct. 6.

Eileen Donnelly, local gal, named captain of Mrs. Earl Lindsay line at Chez Ami in Buffalo.

Marie Ryan McKee, women's editor of the Bulletin-Index for last five years, has resigned.

Mrs. Al Nobel, wife of the disc jockey, has checked in at the Mayo Clinic for several weeks.

Evelyn Gardiner, KDKA Home Forum director, back on the air after vacationing in California.

Cy Quinn, formerly of Penn theatre staff and now a cocktail lounge decorator, father of a baby girl.

New addition to KQV's secretarial staff is Margaret McCaffrey, formerly with Earl Bothwell agency.

Director S. Sylvan Simon's scheduled visit to his home here postponed by last-minute picture assignment.

With appointment of her husband, Miles Cary, as g.m. of Pepsi-Cola here, Sally Starr, stage and screen actress, to make her home in Pittsburgh again.

Anita Covato, daughter of veteran band leader and nitery owner, Etzi Covato, marrying Arthur Benton next Saturday (20).

Cleveland

By Glen Pullen

Mitzi Green sock biz at the Mounds Club.

Henny Youngman, current at Borsellino's Club, to be followed by Willie Shore.

K. Elmo Lowe on leave from Cleveland Play House to appear in new touring company of "State Of Union."

Al Sutphin taking local critics to Pittsburgh for gander at "Icecapades," due at his Arena there Sept. 25.

Lakewood repertory group enlarging show schedule to 20 performances, starting with current "State Of Union."

Pianist Kenny Rasmussen back from USO trip to Japan, and joining Ed Hurshell at Skybar as baritone's accompanist.

Art Warren, co-owner of Cabin Club, selling $39,000 home and moving to Los Angeles to establish roll-screen factory.

Revival of "Portrait In Black," which had tryout here last season, kicking off season at Frederic McConnell's Play House.

Howard Senor, of Loew's State publicity staff, gave jeweled wristwatch as engagement present to Adele Bruder, dairy heiress.

Glenn Sterling, new network crooner, returning Sunday (21) to hometown and Aragon Ballroom as Skitch Henderson's band soloist.

Abe Danches, egg powder manufacturer, here for vacation, trying to set national premiere of his second indie film "Harpoon" here.

Ina Claire to help Carl Hanna as hostess in preeming his new theatrical penthouse next Monday (22), when her "Fatal Weakness" opens Hanna's legit season.

Vienna

By Emil W. Maass

Erich Pommer, U. S. film officer in Germany, on visit here.

Hermann Leopoldi, composer and pianist, signed up for Simpl Cabaret.

Filmstar Angelika Hauff left for Rio de Janeiro, after signing contract with Brazilian film company.

Eftimos Eftimiades, Greek-Austrian, well known as stage director of Josepfstadt theatre, died suddenly at 32.

Franz Salmhofer, composer and manager of State Opera, composed music to Russian comedy, "Happy Sinner."

Austrian Broadcasting System set to work new station on Kueniglberg in District 13, for time being, only shortwave.

Hans Schubert, well-known author, returned after a long exile in Shanghai. Ferdinand Adler, music critic, also back from Shanghai.

Washington

By Florence S. Lowe

Max Miller, Eagle Lion flack, in to beat the drum.

Ben Blue will highlight the reopening of Club Cairo this week.

Gypsy Markoff checked in for a month's stint at Balalaika, local nitery a la Russe.

Kay DeWitt, new house singer for Loew's Capitol, gave up a school marm's job for this stint.

William Faversham, Jr., in to visit brother Philip, who was here last week in "Voice of the Turtle."

Max Youngstein, Eagle Lion promotion chief, in town to do spade work on a capital preem for "T-Men."

Edward Everett Horton SRO at Olney, Md., nearby strawhatter, in his perennial "Springtime for Henry."

Fred Kogod, K-B circuit boss, named vice-chairman of Board of Public Welfare by D. C. Commissioners.

A local teacher won WTOP-CBS's radio workshop award with a novel plan to teach history via the soap opera format.

Jackson Lowe, WWDC disc jockey, spending a postman's holiday in New York looking up musicians who have appeared on his programs.

Sacha Lucas, maestro of the defunct Troika, whose own nitery folded last season, back from a summer stint at Saranac Inn to try his luck at the Brown Derby.

Hollywood

Max Baer planed in from the east.

Bob Burns planed to Wichita, Kas.

Don Loper returned from Manhattan.

Robert Wise planed to Mexico City.

Jose Ferrer motored in from New York.

Eddie Cantor trained in from New York.

Ronald Colman returned from New York.

John Loder became an American citizen.

Virginia Field returned from Europe.

Parkyakarkas recovering from surgery.

Andy Russell returned from Mexico City.

Dore Schary to Santa Barbara on vacation.

Robert Taylor planed to Jackson Hole to fish.

Claire Jean Lipton divorced Channing Lipton.

Harry Carey hospitalized by black widow spider bite.

Constantin Bakaleinikoff to Michigan for two weeks.

Charles Korvin returned from European film chores.

Robert Walker to Ogden, Utah, where his father is ill.

Michael St. Angel changed his name to Steven Flagg.

Jack Dempsey to Las Vegas to go into the hotel business.

Pat O'Briens back in town after summering at Del Mar.

Charles Coburn in from Manhattan to resume film work.

Jimmy Alexander in town after 30 months in "Oklahoma!".

Herbert Stothart reported at Metro after a European trip.

Dorothy Malone in town after visiting home folks in Dallas.

Buster Crabbe planed in from Detroit to work in "Caged Fury."

Turhan Bey to St. Louis for the opening of "The Red Stallion."

Mickey Rooney to St. Louis for a week's stint at the Horse show.

James Stewart to Chicago to star in "Northside 777" for 20th-Fox.

MacKinlay Kantor in town for huddles on his story, "Gun Crazy."

Peter Lind Hayes and the missus to Cleveland to open a nitery tour.

William Wyler and Margaret Tallichet checked in after a European tour.

George Montgomery obtained his release from 20th-Fox and will freelance.

Tex Williams starting a tour of Southern California one-night stands.

James A. Sixsmith leaves this week for Australia after Paramount huddles.

Brig. Gen. Victor C. Secombe of Australia gandering film production at Warners.

Burglars prowled Lauritz Melchoir's home for $700 bag of cash and jewelry.

Jerry Breckenridge checked out of RKO's flackery and retired to his Virginia home.

Pedro Armendariz planed to Mexico City to receive a government award for acting.

Zachary Scott's illness caused three-day delay of "Prelude to Night" production.

Samuel S. Spiegel won the right to enter the United States legally for permanent address.

Al Horwits arrived from New York for publicity huddles at Universal-International.

Judy Garland, recovered from illness, checked in at Metro for huddles on "Easter Parade."

Merle Oberon, Robert Ryan, Charles Korvin and Paul Lukas returned from Europe.

Johnny O'Connor in town to confer with Gene Fowler on the Jimmy Walker biography.

Jane Withers and William Moss took out a license to wed, with the date set for Saturday (20).

Bob Ecton signed by Bernard Green, Paris promoter, for 18 weeks of piano playing in Europe.

Joseph Schocter in from Edmonton to line up talent and technicians for Canadian Productions, Ltd.

Bob Steele and Jack O'Shea left for a six-month tour of the southern states, opening in Lynchburg, Va.

Bing Crosby made a special trailer to plug the opening of the American Cancer Society's fund campaign.

Gene Autry to Minneapolis to open his Flying A Rodeo tour, which will wind up with four weeks in Madison Square Garden.

Copenhagen

By Victor Skaarup

"Oklahoma!" reported to be shown at the Norrebro theatre next year.

Anne Brown, American Negro singer, giving concerts here and in the provinces.

RKO's "Bells of St. Mary's," moderate success here, panned by the press as too sentimental.

Danish femme film stars voted Gary Cooper their favorite actor with Spencer Tracy the runner-up.

Circus Schumann played four-month summer season at World cinema building with every house an audience sellout.

Dagmar Bio, used as a summer revue theatre since May, opened as a film house Sept. 3 with Warner's "Rhapsody in Blue."

A Kind Word for the Comedian

Continued from page 2

strength to rise to his feet bearing the weight of the gardenia, the applicant is dubbed executive, fitted for a swivel and welcomed into the agency fold.) The agency man must be able to drink cocktails at lunch and annoy the radio comedian at rehearsal by not laughing at his gags. The agency executive has his finger on the pulse of the nation. When he removes the finger from the pulse of the nation, the comedian has something to worry about.

The Guest Star: The guest star is generally a temperamental Hollywood glamour girl. When the script is finished she insists that most of the jokes be rewritten. Her agent demands that the guest star's last three pictures, "Zombie in the Oven," "Chuck Wagon Clarisse" and "She Couldn't Say Maybe," be mentioned in the dialogue. When the program is over the comedian hears one laugh. It is the guest star as she takes her check.

The Critic: The radio critic is allergic to the comedian. When the comedian's gags are funny the critic prints them to save writing a column. When the comedian's gags are bad the critic prints them to show how lousy they are. This also saves the critic the trouble of writing a column. The comedian, like the other piece of bread in a three-decker sandwich is always in the middle.

The Survey: The radio survey determines the comedian's popularity. In the United States there are sixty million radio sets in operation. Nobody knows how many people listen to each set. On the basis of a few hundred phone calls, made each month, the survey arrives at a mythical figure which supposedly is the approximate number of alleged listeners tuning in the comedian's program. The comedian has his ups and downs on the survey. The lowest rating the comedian ever had was minus ten. This meant that not only nobody was listening to the program but ten people who were going to buy radios didn't because the comedian was on the air.

Fan Mail Friends, etc.: Fan mail and friends are sources of annoyance. Each week the comedian receives hundreds of postcards and letters. His fans want photographs, autographs, tickets for his program, copies of old scripts money and advice. The comedian is hounded to appear at every benefit from the biggest affair at Madison Square Garden down to a testimonial dinner being given in a decompression chamber for some sandhog. The comedian's friends are always dropping in to remind him that Jack Benny and Bob Hope had great programs, earlier in the week, and that Lum 'n' Abner have just passed him on the Hooper. After a few years in radio the comedian shudders at the approach of two people—the mailman and a friend.

The Income Tax: When the comedian comes to the end of his fiscal year, he finds that he has to pay out from 60 to 80 per cent of his income in taxes. The rest of his money he has paid to his agent for commission, mailed to indigent relatives for their support and loaned to old actors who knew him when. After working like the proverbial mongrel all season the comedian finds that he has no money, he has made a million enemies and he has had the use of the welkin.

Epilog: The next time you join a crowd and a radio comedian's name comes up—don't join the great majority—say a kind word. The memory of your kind word is probably all the comedian will have when his career is ended.

Pemberton

Continued from page 1

close to my chest. If this is the Murdock Pemberton I used to know in Emporia, Kan., he can take whatever blame there is because it was his performance of Launcelot Gobbo in a high school show that gave me the courage to undertake this role. This actor was my brother; his performance was terrific, and was close to several other parts of his anatomy. He also said I brought the oblique approach, I shall look that one up later. His criticism of underplaying is well taken. I learned about that from Frank Fay, who at one time early in his "Harvey" career was accused of overplaying his underplaying.

Ward Morehouse in the N. Y. Sun thinks I was pretty good but that my suit was atrocious. That makes me happy because the suit was made for me 16 years ago by Samuelson Sons & Linney, tailors to His Majesty the King, in London. I can get another suit but the performance is plastered on.

Lewis Nichols in The Times finds traces of Fay and Jimmy Stewart. I'm sorry he left out Joe E. Brown and Bert Wheeler because they are good, too. He also believes I chose Abingdon because it is within running distance of Tennessee and its hills. I wish I'd thought of that the night of the opening.

One of my favorite criticisms is Chris Brown's. Brown is 13 years old and gets out his newspaper with a stylus. It sells for 3½ cents, 1½ cents being for postage. Brown says in part: "Mr. Pemberton says he isn't an actor, but whatever he calls it, was very enjoyable. The audience responded to his mood and he never let them down." Now there's a newspaper man to watch. If he can't get a job in Abington and will bring his stylus up here, I'll start a rival Actors' Cues for him.

(Ed. Note: Pemberton played the leading role for a week in "Harvey" at the Barth theatre, for which he received $46 in silver, two Virginia hams, a hand of tobacco, a live goose, and as bonus an acre of land on the side of a mountain).

Doorman's Play

Continued from page 1

stock, while Irving is a radio actor and announcer. Morris Carnovsky is being sought for the lead, but is awaiting suggested script revisions.

Reich, at his Broadhurst portal post yesterday (Tues.), said he felt his job was a fine opportunity to maintain contacts with producers and sundry other stagefolk. His chores were rather light, he noted, and he passed the dull moments by scripting "Mothers" in his cubby hole as well as collabing on another script which was sold to a film company. The playwright, who came to the U.S. in 1939, prefers to be known as a "backstage custodian" feeling its more "dignified" than the term "stagedoor man."

With the Broadhurst for about two years, Reich prior to that was at the Imperial in a similar capacity. "Mothers" will be his first play to see production on Broadway. He doubted he would remain as a stage-door watchdog in the event his play is successful.

Scripter Shaw

Continued from page 1

the principal until he's 45 years old, 15 years hence. Meanwhile he'll share the income, at what the banker-trustees estimate will be about 3% interest, with his stepmother. The fortune was left by the writer's father, James D. Shaw, a public utilities lawyer of Milwaukee.

Meanwhile, Shaw will have to struggle along on the mere $1,500 a week he makes for authoring "D.A." and "Christopher." He figures he'll have to spend at least part of the inheritence on secretarial help handling the come-on mail he'll get.

Lab for Actors

Continued from page 1

that actors get little time to work on their craft.

With stock and repertory no longer offering a training or refresher ground, actors may go for many months without a chance to act, or may get into a long-running hit and continue playing the same part long after they've become stale. But there are no facilities for an actor to work at various parts, particularly parts against type.

With no more than that to go on, Miss Crawford, Lewis and Kazan laid out a scheme for holding regular acting classes, not only for players with limited experience, but for those fairly well established, Lewis is to direct the experienced actors and Kazan the relatively inexperienced ones. Choreographer Jerome Robbins, approached subsequently, agreed to handle classes in body movement, posture, etc. Miss Crawford will be administrative head.

The scheme is to get under way in three or four weeks, with participants limited to those regarded as having promising talent. Agents, producers and others will be asked to suggest candidates. The expense, if any, to the participants, will be extremely nominal—say, 50c. a week—merely enough to cover the limited cost of the project. If any additional money is needed, modest contributions may be solicited from various theatrical names.

No place has yet been selected for the classes, but for the present Miss Crawford will handle the preliminary arrangements from her production office. It's stressed that the plan is not connected in any way with Theatre, Inc., the American National Theatre and Academy, American Repertory Theatre or any other organization. Also, although Miss Crawford, Lewis and Kazan are all former members of the Group Theatre, the present scheme is in no way connected with it.

1st Negro Soaper

Continued from page 1

produce, with the Metropolitan Mutual Assurance Co. of Chi picking up the tab. Davis-Young-Powell is the agency. Cast includes legit's Janice Kingslow, last seen in "Anna Lucasta."

Detroit's Negro Jock

Detroit, Sept. 16.

WJBK, winner of many awards in past years for efforts to stimulate inter-racial harmony in the midwest, announced the addition of a Negro disk jockey to its program schedule. New jock is Van Douglas, who began his duties yesterday (15). He is well known in entertainment circles around Detroit.

Douglas' disk-jockey sessions will be known as "Harlem Nocturne" and will be broadcast seven nights a week from 11 until midnight. With the addition of Douglas, WJBK becomes the first station east of Chicago to announce a Negro disk-jockey. Douglas is a graduate of Wayne Univ.

B'way-'Outlaw'

Continued from page 5

corps of Fieldingites helped the b.o. by plunking down full admission.

Price is $1 during the day and $1.50 evenings, with $1.80 tap Saturday nights.

After nixing spot announcement for "The Outlaw," WNBC, National Broadcasting's flagship station in New York, reversed itself last week. Outlet is now using two or three transcribed plugs a day and Alec Moss, Hughes' p.a., declared that he'd buy all that WNBC's time limitations would make available. About $5,000 a week is currently being spent for N. Y. radio advertising.

Niles Trammel, NBC prexy, reversed the WNBC ruling on "Outlaw" after it was pointed out that WMAQ, the chain's Chicago outlet, and other of its key stations throughout the country had carried the identical "Outlaw" spots.

Pitt's Green Light

Pittsburgh, Sept. 16.

"The Outlaw" has finally received the green light from the Pennsylvania censors, and will have its first showing in this state in Erie. No local first-run date has been set yet, but UA office is working on a deal with Harris circuit to play Jane Russell picture at either the Harris or the Senator.

Couldn't be learned from either UA or the censor board what eliminations had to be made in "Outlaw" to get it the go-ahead although it's understood from those close to the situation that the cuts were plenty heavy.

BIRTHS

Mr. and Mrs. Ted Connor, daughter; Culver City, Sept. 12. Father is prop man at 20th-Fox.

Mr. and Mrs. Niven Busch, daughter, Hollywood, Sept. 12. Mother is Teresa Wright of the screen; father is a writer-producer.

Mr. and Mrs. Jack Kalcheim, daughter, New York, Sept. 8. Father is a vaudeville and nitery agent.

Mr. and Mrs. Felix Feist, daughter, Santa Monica, Sept. 8. Father is a film director.

Mr. and Mrs. Donald Breyer, daughter, Hollywood, Sept. 7. Father is a radio account executive.

Mr. and Mrs. Carl Nelson, son, Milwaukee, Sept. 6. Father is WTMJ, Milwaukee, announcer.

Mr. and Mrs. Ben Elson, son, Pittsburgh, Sept. 6. Father's on KQV staff.

Mr. and Mrs. Philip Yordan, son, L.A., Sept. 13. Mother is Marilyn Nash, actress; father is stage and screen writer.

OBITUARIES

CLAUDE ARCHER LA BELLE

Claude Archer La Belle, 54, veteran drama critic of the San Francisco News, died Sept. 14 in San Francisco after a heart attack. He was drama critic for the news for 18 years.

Prior to his association with the News he was real estate editor of the San Francisco Examiner. Previous to that he did public relations work in the Philippines. He also did newspaper work in Chicago and Washington. He was a founder and a member of the San Francisco Theatre Critics Council.

Survived by two brothers.

RICHARD LE GALLIENNE

Richard Le Gallienne, 81, poet, novelist, critic and father of actress Eva Le Gallienne, died in Menton, France, Sept. 14. He was one of the prominent literary figures of the end of the 19th century and was best known for his poetry.

He also wrote newspaper articles and in 1929 did a weekly column from Paris for the New York Sun. He began his literary career as secretary to the late British actor, Wilson Barrett.

Widow and another daughter also survive.

ELLEN BEACH YAW

Ellen Beach Yaw, 78, former grand opera star, died Sept. 8 in Covina, Cal., where she lived in retirement. In her prime Miss Yaw sang successfully in Italy and France and later at the Metropolitan, where she was noted chiefly for her role in "Lucia de Lammermoor." On her retirement from the opera and concert stage, Miss Yaw established the Lark Ellen School for Boys, in Los Angeles, since taken over by the Lions Club.

VINCENT ISOLA

Vincent Isola, 85, veteran showman, died recently in Paris. His brother and former partner, Emile, had been dead some years.

Born in Algeria, Emile and Vincent Isola began their show career as a conjuring act, and were successful for many years. They later became producers at the Folies Bergere, the Sarah Bernhardt, and the Opera Comique in Paris, always as partners.

FRED R. MORGAN

Fred R. Morgan, 62, artist and cartoonist, died in New York, Sept. 14.

Morgan was best known to show biz for his cartoon critiques of N. Y. vaude shows. They appeared in The Graphic and later in The Mirror during the 1920's.

Brother, Richard C. Morgan, publisher of The Travel Agent and American Traveller, survives.

BENJAMIN H. ROBERTS

Benjamin H. Roberts, 62, representative of Actors Equity Assn. and formerly an actor for 27 years, died in New York, Sept. 13. He played in stock in the middle west and appeared on the New York stage in "The Bat," "What Price Glory," "The Missouri Legend" and other shows.

Widow and sister survive.

JOHN F. PUVOGEL

John F. Puvogel, 76, former circuit operator, died in his home in Elmhurst, Queens, N. Y., Sept. 13. He retired from business in 1940 after organizing the Cross Bay Theatre Co., which operated a group of theatres in Queens, N. Y.

Wife, six daughters and two sons survive.

GEORGE DILLON

George Dillon, former salesman for RKO in Pittsburgh, died in New York, Sept. 13, after a long illness. He was a 25-year vet in the film business and served in various capacities with RKO, PDC, Pathe and other companies.

SAM HECHT

Sam Hecht, theatre builder, died of a heart attack in Cape Girardeau, Mo., last week. Among the houses he built was the Esquire, Cape Girardeau, for a syndicate headed by B. A. Wollner and H. H. Royle, of Memphis.

LOUIS L. HUTSON

Louis L. Hutson, theatre musician who played the piano in Rochester's first film theatre, the Bijou Dream, and later led the orchestra there, died Sept. 9. He retired four years ago.

ALBERT LOUIS FISCHER

Albert L. Fischer, veteran member of the St. Louis Theatrical Brotherhood, Local No. 6, died in St. Louis recently from heat prostration. He was last employed at the Melba theatre, a Fred Wehrenberg unit.

EDWARD J. FREUND

Edward J. Freund, 60, former concert violinist in Czechoslovakia, died suddenly in Chicago, Sept. 2. Survived by sister.

STANLEY NASTAL

Capt. Stanley Nastal, 48, part owner and program director of station WFOX, Milwaukee, died in that city Sept. 7. He formerly held a commission in the U. S. Army.

Mother, 76, of Samuel Briskin, vice-prexy of Liberty Films, and Irving Briskin, Columbia exec, died in Los Angeles, Sept. 15. Other survivors include two more sons, Barney Briskin, an indie producer, and Murray Briskin, eastern theatre owner, and a daughter, Mrs. Abe Schneider, wife of Columbia vice-prexy and treasurer.

Mrs. Margaret G. McDonough, 65, wife of Alfred B. McDonough, retired manager of the old Erlanger and Powers theatre enterprises, died in Oak Park, Ill., Sept. 9. Son and daughter also survive.

Allan Miller, 53, who operated a radio advertising and program production firm in Toledo, O., died of a heart attack in that city Sept. 10.

Martin J. Finley, Paramount policeman for 25 years, died in Hollywood, Sept. 10.

MARRIAGES

Iris Karyl to Herbert Marks, New York, Sept. 14. Bride is a dancer; he's N. Y. and Miami talent agent.

Breckie Orr to Laurel Smith, Hollywood, Sept. 13. Bride is a publicist at Eagle-Lion.

Marie O'Keefe to Walter Morosco, Las Vegas, Sept. 12. He's a film producer.

Marion Finer to Harold Labovitz, Pittsburgh, Sept. 7. Bride's secretary to John McGreevey, head booker-buyer for Harris circuit.

Nondas Metcalfe to Nelson Case, in New York, Sept. 5. Bride is an actress and writer; groom is a radio announcer.

Gerda Mickelson to Ole Skaarup, in Peekskill, N.Y., Aug. 23. Bride is the radio writer, Gerda Michael.

Bette Geisser to John Healey, Los Angeles, Sept. 12. Both are with Fox West Coast.

Esther Godder to Harold Butchin, Chicago, Sept. 6. Groom is in Chi. Universal Pictures public relations department.

McNutt

Continued from page 1

mittee could hardly charge that he had tied himself up with "a bunch of reds" in its probe of Communist activity in the film capital.

McNutt's selection is believed to have been given final okay during the flying trip to the Coast last week by Joyce O'Hara, exec aide to MPA chief Erie Johnston, and Edward Cheyfitz, also a Johnston aide. Byrnes, former Secretary of State, has been doing much of the masterminding on tactics to be followed during the Congressional probe, but has refused to make a personal appearance before the committee.

Johnston himself is ill and it's not certain whether he will be able to attend the sessions or not. However, it is understood that industry toppers thought it preferable in any case to get another public figure, aside from Johnston, to represent the MPA at the hearings.

McNutt will follow in the path laid out by the late Wendell Willkie, when the industry once before faced Congressional investigators. That was three months before Pearl Harbor, when the charge was that Hollywood pictures were "warmongering." It was the first time that the industry had taken a fighting stance—as this is the second—with the result that the committee was backed so far down into its corner and made to look so silly it postponed the hearings into oblivion.

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AVAILABLE **FOR 1949** AVAILABLE

(Also for 1948 and the Remainder of 1947)

The Popular Available Broadway Comedy Star

LEW PARKER

AMERICA'S NO. 1 UNBOOKED COMEDIAN

A Few "Thank You's" To A Few Citizens

(NOT Listed in the Order of Their Importance)

AGENTS
(Take Your Pick)
Chas. V. Yates
Lester Shurr
Henry Wiese
Matty Rosen
General Artists Corp.
Louis Shurr
Bob Hope

PERSONAL APPEARANCES
Marvin Schenck
Sidney Piermont
Joe Vogel
Alan Zee
Harry Mayer
Bill Howard
Eddie Sherman
Mickey Aldrich
Leo Cohen
Bob Hope

TROTTERS
Hope Hanover

BASEBALL
Brooklyn Dodgers
(I Hope)

RADIO
Marconi
Mennen Company
Lew Bonham
Duane-Jones Co.
Reggie Scheubel
Ann Thomas
Chet Gerlock
Tom Hudson
Tom Glazer
Bill Lieberson
Martin Lieberson
Bernie Miller
Allan Walker
Matty Norman
Jerry Devine
Herb Polesie
Bob Hope

MONEY
Morris Plan
Hope National Bank

INSULTS
Toots Shor

TURF
Joe Pledge
Joe Hope

LEGITIMATE
Vinton Freedley
Richard Kollmar
Jimmy Gardiner
Charles MacArthur
Ben Hecht
Hunt Stromberg, Jr.
Tom Spengler
Charles Meeker
Starlight Operetta Co.
(Dallas, Texas)
Bob Hope

PICTURES
Lassie
Thunderhoof
Sessue Hayakawa
Barney Dean
(Sorry Hope)

GIN RUMMY
Friars Club

HANDICAPPER
Joe E. Lewis
No Hope

And to the Boy I Owe So Much to: My Writer, DANNY SHAPIRO

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SCREEN RADIO MUSIC STAGE

VARIETY

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LEGIT'S FINANCING BUGABOO

Pix Biz Nixes Star Guestings on Tele Until Program Quality Improves

Hollywood, Sept. 23.

When things start looking up in television, programwise that is, major motion picture firms will stop looking down their noses. That, at least, is the general attitude expressed in relation to the use of guest film players in the medium. And so it was officially ruled at the special meeting last week of the Radio Subcommittee of the Motion Picture Ass'n when the ban on players was temporarily continued following much debate on the subject.

It was stated however, that the prohibiting regulation should not in any wise be construed as permanent. Decisive action will be postponed until the present "experimental" stages of video are passed and studios can further study the medium. The present poor quality of programs inspired the ban. When shows brighten then all may be forgiven, or, reconsidered anyway. For the present the basic agreement holds.

Only Paramount is excepted, and

(Continued on page 47)

Off-the-Cob 2-Nite Stand Slays City Slickers At Carnegie Hall for $9,500

By BERNIE WOODS

For the big-city slickers who think that Sinatra, Como, Crosby and a few other lyric-breathers have a corner on the swooning market, there's another guess coming. New York's Carnegie Hall on Friday (19) evening showed how wrong they can be. The answer was produced at the second half of a two-day "country-music" concert, the first time such a shindig ever hit the big city.

Promoters of the affair (2) netted themselves a neat $2,200 each on the two-day affair after paying all expenses, including $3,500 to Tubb and his unit and $600 for the hall, plus incidental expenses. They grossed approximately $9.500 for the two nights, it's claimed.

Sinatra, Como, Crosby, et al., may

(Continued on page 54)

Jessel's $12,500 Fla. Date

George Jessel, 20th-Fox producer, will play his first nitery date in many years, having been inked for January at the Copacabana, Miami Beach. Deal, inked by Paul Small, calls for $12,500 weekly. Jessel has previously taken sabbaticals from his producing chores for personal appearances, but heretofore has nixed nitery work.

Preceding the Copa date, Jessel has been booked for the Hippodrome, Baltimore, starting Nov. 20, and the Oriental, Chicago, Christmas and New Year's week.

MICKEY ROONEY, PRODUCER

Hollywood, Sept. 23.

Mickey Rooney is understood to be lining up three films for indie production with himself as producer-director.

Peter Lorre is reported about to close a deal to star in the trio of pix.

Touch System

Chicago, Sept. 23.

Cast of ABC's "Breakfast Club" is still chuckling over the quip of a blinded war vet who asked for a knockdown to songstress Patsy Lee following recent morning broadcast.

"Gee," niftied the vet to Lee, "I'd like to Braille you."

KFWB's Sweeping Disk Blacklist Of Double Entendre

Hollywood, Sept. 23.

Warners' KFWB has put 25 recordings on a blacklist as objectionable for broadcast purposes. Tunes nixed as being in poor taste or risque will be on permanent "thumbs down" list. Ban is probably the greatest ever issued by any station and action is leading to general cleanup in the trade.

Probably as many as 25 firms are affected by the ban which will be extended as new platters are released. Those hit now are "Aren't You Kinda Glad We Did," "Empty Bed Blues," "I Used To Work In Chicago," "Makin' Whoopee," "I'm Gonna Be A Bad Girl," "I'm Going To Move To the Outskirts of Town," "Fat Mama Blues," "Big Legs," "Hurry On Down," "Man Who Comes Around," "Red Light," "Legalize My Name," "Big Fat Mama," "Thrill Me," "Love For Sale," "Horizontal," "Bessie Couldn't Help It," "Old Maid Boogie," "Side Saddle Blues," "Wake Up Old Maid,"

(Continued on page 47)

LaGuardia Won't Be Replaced on Mutual

Mutual won't replace F. H. LaGuardia. The cooperatively sponsored show the late former New York mayor did on the network Saturdays at 6:30-6:45 p.m. is being dropped and the time period will be filled for the present with a roundup of Saturday football scores.

Although some trade observers, confident a new commentator of LaGuardia's liberal persuasion would be sought by Mutual for the sake of balance in its gabber roster—LaG. having been the last remaining outspoken liberal on the web's list—a network spokesman said that "not very many stations" carried LaGuardia and no plans have been made to seek a successor, of his type or any other.

Guest commentators have been billed on the LaGuardia time since the onetime mayor fell ill.

MAJOR PROBLEM IN RAISING COIN

By HOBE MORRISON

With production and operating expenses mounting rapidly during the last year or more, financing has become one of the major problems of theatrical producing. It not only costs more to produce a show now than it did a year or so ago, but it also costs more to keep the show running.

Thus, more backing is necessary to do the production in the first place, and the higher overhead decreases the rate of return on the investment. Potential investors are consequently becoming more cautious. That, coupled with an apparent tightening of financial conditions, has complicated the problem of getting the necessary backing for new shows.

There are two marked indications of growing scarcity of theatrical financing. One is the widespread reports in Broadway circles of the number of prospective productions being held up because of insufficient backing. The other is the willingness of producers with scheduled shows to accept relatively modest investment units. That is in striking contrast to the situation of several seasons ago, when few showmen would consider accepting backing in small amounts, except as a favor to a few personal friends or employees.

Although few producers openly admit having difficulty raising money for their shows, the reports of such instances are more prevalent

(Continued on page 50)

GAC Setting Up Dates For Jackie Robinson, Negro Ball Player

Booking of Jackie Robinson, the Brooklyn Dodgers' Negro first-baseman, is taking the General Artists Corp. into the booking of sporting events as well. GAC, after signing Robinson, has set him for a pair of exhibition games with the Detroit Wolverines at Briggs stadium, Detroit. Robinson is slated to get $2,500 for the two games.

Robinson has already been signed for the Apollo theatre, N. Y., Oct. 17; the Howard, Washington, Oct. 24, and the Regal, Chicago, Oct. 31. Theatre salary is quoted at $3,000 plus percentages.

He's also been pacted by Herald Pictures, but film deal is being held up pending GAC approval of the script.

Tops of the Tops

Top Sheet Music Seller
"Near You"
Top "Most Requested" Disk
"Near You"
Top Coin Machine Tune
"Near You"
Top "Most Plugged" Tune
"Feudin' and Fightin'"
Top British Sheet Seller
"Now Is the Hour"
(Details in Music Section)

Prosperity Note?

Note on the financial state of the Union (or maybe just Brooklyn):

First two days that the Brooklyn Dodgers last week accepted applications for World Series tickets, $4,000,000 was received in money orders and checks. (Since only about $600,000 worth of seats were available, remainder had to be refunded).

Video Mfrs. May Have to Bankroll Series Telecasts

With the opening game of the 1947 World Series less than a week away, there's still no guarantee that the baseball classic will be televised. However, with Red Barber and Mel Allen pacted to handle the series' radio broadcasts, that insures AM listeners of better coverage than last year.

Series tees off Tuesday (30) but to date there have been no takers for the $100,000 price asked by Baseball Commissioner A. B. ("Happy") Chandler for tele rights. According to one video official, Chandler and potential sponsors are sitting each other out. Chandler refuses to cut the price and no sponsor will come in until he does. "We'll get the series on the air, though, even if we have to stand out in the street with a tin

(Continued on page 48)

Organized Political Factionalism Increases in Performer Unions

Actors Equity council yesterday (Tues.) ordered the dissolution of any organized faction within its ranks, and instructed any of its members who belong to such groups to resign "forthwith." The action was taken at a stormy meeting, in New York, after a delegation of members had appeared to petition for the banning of Elliott Nugent's new "militant middle" bloc.

Organized factionalism, along political lines, has been introduced into theatrical unionism, apparently on a permanent basis. It already exists in the American Federation of Radio Artists, under the name of the Artists Committee. It has also been carried over into Actors Equity Assn., under the leadership of Elliott Nugent. From indications, efforts are being made to extend it into the other performer union affiliates of the Associated Actors & Artistes of America, and the various writer and director guilds, in both New York and Hollywood.

Opposition to the Artists Commit-

(Continued on page 55)

JAP COMIC WATANABE READIES RADIO RETURN

Hollywood, Sept. 23.

Japanese comic Frank Watanabe is being readied for a return to radio after his wartime absence. In radio for 11 years until the Nipponese lost favor with the American public prior to Pearl Harbor, Watanabe will be introduced as having served with the 442nd Infantry combat team in Europe. He'll cut a series of audition platters.

Eddie Holden, owner of the show "Frank Watanabe and Honorable Monsieur La Barbaere," has signed a deal with Creative Radio Productions.

The PERFECT CHRISTMAS GIFT
9 Christmas Carols

SILENT NIGHT
'TWAS THE NIGHT BEFORE CHRISTMAS
ADESTE FIDELIS
GOD REST YE MERRY, GENTLEMEN
CAROL OF THE BELLS
HARK! THE HERALD ANGELS SING
OH LITTLE TOWN OF BETHLEHEM
JOY TO THE WORLD
THE FIRST NOEL

by the HOUR OF CHARM
ALL-GIRL ORCHESTRA and CHOIR
Under the direction of PHIL SPITALNY

CHARM RECORDS, Inc.
P. O. Box 40, Radio City Station, New York 19, N. Y.

Arg. Pix-Warbler Gets the Works From Little Eva on Her B.A. Return

Montevideo, Sept. 10.

Pix-warbler Liberstad Lamarque, for many years the darling of South American tango enthusiasts, returned to her native Buenos Aires a fortnight ago, after an absence of two years touring Mexico, Cuba and other Central American Republics. The star had not intended setting foot on Argentine soil for many years to come, but the sudden death of her father called her back.

Since her arrival, her name has seen the headlines in more than one way, and has even come into Congressional debates, as part of a general protest from the anti-Peron section (a minority) in the House of Deputies against the muzzling of the press.

Miss Lamarque's return coincided with the return of Senora de Peron from her European trip and it is no secret to anyone in Argentina's entertainment field that when the Senora and the singer were teamed in the same picture in a local studio, they had a serious clash which ended, according to rumor, in some stinging cheek-slapping.

What actually happened at that time was that the then slow-climbing actress Eva Duarte was consistently late in arriving on the set, keeping the star and cast waiting on more than one occasion. When the delay had amounted to a whole morning and part of an afternoon, Miss Lamarque curtsied as the future presidential first lady walked on to the set and to murmured "Buenos Dias" countered with "Good Evening." Since then the fur has flown

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Queen Mary a Floating Brown Derby-Savoy Grill With Its Many Showfolk

Queen Mary throws its lines to shore today (Wed.) with its passenger list dotted with the usual hatful of show biz names. Among those who made the east-to-west crossing are Metro producer Arthur Hornblow, Jr., and his wife, the former Bubbles Schinasi; Paramount's French import, Florence Marly; Par director Lewis Allen and wife; Guy Bolton, playwright and film scripter, with Mrs. Bolton, Chico Marx, comedienne Florence Desmond, A. C. W. Nightingale, general manager of the D'Oyly Carte Opera Co., Marquis G. de Cuevas, owner of the Ballet Russe de Monte Carlo, and the ballet's manager, F. La Cloche.

London legit producer Lee Ephraim is arriving with Mrs. Ephraim and the cast of the revue "Under the Counter" which curtain-raises on Broadway Oct. 2. It's jointly sponsored by Ephraim and the Shuberts. Cicely Courtneidge will star and her husband, Jack Hulbert, is the show's director.

Novelist Sax Rohmer, creator of the Dr. Fu Manchu series, is also aboard.

MICHAEL TODD'S DEBTS MAY TOTAL $1,600,000

Following filing of an involuntary bankruptcy petition brought against him by three creditors in N. Y. federal court last Friday (19), Mike Todd is expected to concede insolvency in his answer to the court today (Wednesday). His personal liabilities may total $1.600,000 against $900.000 in assets. Assets include $640.000 from Universal-International, received as settlement of his contract with the studio, in addition to some mortgage equities, real estate, etc. Debts include the same $640,000 which Todd turned over for taxes. He also has a $600,000 obligation to two Chicagoans who financed several of his ventures.

Bankruptcy petition was filed against Todd by A. Sheldon Jaffe, N. Y. real estate broker who's claiming debt of $9.150 in unpaid commissions; Allan H. Boni.o & Co., insurance company, for $600; and KAJ Velden Studios, Inc., for $2.152. Suit was brought against Todd personally with no claims being made against his corporate interests.

Todd plans producing a legit musical, "Montparnasse," book by Anita Loos and Howard Dietz, music by the French composer, Alstone. Todd also plans an indie film scripted by Howard Fast.

Sports Shorts

Bill Corum being approached to manage the Suffolk Downs track, Boston.

World's Series tickets being disposed of in blocks as heretofore. Yank block calls for four games at $8 per ticket in the boxes, upped from $6 top of the last previous World's Series in N. Y., between the Yanks and the Cards, in 1943. Reported price asked by some ticket agencies is $75 per block of four, other locations ranging down to $40, Some brokers will handle Series tickets as with theatre tickets, i.e., 75c. plus tax over the boxoffice rate, but those fans will doubtless only be preferred patrons. Principal demand is for games at the Stadium, with those at Ebbets Field getting the brush so far from prospective Series fans.

Fight between Joe Louis and Jersey Joe Wolcott was switched from a non-title bout to a heavyweight world's championship event at Madison Square Garden this fall so that a higher top could be exacted. The indicated price at ringside may be $40. Among the fans throughout the country, the alleged scrap is referred to as a dancing match and has already been alluded to as a one-night stand, that crack coming from Horace McMahon on the Coast.

Plans called for all-year-around racing in California, but two proposed new tracks, one at Puenta, not far from Santa Anita, and another near Long Beach, were reportedly scratched last week. With those two plants added to the present five courses it was figured there would be 400 days of racing in the state and therefore overlapping meetings. As it is now, the opening of the Golden Gate at Albany, Cal., started two weeks before Delmar finaled last Saturday (20). Albany is a $1,000,000 course that was abandoned five years ago, after being flooded out, and war priorities prevented rehabilitation. Also near San Francisco are Bay Meadows and Tanforan, while in the Hollywood area is Hollywood Park (Englewood) in addition to Santa Anita (Arcadia), plus Delmar, near San Diego.

Talk on the Coast is critical of the mediocre showing of the Hollywood baseball team, a club that has eight .300 hitters. Reports are that as much as $250,000 is bet on each game, some actors wagering $500 and $1,000 per contest, with side bets on balls, strikes and hits, a la Havana. Hinted that underworld characters dictate the wins and losses.

Larry Brancato, who numbers a flock of show biz and sports notables among his pupils as pro at Englewood Golf Club (N. J.), will hit the California playing circuit this winter.

COLUMBIA GUARANTEES RITA $300,000 A YEAR

Hollywood, Sept. 23.

Terms of the deal which Rita Hayworth recently signed with Columbia Pictures include one of the largest guaranties any studio has made to a player with outside commitments. In addition to setting up a separate partnership corporation for Miss Hayworth, called Beckworth, Columbia guarantees her $300.000 annually for five years.

Her next three pictures have already been planned. First will be an original by Virginia Van Upp, untitled as yet, which starts shooting in November. Second is "Born Yesterday," legit hit for which Columbia shelled out $1,000,000. Third will be a version of the opera, "Carmen," in which music will be used, but not in operatic style.

SCHNOZ A TUNE TOUT?

Sacramento, Sept. 23.

Jimmy Durante Music Publishing Co. filed incorporation papers here, with Louis Cohen listed as president, Eddie Jackson as veepee and Jack Roth as secretary and general manager.

New firm, with headquarters in Hollywood, will feature Durante's special-material songs.

275th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Coming soon, the most unusual picture ever made. KEN MURRAY'S Production, "BILL AND COO," in Trucolor. A Republic release.

Miss. 'Riviera' A Shambles In Gulf Hurricane

Miami, Sept. 23.

Last week's hurricane, which battered the southern coast regions from Florida to Texas, seemingly played favorites as far as show business was concerned.

Southern Florida, although hit hardest in terms of wind velocity, was only slightly nicked with everyone prepared two days in advance for the howling climax of flying debris which struck last Wednesday (17). Reports filtering in from the multi-million dollar Mississippi "Riviera," however, indicated that the surprise blow cut a swathe of destruction through the area. All night life vanished there in the wake of the tropical blast that hit New Orleans and nitery strip between Biloxi and Bay St. Louis.

In Florida, the whirl did wreak heavy damage to some of the smaller towns but the area of the palm beaches suffered mostly from the blownout windows, smashed signs and uprooted vegetation. Power failure, with resultant waste of stocked foods, brought boom biz to

(Continued on page 53)

ROGERS, MARY PICKFORD CUT AUDITION DISK

Hollywood, Sept. 23.

First audition record for his new show has been cut by Charles (Buddy) Rogers in San Francisco. He flew from here to San Francisco over the weekend, accompanied by his wife, Mary Pickford, and others concerned with the show to cut the disk at NBC's studios Monday (22) and returned today (Tuesday).

Miss Pickford participated in the first show, a talent runoff a la late Major Bowes' show, and may continue with the package, it's reported. Others in initial lineup of "Buddy Rogers Show" were Rae Singers, a trio; Glenn Hurlburt, composer of "Cable Car" song; John Schuler, whistler; Lois Hartzel, classical singer, and Nadia Cannon, pops singer.

Writer Ray Buffum, Jack Runyon, of Biow Co., Jack Meakin, conductor, and Mal Boyd, Packager, accompanied Rogers north, and latter site was selected to retain small time pro and tyro flavor, instead of local cutting.

Managers Concur

Consensus reaction of Broadway managers and boxoffice men was that Billy Rose's syndicated column, appearing in PM in New York last Wednesday (17) (and reprinted herewith), was generally well founded.

Although Broadway producers, business managers and b.o. men invariably deny such conditions exist at their own theatres, most conceded that discrimination is practiced, at least on a general basis, at most other houses doing capacity business. As Rose pointed out, Negroes are, in many cases, shunted from orchestra seats to balcony or mezzanine, or if given orchestra locations, are placed far to the side or near the rear of the house.

Wismer Picks Army, Col., Navy, Minn., Wisc., N.C., USC

By HARRY WISMER

(*Sports Director, ABC Network*)

College

GAMES	WINNERS	ODDS
Army-Villanova	**Army**	**2-1**
Boston College-Clemson (Fri. nite)	**Boston College**	**3-1**
Columbia-Rutgers	**Columbia**	**9-5**
Dartmouth-Holy Cross	**Holy Cross**	**4-1**
Maryland-South Carolina	**So. Car.**	**3-1**
Navy-California	**Navy**	**7-5**
NYU-Temple (Fri. nite)	**Temple**	**8-5**
Pitt-Illinois	**Illinois**	**3-1**
Indiana-Nebraska	**Indiana**	**4-1**
Iowa-UCLA (Fri. nite)	**Iowa**	**6-5**
Iowa State-Colorado	**Colorado**	**2-1**
Michigan-Michigan State	**Michigan**	**5-2**
Minnesota-Washington	**Minnesota**	**9-5**
Missouri-Ohio State	**Ohio State**	**3-1**
Northwestern-Vanderbilt	**Northwestern**	**4-1**
Oklahoma-Detroit (Fri. nite)	**Oklahoma**	**3-1**
Purdue-Wisconsin	**Wisconsin**	**8-5**
Alabama-Tulane	**Alabama**	**3-1**
Duke-N. Carolina State	**Duke**	**3-1**
Florida-Mississippi (nite)	**Mississippi**	**3-1**
Georgia-North Carolina	**North Carolina**	**6-5**
Georgia Tech-Tennessee	**Ga. Tech.**	**2-1**
Kentucky-Cincinnati (nite)	**Kentucky**	**7-5**
Louisiana State-Rice (nite)	**Rice**	**6-5**
SMU-Santa Clara	**SMU**	**2-1**
Texas-Oregon	**Texas**	**4-1**
Texas A&M-Texas Tech (nite)	**Texas A&M**	**2-1**
TCU-Oklahoma A&M	**TCU**	**8-5**
Southern Cal-Washington State	**Southern Cal.**	**9-5**
Stanford-Idaho	**Stanford**	**3-1**

(*Games are played Saturday afternoon, unless otherwise stated.*)

Pro Football

NATIONAL LEAGUE

GAMES	WINNERS	ODDS
Redskins-Eagles	**Redskins**	**6-5**
Bears-Packers	**Bears**	**7-5**
Lions-Cards	**Cards**	**5-2**
Giants-Yanks (Mon. nite)	**Giants**	**3-1**
Rams-Steelers (Mon. nite)	**Rams**	**8-5**

ALL AMERICA CONFERENCE

GAMES	WINNERS	ODDS
Cleveland-Chi Rockets (Fri. nite)	**Browns**	**3-1**
San Francisco-Buffalo Bills	**Bills**	**6-5**
N. Y. Yankees-Baltimore Colts	**Yanks**	**2-1**

(*Games are played Sunday afternoon, unless otherwise stated.*)

Pitching Horseshoes

By Billy Rose

A lot of people aren't going to like this piece.

I'm going to write it anyway because I think it's about something important.

It has to do with Jim Crow in the theatre.

And I don't mean Jim Crow in the Deep South.

I'm talking about the unorganized conspiracy in the New York legitimate theatres not to sell orchestra seats to Negroes.

Ninety-nine times out of a hundred when a Negro asks at one of our box offices for a good ticket, he's told, "Sorry, sold out." If he waits around, the colored man may be treated to the exquisite humiliation of seeing the next fellow in line buy the ticket he was told wasn't in the rack.

He can see the show, but only if he's willing to settle for something high in the balcony, a row or two below the level where you start receiving spirit messages.

What happens when he presents a ticket he bought through the mails? They let him in—the operator knows there's a state law that makes him liable to prosecution if he doesn't. Can the Negro buy orchestra seats to our flop shows? Sure—but so can anybody without a scarlet-fever sign on his chest.

The Jim Crow ticket policy has recently become a hot issue among New York theatre folk. But, curiously enough, only as it concerns a single playhouse in Washington—the National Theatre.

The hullabaloo started some time back when Actor's Equity, the performers' union, insisted that its new contract with the producers include a clause giving any actor the right to refuse to appear at the National Theatre in Washington as long as it continued its policy of excluding Negroes from the audience. Right-thinking playwrights and producers backed Equity in this demand and the clause goes into effect the fall of 1948.

I think this is fine. You've got to start some place. But now that a start has been made in one theatre in the nation's capital, how about extending it to the 35 in the theatre's capital?

During the past week, I sent a colored man to the boxoffices of several of the hit shows which carry the names of producers, playwrights and actors who did a lot of speechifying about the injustices in Washington. In every instance the colored man was told, "Sorry, nothing downstairs." My secretary, two places behind him in the line, bought an orchestra seat to every one of the shows.

Am I accusing the high-minded playwrights and producers of setting up a color bar at their box offices? I am not. I am accusing them, however, of doing nothing in New York to lower the bar. I am accusing them of failing to instruct their box office employees to look only at the color of a man's money, and not at that of his skin. Such instructions—and a little watching—are all that is necessary to get the New York box offices in line with the Thirteenth Amendment.

If any of the lads I'm leveling a finger at tells me this comes as a surprise to him, I'm going to be a little bit suspicious. Surely they are aware of the widespread discrimination practiced by New York headwaiters, room clerks, cocktail lounge hostesses, and rental agents. Surely they can't be naive enough to think ticket-sellers are functioning on a higher level.

I have no quarrel with the box office boys themselves. They're doing what they're doing becuase that's the way it's been handled around here for years. They haven't been ordered to change. Actually they're doing what they think will please the boss. Once the boss tells them different, that'll be the end of it.

When we've straightened out New York, my fellow crusaders, we can tackle some of the other cities in the glorious free states of the north—Boston, Philadelphia, Pittsburgh, Cleveland, Detroit and Chicago.

But before we start pointing fingers at the south, we ought to at least make sure our fingernails are clean.

(Copyright, 1947, by Billy Rose)

PAST 3-4 WEEKS' FILM BIZ UP

LaGuardia as a Showman

Fiorello H. LaGuardia, the colorful former mayor of New York, who died Saturday (20) at his home in Riverdale, The Bronx, N. Y., made some notable contributions to show business during his spectacular career. He was probably best known theatrically for his weekly "Talks to the People" broadcasts Sundays over municipal station WNYC, New York, during his three terms as the city's chief executive. In recognition of the series, which built a large Sabbath listening audience on the city outlet, VARIETY awarded a Showmanship citation to La Guardia in 1945.

The mayor attracted national attention for the broadcasts, not only for the type of material he discussed, but because of his peppery language and uninhibited delivery. After retiring from public office, he had sponsored series on the ABC network and locally on WJZ, New York.

He made several unsuccessful attempts to lure film production from Hollywood to New York and his spadework is partially responsible for developing the interest that has sent numerous production units east in the past year.

LaGuardia's acute sense of showmanship was exemplified by his appearance in a "March of Time" newsreel some years ago. It was regarded as a landmark in shrewd use of the screen for personal political exploitation.

Besides his radio and film activities, LaGuardia also exerted an influence on music and the stage in New York. A former professional musician, he used his office to encourage musical activity in the city, and on various occasions conducted symphony orchestras and bands as a publicity stunt.

LaGuardia's influence on the Broadway stage was effected chiefly through his support of the then License Commissioner Paul Moss, whose censorship activities aroused the criticism of theatrical circles on several occasions. It was Moss, with LaGuardia's open backing, who outlawed burlesque, at least in its prevalent form at that time, in New York city.

Industry's Fair Practices Code Stalled Till After Commie Probe

Washington, Sept. 23.

Action has been stalled temporarily on the proposed motion picture fair practices code, which James F. Byrnes was to have drawn up for the motion picture industry. The former secretary of state, now legal adviser to Eric Johnston, prexy of the Motion Picture Assn., had been recently handed the chore by Johnston of drawing up the fair practices rules.

Present indications here are that nothing will be done on the code until windup of the industry's case in the hearings of the House Un-American Activities Committee, probably by mid-November. Byrnes, it was understood, was to have conferred with studio officials on the code when he flew to the Coast recently, but confined himself entirely to preparation of the industry's handling of the un-American committee's probe.

What the industry has in mind is a code of ethics and practices which would govern marketing of the product, eliminating some of the selling methods which have resulted in criticism. Code would actual-

(Continued on page 14)

11 FILM COS. TO FURNISH VETS WITH 16M AND 35M

Washington, Sept. 23.

Eleven motion picture companies have signed contracts with the Veterans Administration to release 16m and 35m films to VA hospitals and homes during the remainder of 1947 and the first half of 1948, the VA announced today (Tues.).

Picture companies inked are Metro, RKO, Universal, United Artists, PRC, Monogram, Columbia, Republic, Eagle Lion, Film Classics and 20th-Fox. UA and Film Classics will supply 35m pix only.

VA also has signed pacts with Films, Inc., and Ideal Pictures to act as distributing agents.

H'wood Execs to Attend SF Labor 'Peace' Meeting

Hollywood, Sept. 23.

Motion Picture Assn. reps have wired their acceptance of an invitation to the Oct. 4 labor peace meeting in San Francisco, set just before the opening of the American Federation of Labor national convention.

Acceptance was signed by Y. Frank Freeman, Eddie Mannix, B. B. Kahane and Charles Boren, but there's no indication who will attend. Invitation, sent by AFL leaders William Green and George Meany, was addressed to the foursome.

Jack Warner Back in U.S.

Jack L. Warner, production head of Warner Bros., planes in from a month in Europe today (Wed.)

He first had gone to Rome, to vacation with his wife and daughter before putting Barbara, 12, back in a Swiss finishing school, but latterly o.o.'d the WB production prospects in France and England. WB's Teddington studios, London, have been rebuilt recently since blitzed out in the war.

Shorter Scripts To Cut Pix Costs

Metro studio production staff is now firmly embarked on a policy of reducing the length of scripts as much as possible to trim production costs. Move, initiated by production chief Louis B. Mayer after a series of huddles with his executive production staff, has been accepted by every producer on the Culver City lot as one of the few logical methods of meeting the bogey of still-skyrocketing costs.

With labor and material costs almost impossible to pare, and with distribution expenses already trimmed as much as possible, only methods remaining of cutting corners depends on efficiencies incorporated by the producer. By reducing the length of scripts, it's believed it will be possible to eliminate most of the wasted footage on the cutting room floor. Idea is predicated on the assumption that the major companies must now make pictures for the "sure" gross embodied in the U. S. market and not take a chance on the now-defunct "near-sure" gross of the European market.

Cutting down on scripts will not impair the quality of product, according to Metro producer Carey

(Continued on page 14)

RKO INSTEAD OF UA TO DISTRIB FORD-COOPER

Hollywood, Sept. 23.

RKO will release "War Party," the John Ford-Merian C. Cooper Argosy production. Film was originally started as a United Artists production but when the UA shake-up stymied the deal, the duo continued work.

They finished the pic without any definite release in sight. Deal was inked today (Tuesday).

BUT STILL 12-18% UNDER YEAR AGO

Major film companies and their affiliated circuits report a strong upturn in business during the past three or four weeks. A combination of improved product and more favorable weather has served to break the b.o. slump that hit its bottom in July and continued only slightly less acutely through August.

Tilt in grosses has not been sufficient, however, to carry the business graph up to the level of last year, best in industry history. Domestic revenues are running between 12% and 18% below the same period of 1946, after averaging well under that during the worst July-August period.

Business being done by independent circuits and individual houses appears to be following generally the same trend as the affiliates. In all houses the same phenomenon is reported prevailing: Big pictures are doing as well and often better than they did at the height of the boom, but the mediocre pix are still badly off. This is a characteristic that has been noticed ever since biz slipped off from its peak last winter.

Major companies report that their income from films—as distinct from theatres — has also registered a healthy rise since the beginning of September. That's a reflection of the b.o., of course, but is particularly welcome since some films which appeared destined to end in the red during the summer have been showing enough bounce in the past few weeks to put them over on the profit side.

Several phenomena that were

(Continued on page 11)

Tax Dept.'s Recognition Of Community Property Law a Break for H'wood

High-salaried Hollywoodites are being informed by their tax specialists that they may expect a considerable saving in Federal levies next year via adoption of a community property law by Congress. Tax specialists are spreading the word that they're confident this will be the next reform adopted, probably coming in lieu of other forms of tax reduction.

Community property laws now apply in 13 states, having been accepted by five additional states during the past year. With the rapid state-by-state spread, tax men say that it will soon become almost a necessity for the Treasury Dept. to use the same method. Drive is currently on in New York State for a similar law.

Community property law provides

(Continued on page 16)

Wanger Move Into EL Nears; On an Exchange-of-Stock Basis

Protracted negotiations between Walter Wanger and Eagle Lion Films whereby the former would move over to EL's lot have been practically closed. Robert Benjamin, U.S. Rank organization prexy, will probably plane for the Coast late in the week to participate in inking of the pact. Main remaining question reportedly to be ironed out between Wanger and EL is whether Wanger's interest in "Joan of Lorraine," adaptation of the Maxwell Anderson legiter, passes to EL.

Benjamin would make the trip in his capacity at attorney for Robert L. Young rather than as a Rank official. Young is controlling stockholder of Pathe Industries, which in turn owns EL. The legalite originally planned to fly to Mexico City Friday (19) for a couple of days and then proceed to Hollywood. Mexican trip was called off at the last minute, and Benjamin probably goes directly to the Coast.

Wanger-EL deal calls for an exchange of stock. EL takes a substantial interest in Wanger's production company and the latter is paid off by an interest in the former. Pact also contemplates the bankrolling of Wanger's future productions by EL.

Deal has been cooking for many months, but was temporarily halted because of Wanger's preoccupation with Metro over distribution of "Joan." When M-G stepped out because it couldn't reach agreement on terms and RKO moved in, ironing of that wrinkle greenlighted the EL proposition.

EL would only take a part interest in "Joan" if that proviso is agreed upon. Future production is owned by EN Corp., stockholders of which are Ingrid Bergman and Victor Fleming, besides the producer.

'Remember Mama' To Be Music Hall's Xmas Pic

RKO's "I Remember Mama" will be the Christmas feature at Radio City Music Hall, N. Y. Managing director Gus Eyssell, currently on the Coast for a periodic looksee at new product, reportedly favors "Mama" over anything else he's seen for the holiday attraction. Film, directed by George Stevens, has just been completed.

"Mama" will thus round out the M-H's bookings for 1947. Metro's

(Continued on page 16)

Connors' FC, EL Talks

Trade reports persisted this week that Tom Connors, former distribution chief for 20th-Fox, has had talks with both Film Classics and Eagle Lion on joining one or the other of the companies as a top sales official. With Connors away on a fishing trip, both Arthur Krim, EL prexy, and Robert Benjamin, attorney to the company, denied that he was joining EL. It's understood that the FC deal is the more likely of the two.

Connors, according to reports, wants some sort of arrangement where he would take a relatively small salary but have some assurance of a cut in the profits if he built them up sizeably. He's been discussing that sort of deal with Joseph Bernhard, prexy of FC, it's reported.

Dulles' QT Trip To Brit. on Tax

Hush-hush departure of Allen Welsh Dulles for Europe was the principal move during the past week in the U. S. industry's fight on the British 75% tax. Dulles, international attorney, serves as adviser on problems in the world market to the Motion Picture Assn, He has been active in the British negotiations.

Dulles is a brother to John Foster Dulles, adviser to the U. S. delegation to the United Nations. They're associated in the law firm of Sullivan P. Cromwell.

Dulles is expected to engage in behind-the-scenes huddling with British officials, perhaps paving the way for the anticipated visit of Eric Johnston, MPA prexy, and Donald Nelson, prez of the Society of Independent Motion Picture Producers.

Some of the same unexplained aura of mystery is being hung around Johnston's and Nelson's trip as marked the unannounced departure of Dulles last week. MPA went

(Continued on page 11)

Eckman's 20th Anni

Sam Eckman, Jr., managing director of Loew's International in England, yesterday (Tuesday) celebrated his 20th anniversary as a Loew's rep in England. He's been connected with the company for 30 years.

Probably the oldest member of the U. S. film industry in England in length of service, Eckman is recognized as spokesman for the entire industry in most affairs.

National Boxoffice Survey

Keys Perk With Fall Weather — 'Father,' 'Tights,' 'Stranger,' 'Earth,' 'Crossfire' Pace Field

Arrival of first fall weather in many keys is giving many spots a nice hypo this session. In fact, this is the first week that exhibitors have had in which to feel out what the prospects for biz are going to be this fall and winter. To date it shapes satisfactorily.

"Life With Father" (WB), being helped by upped scale policy, and "Mother Wore Tights" (20th) again are finishing a close one-two with the total money separating them about as thin as in the preceding week. Both are several lengths ahead of the field as big grossers.

"Welcome Stranger" (Par), "Down To Earth" (Col), "Crossfire" (RKO) and "Dark Passage" are others in the Big Six list in the order named, based on grosses achieved and dates for this week.

Close behind "Passage" in runner-up category are "Bachelor and Bobby-Soxer" (RKO), "Kiss of Death" (20th), "Black Narcissus" (U), "Unfinished Dance" (M-G) and "Gone With Wind" (M-G) (reissue). It's the first time "Bachelor" has missed the top six classification in several weeks.

This is the initial week that "Passage" has had enough dates to hint forthcoming strength. Of new entries appearing in several spots currently, "Narcissus" and "Dance" look best although he latter was received mildly in two keys covered by Variety.

"Brute Force" (U), with additional playdates this frame, is big in Detroit on first holdover stanza, fine in Providence and good in Seattle. "Red Stallion" (EL) is playing in some six cities this round. "Variety Girl" (Par), while still big in Philadelphia, is tending to taper off sharply in many spots.

"Northwest Outpost" (Rep), doing nicely in Seattle, shapes solid in Chicago combo house. "Rosy Ridge" (M-G), which has been extremely spotty over the country, disappointed at N. Y. Capitol and is being pulled after two weeks. "Singapore" (U), a big entry this stanza in N. Y., shapes sturdy in two Denver houses and is okay in Cincinnati.

(Complete Boxoffice Reports on Pages 7-9)

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TOA Cradled in Same Old Script: There's Unity Only When All Exhibs Are Being Attacked From Outside

The Theatre Owners of America, birthed last week in Washington as a move to unify exhibitors, did a perfect profile on the forces which have kept exhibs at each other's throats since Edison hit on the Kinematograph. There was plenty of unity when outside threats to the business were concerned, such as the current seat tax tiff with American Society of Authors, Composers & Publishers—even to the extent of National Allied's ambassadors agreeing to a solid front. But when it came to the problem of dues allocations and tactics in unsnarling trade gripes—the swinging was free and snappy.

Matter of fact, the hottest hassle was on who's to foot the bill and whether the smaller exhibs would pay on an equal per-seat basis with the big fry. The argument was feature-length and forced one recess while a compromise in committee was reached. It was forcefully concluded by a lashing lecture administered by E. V. Richards, Paramount partner in New Orleans, who almost single-handed shoved through the compromise—a 10c. per-seat assessment with the regional orgs empowered to collect it any way they saw fit.

Richards dynamited the entire theatre end of the industry while attacking exhibs for wanting things to be done for them though unwilling to meet the tariff. That, to him, was "a lot of shmoose." "If you want to save this industry, you'll have to get away from this infantile, wishful thinking," Richards hotly declared.

E. V. Richards' Sizzler

Both the American Theatres Assn. and the Motion Picture Theatre Owners of America, antecedents of TOA, are "mentally and morally

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METRO LOOKING AHEAD TO 25TH ANNI IN '49

Despite the fact that the date is still more than 18 months away, Metro's publicity and exploitation staffs have already begun preparations for the company's 25th anniversary in June, 1949. Ad-publicity chief Howard Dietz is in charge, with staffers on both coasts put to work on the project.

Present Metro organization was founded in 1924, when the late Marcus Loew, looking for a way to bolster the Loew theatre chain with an active production outfit, bought out the old Samuel Goldwyn Co., which had been started in 1917. Loew's took over the merged Metro-Goldwyn stock. Soon afterwards, the company bought out the old Louis B. Mayer Pictures outfit and the new organization assumed the name of Metro-Goldwyn-Mayer.

In addition to the ballyhoo attendant on the silver jubilee, one of the chief items on the celebration agenda will be a mammoth sales drive. Plans for this are still indefinite but it's believed sales chief William F. Rodgers and his staff will make a pitch to get a Metro film of some kind on as many screens as possible throughout the country.

Freed-Berlin Huddling In N.Y. on 'Easter Parade'

Metro producer Arthur Freed is in New York from the Coast for 10 days of huddles with Irving Berlin on the forthcoming "Easter Parade." Berlin wrote both the tunes and story idea for the film.

Following the return of Freed to the Coast next week, Berlin and his wife head for Dallas for the opening in three weeks of the national company of "Annie Get Your Gun," in which Mary Martin is starred.

Arlene Francis' Pic Bow

Hollywood, Sept. 23.

Arlene Francis, wife of director Martin Gabel and onetime star of radio show, "Blind Date," make her film debut in Universal-International's "All My Sons" in a top featured role.

Pic rolls Sept. 29, Irving Reis directing.

Welles' Pic for Small

Hollywood, Sept. 23.

Orson Welles, who recently returned from England, will fly to Italy next week to play the title role in the Edward Small production, "Cagliostro."

Nancy Guild, femme lead, and Gregory Ratoff, director, are already in Rome, ready to start filming July 6.

With 2 Circuits Still Out, TOA Roster Not 100%

Theatre Owners of America pushes off on its first year with at least two, and probably three, of the major affiliated circuits refusing to join up. Both Loew's and Warner Bros. chains are out, for the time being anyway, and RKO, it's indicated, will probably follow the same course. Loew's and RKO were members of the Motion Picture Theatre Owners of America while Warners withdrew some years ago.

Loew's will stay out, perhaps temporarily, according to Joseph R. Vogel, circuit's topper, who attended the Washington confab as an observer. As for RKO, one of its officials said the circuit would join if the theatre group repped a united front. With two other affiliates outside, it's not likely that RKO will consider the conditions met. Malcolm Kingsberg, veepee in charge of RKO theatres, and Sol Schwartz, general manager, were also present as observers.

Ted Gamble, newly-tapped prexy of TOA, conceded WB's probable aloofness. Gamble said a committee would later call on Harry W. Warner, company prez, in an effort to induce the chain to come in.

While Harry Brandt, head of the Independent Theatre Owners of America, also trekked to Washington, chances of the ITOA joining are slim, it's been learned. Brandt has been dickering with National Allied for amalgamation but no headway has been made on that score.

'Liberal' Themes of Two B'way Pix Keys Cut-Rate Prices to Labor Orgs

Cut-rate tickets have been made available to various New York labor organizations by the Rivoli, N. Y., for the run of RKO's "Crossfire," while similar price concessions have been extended unions and other groups for the entire stay of Tola Productions' "Roosevelt Story" at the Globe, N. Y. Liberal themes of the pictures are said to have sparked the interest of labor in the films.

Friendly reaction of unions to "Crossfire's" message was anticipated prior to the picture's Rivoli preem by RKO special exploiteer Fred Hodgson, who conceived the idea of special-rate ducats. However, execution of the plan was delayed until this week, when several hundred pasteboards were distributed to the Greater New York CIO Council, good any time at an 80c. tap. Saving amounts to 45c. weekdays and more on weekends.

The Globe, according to a Brandt Theatre spokesman, pursued the same policy as far as labor unions were concerned when "Roosevelt Story" opened some three weeks ago. Tickets were circulated among the labor orgs on a 72c. admish any time, considerably lower than the weekday $1.20 regular b.o. tap. Later the price concession was extended to other groups interested in taking advantage of the discount.

Team Quillan, Vernon

Hollywood, Sept. 23.

Eddie Quillan and Wally Vernon signed as a comic team for a series of two-reelers at Columbia.

Jules White and Hugh McCullom will handle production on the series, starting early in 1948.

Mooney's Krim Deal

Hollywood, Sept. 23.

Martin Mooney has reached deal with Arthur Krim on a four-picture deal, one $1,000,000 budgeter, and a trio of programmers. Latter is to be with his own outside financing.

Mooney moves over to Eagle Lion after winding up "Woman From Tangier" at Columbia. Pic is second of two contracted for with Columbia, first being "Devil Ship."

BMI Denies Aims For Per-Seat Tax

Conceding that Broadcast Music, Inc., radio-created counterpart to the American Society of Composers, Publishers and Authors has launched a campaign to increase the use of BMI music in pix, Carl Haverlin, BMI prexy, at the same time has branded as "completely untrue" persistent reports from exhibs that the outfit has made overtures to collect theatre seat taxes similar to those exacted by ASCAP. Those rumors reached the voicing stage at the Washington convention of the Theatre Owners of America last week when several speakers warned of threatened BMI action.

The drive to persuade producers to use more BMI music has been started, Haverlin said, by freeing Edward Janis, head of the Hollywood office, from any chores except those of plugging the use of BMI songs in celluloid. Haverlin believes reports of BMI activity emanates from the launching of the campaign.

"We're doing what the exhibitor has been asking for in reference to ASCAP," Haverlin said. "Just as in radio, we're clearing at the source. When a producer pays for synchronization rights, he also gets the performance rights." And we have no intention of changing that policy."

Statement by Haverlin is directly contrary to several made during the TOA meet. Several exhibs maintained that they had been approached with reference to the 20th-Fox film, "I Wonder Who's Kissing Her Now" and sounded out on a BMI seat tax. "I Wonder" includes music published by E. B. Marks, a member of BMI.

E. C. Mills, former ASCAP official, addressing the TOA confab, also warned that BMI was seeking to increase sale of music to producers and that the next step would probably be a request for fixing seat taxes.

YATES SEES BRITISH TAX CUTTING TINTER OUTPUT

Hollywood, Sept. 23.

Temporary reduction in the number of color films in Hollywood was predicted by Herbert J. Yates, Republic chief, as a result of the loss of revenue from Great Britain. Under present conditions, he said, the general run of producers cannot afford as many tinters as in the past, until somebody develops a cheaper color process.

By next July, Yates declared, Republic hopes to develop its own process, Trucolor, into a three-color system, in which case the studio will be able to go into full tinter production.

McNutt Meets Pix P.A.'s

Hollywood, Sept. 23.

History of the House Un-Un-American Committee's probings into charges of Communist influence in Hollywood was traced by Paul V. McNutt at a meeting in New York Monday (22) with the Advertising and Publicity Directors Committee of the Motion Picture Assn. McNutt was named last week to represent the film industry at the Un-American hearings.

Pub-ad directors of the majors, who comprise the committee, had an informal discussion with McNutt of the plans for handling the industry's case. Plans are being worked out in detail by James F. Byrnes, who serves as counsel to the industry; McNutt, MPA prez Eric Johnston and others in Washington. Pub-ad directors will play no part in the proceedings, the meeting on Monday being merely for the purposes of familiarizing themselves with McNutt and the situation.

U Emulating 'Blitz' Exhibition Technique to Force British Pix

Technique developed by Charles Chaplin, David O. Selznick and Samuel Goldwyn of booking a flock of nabes, day-and-date, in situations where the first-run deluxer proves balky on terms may be adopted by Universal to push bookings of its J. Arthur Rank-British product in tough terrain. U is already expanding those tactics in the Columbus, O., situation and will probably make the ice-breaking move elsewhere.

"Black Narcissus," Technicolor starrer of Deborah Kerr, will open day-and-date in seven Columbus nabes. Playdates were signed after U found it couldn't get the terms it wanted in the first-runs. "Stairway to Heaven," a previous Techni release for Rank, played Columbus in four nabes simultaneously so that the "Narcissus" booking represents an expansion of that system.

Hardest going for the British imports is the middle west which has always been deep-dyed in isolationist sentiments. The great plains territory, according to Universal sales officials, is now considerably worse than the south in its resistance to the Britishers. Hence, the blitz nabe tactics will probably find widest use in that sector.

Both Rank and U officials still believe that if the public gets used to British films, a real demand will be created even in the hard shell territories. By skirting deluxers that won't pay what's figured to be a fair price, it's thought that their resistance will be broken—particularly, if the nabes do solid biz.

Last week, Chaplin took the same way out when Loew's Capitol in Washington refused to open "Monsieur Verdoux" one day after the Un-American Activities Committee was slated to renew hearings. Chaplin booked into five D. C. nabes.

Haver Goes Straight

Hollywood, Sept. 23.

June Haver will play her first straight dramatic role at 20th-Fox in "The Street With No Name," co-starred with Mark Stevens.

Also slated for the crime picture is Richard Widmark, who made his film bow as the heavy in "The Kiss of Death."

Subpoena 41 Film Names for Commie Probe Due Oct. 20

Washington, Sept. 23.

House Un-American Activities Committee has postponed its hearings on Communism in Hollywood until Oct. 20 and has issued subpoenas for 41 persons, including several of the most prominent figures in pictures.

The delay, which it was explained was due to the inability of four members to show this week, will not affect the hearings on Hans Eisler, the German-born music writer for films and brother of Gearhart Eisler, whom the committee has described as the secret boss of the U. S. Reds. The split of the two hearings emphasized that the Hans Eisler matter would deal entirely with immigration and not Eisler's admission to this country, concern the Hollywood situation. The Eisler hearing opens tomorrow (24) as originally sheduled.

Announcement of the witnesses and of the delay was made Sunday morning by Rep. J. Parnell Thomas (R., N. J.), committee chairman. Those for whom subpoenas have been issued include: Alva H. Bessie, Roy E. Brewer, Herbert Biberman, Berthold Brecht, Lester Cole, Gary Cooper, Charles Chaplin, Joseph E. Davies, Walt Disney, Edward Dmytryk, Cedric Gibbons, Samuel Goldwyn, Rupert Hughes, Eric Johnston, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Louis B. Mayer, Albert Maltz, (Thomas) Leo McCarey, Lowell Mellett, James K. McGuiness, Lewis Milestone, Adolph Menjou, Sam Moore, John C. Moffitt, Robert Montgomery, George Murphy, Clifford Odets, Larry Parks, William Pomerance, Ronald Reagan,

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Postponement of 'Red' Probe Crosses Up D. C. Bally for Chaplin's Pic

Washington, Sept. 23.

Postponement of the opening of the House Un-American Activities Committee hearings will cramp the style of United Artists and Russell Birdwell in ballyhooing the Washington preem of Charles Chaplin's "Monsieur Verdoux" on Friday (26). Picture opening can no longer be tied to the commencement of the hearings and it is unlikely that the film will be running when the hearings start Oct. 20.

Committee's announcement Sunday caught the "Verdoux" people flat-footed. However, Birdwell handling the tub-thumping from this end, came up with the following:

"We now learn, without too much amazement, that the opening of the House Un-American Activities Committee hearings in connection with the asserted Technicolor Red phase of Hollywood, has been postponed from Sept. 24 to Oct. 20.

"The postponement formula seems to be quite the fashionable thing here. However, Charles Chaplin's 'Monsieur Verdoux'—the picture that couldn't be stopped—will not be postponed. 'Monsieur Verdoux' will open per schedule, simultaneously on Sept. 26 in five Washington theatres."

Following the action last Tuesday afternoon of Loew's throwing out the picture on the ground that the company disapproved exploitation based on baiting Congressional committees, "Verdoux" was inked in to four Kogod-Burka neighborhood houses and the downtown Pix which mainly handles reissues, horror stuff and

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L. A. to N. Y.

Bob Ableson
Eddie Albert
Marion Bell
Jason Bernie
Turhan Bey
Walter Branson
Al Brick
Jack Cartwright
Helen Colton
William Daniels
Jules Dassin
Roy O. Disney
Arthur Freed
Martin Field
William Goetz
Benny Goodman
Howard J. Green
Rose Marie Guy
Hal Hackett
Celeste Holm
Kenneth Hopkins
Al Horwits
Mickey Knox
Milton Kusell
J. Gregory May
Peter Mayer
Robert Mochrie
Donald O'Connor
George Pal
Charles M. Reagan
Hubbell Robinson, Jr.
John F. Reeder
Robert Riskin
David Rose
Joe Schrank
Mrs. Jules C. Stein
Ellen Sutton
Deems Taylor

N. Y. to L. A.

Jeffrey Bernerd
Martin Block
Earl Carpenter
Georges Descours
Joan Harrison
Monte Proser
Phil Reisman
Adrian Remauge
Harry Segall
Stephen Slesinger
Arnold Stang
Gene Tierney

N. Y. to Europe

Jack Mills

Europe to N. Y.

Lewis Allen
Guy Bolton
Florence Desmond
Lee Ephraim
Clifford C. Fischer
Bert Friedlob
Arthur Hornblow, Jr.
Ben Marden
Florence Marly
Chico Marx
A. C. W. Nightingale
Eleanor Parker
Sax Rohmer
Peggy Ryan
Jack L. Warner

SEE END OF UPPED-SCALE FILMS

Among Other Foreign Restrictions: Putting Ceiling on Rental % Terms

In addition to restrictions imposed by foreign governments on remittances of American film earnings, growing restrictions on the film rentals that U.S. distribs can charge in many foreign countries are equally costly to the industry, according to Alfred Crown, foreign salesmanager for Samuel Goldwyn Productions. Just returned from a seven-week tour of Europe, Crown declared that the two types of restrictions must be fought hand-in-hand.

Restrictions on rentals have been imposed either by foreign governments or exhibitor organizations. In Denmark, according to Crown, the government has decreed that no U.S. distrib can get more than 30% rental. Government and exhibs have banded together in Belgium to impose a top flat rental of 45%, which can go up to a 50% top on a sliding scale. In France, the top rental under government edict is 50%. Norway, which had a 35% top, recently lowered it to 30%.

Exhibitors in Sweden have imposed a top of 50% on rentals in Stockholm and 45% in other cities. Swedish situation is not yet controlled by the government but there have been moves in that direction, which might lower the rental limit still further. Exhibs' Bioscoop Bund in Holland has ruled a 32½% top on features, with an entire program including shorts allowed to go up to 37½%.

Most countries have also clamped a ceiling on admission prices for U.S. films, Crown said. In these instances, it's necessary to get special governmental permission to raise the scales. Crown succeeded in getting upped prices on "Best Years of Our Lives," in France, Belgium, Switzerland and Sweden. He said this was possible not because the film runs close to three hours but because foreign governments considered it important in light of its returning war vet theme and the fact it swept he Academy awards this year.

Old Fort Lee Studios Also Getting Into That More Eastern Prod. Act

New York still shows no sign of stealing Hollywood's production thunder, but a slow expansion of filmmaking facilities in the city and its environs continues under way. Trend will be carried further with the planned reopening of the Fort Lee studios late in November. Refurbishing of those studios, located across the Hudson in New Jersey, is being backed by a realty syndicate headed by Dr. O. A. Peters who was once active in the film biz.

When the Fort Lee lots open, Gotham will have stage facilities to turn out seven features at one time. Jersey studio will have equipment to handle two features simultaneously. Other studios now operating are RKO Pathe which can handle three; Fox Movietone, one; and Filmcraft, one. Latter is the old Edison studios in the Bronx which formerly made silent pix.

Heretofore, the Fort Lee proposition had been stymied by zoning laws which prevented use of the lots for filmmaking. It's understood that the restrictions will be lifted. The FL studios are oldest in the metropolitan area and in them were made some of the first full-length pix when the east was the center of production activities.

Rudy's Time Is Now Full of Picture Time

Hollywood, Sept. 23.

Rudy Vallee has marked the dotted line for two featured roles and is negotiating for a third.

He has lined up featured roles in Columbia's "The Fuller Brush Man" and Screen Plays "So This Is New York," and is huddling with Sonja Henie for a key job in her first indie production, to be released by Columbia.

Shubert Legit Houses May Roadshow 'Arch'

Hollywood, Sept. 23.

Milton Shubert is huddling with Enterprise toppers Charles Einfeld and David Loew on formulating plans for his offer of an unusual deal for three-a-day showings of "Arch of Triumph" in key city Shubert legit houses.

Setup includes two Manhattan houses, with 2,800 seating capacity. Plan is for the Shuberts and Enterprise to work together on nationwide exhibition starting around end of November. Roadshow deal is for daily matinee and two evening shows, as opposed to regular two-a-day roadshows. Engagements are planned in 18 key cities at first.

SRO Pitches Via Mail Orders For 'Duel' Bookings

Some 5,000 contracts for "Duel in the Sun" have been sent to exhibitors in the past two weeks in the opening of a mail order campaign by the Selznick Releasing Organization. This is believed to be the first time an effort has ever been made to sell a roadshow or upped admission film via a postoffice pitch.

Contract blanks are all filled out, except for the playdate the exhib desires and his signature, Neil Agnew, SRO president said, in disclosing teeoff of the campaign. Contained in the envelope with the blank is a sales letter, a stamped-addressed return envelope and an order blank for accessories, he said.

Contracts went to small-town houses, most of them in non-competitive areas. They called for the same 60% terms that SRO is asking in larger cities and for the same $1.20 minimum admission scale.

Blanks went out from the SRO field offices and will be followed up by wires and phone calls by the reps in each of these territories, Agnew said. He added that he hoped by this method to do with his 30 field men what major companies accomplish with some 150 salesmen making the rounds of minor towns.

Agnew stated that he anticipated a total of 7,500 to 8,000 playdates for "Duel," at the tilted admission scale, "if it doesn't take too long." When bookings slow down too much for satisfactory amortization, pic will be recalled prior to sending out at standard admission prices.

Rather than participate in cooperative newspaper advertising in the towns being contacted by mail, Agnew said, SRO was offering exhibs a group of free accessories. This reduced need for personal contact with the theatre operator and was also better because many of the small towns only have weekly newspapers which come out on bad days for timing with the playdate.

Fairbanks Presides At Annual UN Dinner in N.Y.

Douglas Fairbanks, Jr. wielded the gavel Saturday (20), as presiding officer at the annual dinner of the American Assn. for the United Nations staged at the Waldorf-Astoria hotel (N.Y.). Fairbanks presided over ceremonials which wound up with presentation of a silver plaque to Ambassador Warren R. Austin, U. S. permanent representative to the UN.

Presentation was made by former Secretary of War Robert P. Patterson while other speakers included Trygve Lie, LN's Secretary-General, and Oswaldo Aranha, prez of the UN assembly. David Sarnoff, RCA prexy, was also on the dais.

MARKET CAN'T ABSORB 'EM ALL

Opposition within distribution companies themselves, as well as nationwide fireworks touched off by exhibs during the past few weeks over upped admission pictures, is expected to put a finis to the policy—or at least hold it to a justifiable minimum—when the present wave of tilted scale product is played off. Although naturally unwilling to be quoted for publication, most distribution execs readily admit that their alacrity in hopping on the back of the golden-egg-laying goose in such numbers had completely flattened the old bird.

Even some of the nine pictures (from six studios) that have either been announced definitely for upped b.o. selling or which are being "considered," it is expected in distribution circles, may well fall by the wayside by the time they're ready for release. The market can't possibly absorb without serious permanent injury to the industry the number of pix it is now planned to sell at $1.20 or $1.25 taps, home-office sales toppers agree.

Already in release on the high price policy—and doing unmistakably good business — are RKO-Samuel Goldwyn's "Best Years of Our Lives," Selznick Releasing Or-

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WB Angling For New Tint Process

While denying reports circulating in trade circles that Warner Bros. is ready to break the bottleneck in color pix through a new process which it had hooked, Col. Nathan Levinson, technical research chief of Warners, said WB officials were "very hopeful" of several processes which have been submitted to the company. It's not likely that the new methods of turning out tinties available to Warners will be usable immediately, he added, but an answer is expected within several years.

Warner official said several outfits are currently working on the problem, but had asked for secrecy on their identity. Other majors are also investigating new color processes, since practically all are keenly interested in ways of increasing output of tinted pix.

The new, promising techiques have all been developed on the homefront, according to Col. Levinson. Foreign methods, such as the German Agfa Ansco process, aren't feasible, because there's the difficulty of obtaining the proper rawstock from overseas.

MIRIAM HOWELL HEADS FELDMAN'S N.Y. OFFICE

Miriam Howell, who left recently as eastern story editor for Samuel Goldwyn, has been named by Charles K. Feldman, prez of Famous Artists, to head the agency's office in New York. She takes over Oct. 1.

Miss Howell said she would make no changes in the present staff, which includes Charles Abramson and Tom Macavity. Prior to going with Goldwyn, she was head of the Myron Selznick agency's eastern office.

Tax Situation Delays RKO's 'White Tower'

Hollywood, Sept. 23.

RKO is waiting for a solution of the British tax problem to decide whether to film "The White Tower" in Switzerland or in Canada.

Picture will be shot in the Alps if a reasonable settlement of the tax is made. Otherwise, director Edward Dmytryk will lead his troupe to the Canadian Rockies, where tentative location sites have been selected for filming next spring.

UA, as It Did With Par 6 Years Ago, Eyes Taking Over Some of RKO's Pix

Outright purchase of a number of negatives from RKO, in a deal similar to that which was arranged with Paramount six years ago, loomed as a possibility, along with other steps, for beating the product shortage faced by United Artists next spring. While the RKO deal is still in the earliest talk stages, UA took positive steps by adding the indie-compiled "Roosevelt Story" to its roster for release, deciding upon two reissues and lining up another prospective new picture.

Aimed at a more long distance solution of the product problem, were plans being made by UA for possible production of a half-dozen films in England.

Steps to ease the shortage were okayed at a meeting of the board Monday (22), the third in succession to tussle with the problem. Pix approved for reissue are "Summer Storm" and "Guest in The House." In prospect for distribution is "So This Is New York," being made by Stanley Kramer under the Enterprise banner.

RKO deal, on which talks are to be held this week and next, has not reached any stage yet beyond UA's indication that it would like to buy some negatives and a similar indication by RKO prexy, N. Peter Rathvon, that he might be willing to sell if acceptable terms can be reached. Rathvon told VARIETY last week that he felt the company's inventory was slightly too large in view of prospects of production costs coming down somewhat in the next year.

Big problem to which the directorate has been applying itself is how to ease the financing situation for indie producers releasing through it. Combination of circumstances, including UA's own upset internal condition until recently, declining b.o.s generally and the British 75% tax, have made it virtually impossible for producers to get bank

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Robby Lantz May Latch On to Wm. Morris Agency

Robert Lantz, former Universal-International studio representative in England, is due in New York next week en route to the Coast. He'll huddle there with Abe Lastfogel, general manager of the William Morris agency, on the possibility of working with the Morris office in England or on the Coast.

Lantz plans remaining in the U. S. only two weeks before returning to London. After U-I closed its talent department in England recently, he was offered another assignment but nothing has been finalized to date.

UA Would Produce 6 Pix in England At $1,100,000 Each

Production of six high-budget features in England within the next year is planned by United Artists, if new financial regulations there do not upset the negotiations, Arthur W. Kelly, UA exec v.p. disclosed yesterday (Tuesday) in New York. Kelly returned the previous day from five weeks in Britain.

He also gave further details of his success in opening playing time to UA's stymied product on British circuits. The seven films that were announced last week as set to play J. Arthur Rank's Gaumont-British circuit, Kelly said, were booked by managing director Mark Ostrer as part of "the very cordial relationship between Rank and ourselves, growing out of his desire to help us out of our product congestion."

UA v.p. refused to reveal details of his plans for production of the six films, except to say that they'd be made in partnership with a Briton and be budgeted at $1,100,000, "highest it is practical to spend in England." Necessity of British Treasury to okay all loans by a foreign corporation after Oct. 1 may throw the plans out, Kelly added.

UA has two quota pix in production now, he said, but it is uncertain whether they will be released in the U. S. They are "Just William's Luck," a Henry Aldrich-type comedy, and "The Brass Monkey," with Carole Landis. They are being produced at the Shipman studios. First one will be ready by end of the year.

Backlogged

Kelly disclosed that UA now has 17 pictures stockpiled in England awaiting playdates, inclusive of the seven just booked, but not including several Comet productions, short features.

He predicted that there would be

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U.S. OK on Par-Liberty Deal Expected in 3 Wks.

U. S. Treasury approval of the exchange of stock by which Liberty Films is to be amalgamated into Paramount is now expected within three weeks. Deal has been delayed in consummation since last spring while Internal Revenue Bureau okay was awaited.

Final stamp will permit William Wyler to go to work on Par on direction of a film. What it will be has not been determined as yet. Wyler is the only one of the quartet of Liberty producers who is being held up, the others all working on projects at other studios which prevent their appearance at Par.

Except for Wyler, delay is causing no financial loss to either Par or the Liberty partners, since agreement with Par calls for their payment on a per-picture basis. George Stevens is making "I Remember Mama" at RKO, while Frank Capra and Sam Briskin are engaged on "State of the Union" at Metro.

Joe Bernhard's FC Maps New and Foreign Films Besides the Reissues

Winding up its first national sales convention in New York last weekend (20), Film Classics, formerly a reissue outfit, is currently enlarging its program of moving into the distribution field with new product. Preem of its first new release, "Spirit of West Point," has been set for Oct. 2, at the Malco theatre in Memphis, with John Rogers, producer, currently set to roll on his second feature for FC release, "Middle East," in December. In addition, FC will release a new "Falcon" series, starring John Calvert.

Convention also mapped plans to buy out the remaining five of 31 exchanges to complete program which FC began a year ago. Joseph Bernhard, company prez, disclosed purchase of 50 Universal Realart pictures to be released at the rate of 10 a year with FC also set to enter foreign pix distribution field with purchase of a new Italian film, "Furia."

Al Zimbalist, pub-ad director, was allocated a budget of $100,000 to handle exploitation campaigns for FC releases, including stepped-up advertising campaigns in the trade and daily press. General sales manager Sam Wheeler presided over the conclave.

Film Classics filed for an injunction in N.Y. federal court last Friday (19) to restrain Astor Pictures from

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No Anglo Pic for Homolka Due to 75% Tax Bite

Hollywood, Sept. 23.

International complications have caused Oscar Homolka to call off a deal, made last spring, to star in "Mesmer," a British film production.

Homolka was slated to leave for England on completion of his role in "I Remember Mama" at RKO, but decided to wait until the 75% tax problem has been straightened out.

Skouras Minces No Words in Scoring Britain's 'Deliberate' 75% Film Tax

Speech by Spyros Skouras, 20th-Fox prexy, at the Theatre Owners of America's Washington convention last week caused plenty eyebrow-lifting in the industry. It was the first time the charge was officially voiced that the British government had clamped on the 75% ad valorem tax as a way of banning American pix rather than to simply cut dollar remittances.

That sentiment had been bruited about without any previous outright expression and there was some questioning among industry figures attending the meet whether the currently delicate British situation might not be affected by Skouras' frank statement. Declaration that "those who imposed it knew full well that if we had any red blood in our veins whatsoever, we would send no more films to England," seconded the notion that a ban is in line with the ideas of the controlling wing of the Labor cabinet.

There's a feeling that Sir Stafford Cripps, cabinet member who's prime author of the austerity program, wants no American films because they depict prosperous surroundings and plush living. He believes the British public will be less discontent in its desperate era of scanty food and no luxuries if it's not reminded of higher living standards in America.

Deliberate Embargo?

Skouras itemized several points which, he said, gave the move "all the appearances of being primarily an effort of preventing American films from going to England." Industry attempts to work out a solution were "ignored." The tax was imposed with the knowledge it would result in a ban. And finally, "the very nature of the tax, which did not apply to American films already in that country, would give the British industry an opportunity to increase production before these pictures had completed their runs."

Whether the Skouras charge was

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2d 'Command' Film Show Will Mark First U. S. Pic To England Since August

Forthcoming Second Royal Command Performance in London may result in the first new U. S. film being shipped to England since the industry embargo was levied on exports to England in mid-August. American companies have been invited to submit films for this year's performance and, while the invitation is open to pictures on which prints have already gone to England, it's likely that a newer film will be selected.

Performance, to be attended by the King, Queen, Princess Margaret Rose and possibly Princess Elizabeth and her fiance, is scheduled for Nov. 25 in the Odeon theatre in London's West End. Selection of the film will be made by a joint British-American executive committee. Motion Picture Assn. prez Johnston has invited all indie producers, as well as MPA members companies, to submit their most important features for consideration.

All titles are to be recorded with John McCarthy of the MPA's international division before Oct. 1. Prints of the qualifying pictures must be in England by Oct. 10 for final judging by the committee. J. Arthur Rank's "Stairway to Heaven" was selected for showing at the first command performance last year.

Hollywood will send another group of actors to London for the event this fall, similar to the group which made the trip last year on invitation of the king. Several directors probably will be included this year, since it's to be an American-made picture. Group will be escorted by Paramount's Norman Siegel, who did similar service at the previous fete.

Event is staged as a benefit for the British Cinematograph Trade Benevolent Fund, which corresponds to the Motion Picture Relief Fund in the U. S.

Sked PCC Drive

Hollywood, Sept. 23.

Week of Oct. 13 was picked by the Permanent Charities Committee of the film industry for its annual United Appeal drive, with 750 campaign workers on the job.

Harder sledding than usual is expected this year, with so many workers off the studio payrolls.

Alec King's Crack

London, Sept. 23.

"The British producers seem to think this is the best crisis they ever suffered from," Sir Alexander King, important Scottish circuit operator, quipped before boarding the Queen Mary for America last week. He was referring to the current embargo on U. S. pix resulting from the 75% tax.

Indicating his belief, however, that British houses couldn't stay open without American product, he added: "But if the British producers think there will be any use for their film after the cinemas have closed down, they should think again."

Freeze May Be OK But U. S. Filmers Will Fight Taxes

Because there's a fear that the industry's stand on the British 75% ad valorem tax may be compromised by action of other foreign countries, top-bracket execs of the majors have agreed on uniform strategy. None of the companies will accept any added tax bites imposed by other countries or attempts to boost present rates. Should any foreign nation fix a tax on films, present agreement among the majors is to impose an immediate ban on exports to that country.

United stand only applies to taxes and not to freezes on currency. Hence, the industry has accepted blocking of 30% of remittances. That view is felt consistent with the British dispute since the companies are willing to settle for a freeze on pic funds in Britain.

Foreign managers reached the deal because they don't want to weaken their case with the British, and that's the paramount overseas problem faced by the majors. If they were to accept taxes by other countries, even considerably lower than 75%, British could then argue that the American film industry had agreed to the principle of special taxes against films.

Eleanor Parker, Hubby Flying Home From Paris

Paris, Sept. 23.

Bert Friedlob, producer of "Roller Follies," together with his wife, Eleanor Parker, Warner Bros. player, are slated to fly to the United States next week, after show closes here Oct. 1. Skating display is slated to resume in Paris some time in April, and meanwhile will tour Holland, Switzerland, Belgium and possibly a return to England. Friedlob, says he may be forced to cancel dates in several countries because of difficulty in exporting monies.

During the Paris run, Chico Marx and Peggy Ryan made guest appearances.

Miss Parker is an expectant mother, hence her desire to visit her family on the Coast pronto.

United Nations' Script Making the Rounds in N.Y.

First story property dealing with the work of the United Nations at Lake Success, N. Y., is currently making the rounds of film company story editors. Tentatively titled "Private File," novel is the combined collaboration work of Al Butterfield, editor of Warner Pathe News; Bill McClure, RKO-Pathe publicity chief, and Ardis Smith, writer on Pathe's "This Is America" series.

Story, a melodrama dealing entirely with the UN, has a documentary background and the three authors hope it will be filmed on location in Lake Success and in N. Y. It will probably be serialized in a national magazine before being sold to the screen. Frederic Ullman, Jr., RKO producer and former prexy of RKO-Pathe, reportedly has evidenced interest in it as one of the first films on his schedule.

'Macbeth's' Tax Spectre

Hollywood, Sept. 23.

Britain's film tax has caused a revision of Republic's sales policy on "Macbeth," recently produced by the Charles K. Feldman Group-Mercury Productions. Under the original plans Republic expected to retrieve the picture's negative cost in England, with the rest of the world furnishing the gravy.

Under the new policy the picture will get a test campaign in three or four key cities in the U. S., starting early in December. Policy includes a 16m version, to be distributed later in schools.

Distribs Settle With Ben Berger

Minneapolis, Sept. 23.

What was characterized as one of the best settlements of a suit of its kind was achieved here in the case of Ben Berger against the eight major distributors. Berger Amus. Co. had sued for 'first run" privileges for his Lyceum, Duluth, which previously had been ranked as "last run," charging the majors with cooperating with Minnesota Amus. Co. (Par) to establish a "monopoly" in the showing of motion pictures.

Motions in the case were argued twice before Judge Gunnar H. Bordbye in Federal district court, but the case did not come to trial, settlement by agreement intervening. The case was dismissed by stipulation between Lee Loevinger, attorney for Berger, and attorneys for the companies. Berger is awarded an unspecified amount of cash from six of the majors and "second run" privileges for his theatre.

Involved in the second-run and cash settlement agreements were Paramount, United Artists, Warner Bros., 20th-Fox, Universal and Metro.

It was pointed out that, while the victory is considered of signal proportions in this case, the settlement is not a matter of record, the terms being not known to the judge, and hence may not be considered fully a matter of precedent.

ACTOR ASHE IS KILLED IN CONN. AUTO CRASH

An auto crash in a heavy rainstorm last Friday (19) at Madison, Conn., cost the life of Warren Ashe, 44, veteran actor in films, radio and the theatre, and seriously injured his actress wife, Mady Correll. She was taken to the New Haven hospital.

The Ashes, who would have celebrated their 10th wedding anni yesterday (Tues.), were driving to the home of friends when their car skidded off a turn in the road and hit a tree. Couple recently had been residing in Long Beach, L. I., but until May lived in Manhattan Beach, Cal.

Ashe, who began his acting career in juve roles, had scores of film roles in recent years, latest being in a "Boston Blackie" picture. Miss Correll's most recent film role was as Charles Chaplin's wife in "Monsieur Verdoux." She has been on the stage as well as in pictures for many years.

Ashe was a native of New York. He was in the original "Dead End" company on the road. Both he and Miss Correll were in the "School for Brides" company several years ago. In radio, Ashe had roles in such programs as "Lux Radio Theatre." Of recent years, however, his career had been mostly in pictures, in which his roles ran into the scores.

Miss Correll is the daughter of C. E. T. Scharps, account executive for duPont in the New York office of the Batten, Barton, Durstine & Osborn ad agency.

U's 50c Divvy

Universal maintained its regular $2 annual dividend rate on the common stock last week when the board of directors declared the usual 50c quarterly divvy. Even if foreign revenue is materially curtailed, it was figured that the corporation would easily cover the current rate of payment on the common by at least two to one.

Dividend is payable Oct. 31 to stockholders on record Oct. 15. Same distribution was made in the preceding quarter.

Majors and Indies Split on Whether Industry or U. S. Should Fight 75% Tax

Basic split between the majors and indies on tactics in fighting the British on the 75% tax is whether the industry should do its own battling or leave it all to the U. S. government. Majors favor the industry's handling the cudgel itself, while the indies feel that the State and Treasury Dept.'s are the logical agencies to do economic battle with a foreign country.

What this difference resolves itself into is the fear by the indies of the majors' willingness to accept a freeze by Britain as a compromise for the present tax. Indies maintain that a freeze would be just as harsh on them as a tax and feel that by letting the U. S. government handle their interests, a less restrictive compromise might be obtained.

Indies, who have been sitting in with the majors at Motion Picture Assn. meetings on the British situation, are pretty much convinced that their arguments have been of no avail and the industry is going to go on fighting its own case. They won't cease their efforts, however, to lay the situation in the hands of State and Treasury. Donald Nelson, prexy Society of Independent Motion Picture Producers, has been active in that direction.

Reasoning of the indies is that the Government has many points on which it can trade, while Hollywood itself can wield nothing, but the embargo it has clamped on sending pix to England. For instance, they point out, if films is one of many matters on which the State Dept. is negotiating with Britain, it can easily become part of a compromise on a Marshall Plan or a new lend-lease agreement.

France, for Example

A clear example of that was the very favorable terms won from France last year when severe restrictions were pending on playing time and remittances. James F. Byrnes, then Secretary of State was negotiating the Blum-Byrnes economic agreement at the time and had films included as one of the compromise points.

No other industry, the indies

(Continued on page 16)

Herman Robbins' Payoff

What's become a habit at all exhib conventions is a cocktail party hosted by National Screen Service. Part of NSS' careful policy of promoting goodwill with all exhibs, that program showed signs of paying off at last week's joint merger meet of the American Theatres Assn. and the Motion Picture Theatre Owners of America. Good relations came to the fore when the convention's committee on film programs, chairmanned by Robert Wilby, Paramount partner, sailed into newsreel practices, declaring: "The committee feels that the use of newsreels as trailers for feature pictures is an improper use of them, unfair alike to the theatre and to our good friend Herman."

"Herman" mentioned is Herman Robbins, prez of NSS, who attended along with his son, Herman, Jr., George Dembow and several other officials of the company. Cocktail party at the D. C. convention set the company back $1,100. That of the one before, staged for New Jersey Allied in June, crossed the tape at $900.

Skouras, Century Circuits Spurt Foreign Films

Circulation of foreign-lingo pix in metropolitan New York, already the hottest grossing spot for the imports in the U. S., took a sizable hypo this week when two of the bigger nabe chains swung into increased bookings. Century circuit, operating some 40 houses in New York and Long Island, closed a deal with Siritzky International for a dozen French films. Skouras chain of 62 nabes will henceforth play foreign films in all of its theatres.

Starter for the Century circuit is "The Queen's Necklace," which tees off Friday (26) at four Brooklyn and three LI houses. It'll be followed by "Colonel Chabert" and "The Well-Digger's Daughter" in the same seven theatres. Nine other Gallic imports, still unplayed in the U. S., will hit Cenutry screen after their Broadway first-runs.

Skouras chain decided on the 100% bookings after conducting extensive audience research on patrons' reactions to foreign-language pix. Nabe audiences, it's claimed, reflect more closely the tastes of the country at large than do payees in the Broadway showcases.

As a test, the Skouras management played the Italian-made "King's Jester" in a number of its houses. Comment cards showed 95% favorable returns, according to prexy George Skouras. As a result, the circuit has decided to add foreign films to its program as standard fare, with all of them slated to be double-billed with Hollywood product. New Program tees off today (Wednesday) with the French-made "Cage of Nightingales" in three houses. This will be fol-

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Lancaster-Hecht's Own Indie Production for U

Hollywood, Sept. 23.

First film on Burt Lancaster's indie production schedule will be an adaptation of the novel, "Kiss the Blood Off My Hands." Lancaster is teamed in the new venture with Harold Hecht, his agent, with their productions to be released through Universal. Jules Buck, who was to have joined the team after leaving producer Mark Hellinger, was paid $17,500 for whatever claims he might have had on the novel.

Lancaster, originally sponsored by Hal Wallis, is now on a loan from Wallis to U, where he's starring in the filmization of the Broadway legiter, "All My Sons." Acting chores then will consist of shuttling back and forth between Wallis and Hellinger. He's under contract to the latter for one picture yearly for the next five years as result of his work in the two Hellinger productions.

Intra-Union Dispute Snarls N.Y. Boothmen's New Pact Negotiations

Contract negotiations between projectionists Local 306 and New York theatres of Paramount, Loew's, RKO and Warner Bros., still in a five-months stalemate, has turned into a three-way wrangle between circuit chiefs and a divided union leadership. Intra-union dispute, which has been brewing for some time, flared into the open last week when Herman Gelber, Local 306 prez, and Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees, exchanged blistering words on their respective strategies to settle the dispute with the circuits.

Gelber has been pressing for stronger action and higher wage demands against the theatres, with his exec board originally having set Sept. 17 as a strike deadline for the pact negotiations. With intervention of Walsh, however, the local has been advised to lessen its demands in the interest of general industry peace. With next negotiations session scheduled for tomorrow (Thursday), Walsh is expected to press for a quick settlement with the circuits as a means of avoiding growing distemper within ranks of the projectionists. Current negotiations cover 800 men in 120 theatres in metropolitan area.

Showdown between Walsh and Gelber, meanwhile, will be postponed to December when the local will hold its election of officers. Joe Basson, former 306 prez, is reportedly ready to enter field with tacit support of international leaders.

Collarites, N.Y. Majors Resume Wage Tilt Talks

Screen Office & Professional Employees Guild spokesmen and major company execs held an all-day session yesterday (Tuesday) in discussion of the union's wage increase demands for 3,000 clerical employees in New York home offices and exchanges. Under wage reopening clause in contract signed last year, union is asking for cost-of-living increase of 30% or $10, whichever is higher.

H.O.'s Dull Chi but 'Outpost'-Martin 55G; 'Father' 22G, 5th; 'Mitty' 25G, 8th

Chicago, Sept. 23.

Only one picture bowed in this week, "Northwest Outpost," at the Oriental. It's paired with Freddy Martin's band on the stage, for a fancy $55,000. Eleven holdovers are still running strong but about half of them may close next week.

Strongest holdover is still "Mother Wore Tights," at the Chicago, with Virginia O'Brien heading stageshow. Combo still is solid at $48,000 in third session.

Apollo's "Welcome Stranger," in eighth week, continues highly profitable at $12,000. What amazes the trade is the continued run of the "Outlaw" at the Rialto, now in its 13th week with no signs of leaving.

Woods goes into the eighth week with "Secret Life of Walter Mitty" at big $25,000. Also doing surprisingly well is "Crossfire" at the Palace in fourth stanza with robust $20,000. "Life With Father," at State-Lake, and "Bachelor and Bobby-Soxer," at Grand, both are in their fifth stanzas, and still in the chips.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Welcome Stranger" (Par) (6th wk). Firm $12,000. Last week, $15,000.

Chicago (B&K) (3,900; 95)—"Mother Wore Tights" (20th), plus Virginia O'Brien heading stageshow (3d wk). Nifty $48,000. Last week, solid $55,000.

Garrick (B&K) (900; 95)—"Romance Rosy Ridge" (M-G) (2d wk). Mere $12,000. Last week, nice $16,000.

Grand (RKO) (1,500; 95)—"Bachelor and Bobby-Soxer" (RKO) (5th wk). Crisp $13,000. Last week, $16,000.

Oriental (Essaness) (3,400; 95)—"Northwest Outpost" (Rep) and Freddy Martin orch on stage. Solid $55,000 or near. Last week, "The Trespasser" (Rep) with Olsen and Johnson revue on stage. Sock $60,000.

Palace (RKO) (2,500; 95)—"Crossfire" (RKO) (4th wk). Robust $20,000. Last week, about same.

Rialto (Indie) (1,700; 95)—"The Outlaw" (UA) (13th wk). Handsome $12,000. Last week, ditto.

Roosevelt (B&K) (1,500; 95)—"Cry Wolf" (WB) (3d wk). Big $16,000. Last week, $20,000.

State-Lake (B&K) (2,700; $1.25)—"Life With Father" (WB) (5th wk). Trim $22,000. Last week, fancy $26,000.

United Artists (B&K) 1,700; 95)—"Down to Earth" (Col) (4th wk). Okay $12,000. Last week, fine $16,000.

Woods (Essaness) (1,073; 95)—"Life Walter Mitty" (RKO) (8th wk). Prime $25,000. Last week, $26,000.

World (Indie) (567; 75)—"This Happy Breed" (U) (5th wk). Plump $3,500. Last week, $3,800.

Prov. Fall Tee-Off Big; 'Earth' Fat 26G, 'Slave' 17G, 'Brute' 18G, Solid

Providence, Sept. 23.

Fairly healthy here this week, with new fare bringing the customers back. State's "Down to Earth" is big, but Majestic's "Brute Force," and Albee's "Slave Girl" are comparatively as strong.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Slave Girl" (U) and "The Web" (U). Peppy $17,000. Last week, "Something in Wind" (U) and "Desperate" (RKO), $16,000.

Carlton (Fay-Loew) (1,400; 90-$1.25—"Life With Father" (WB) (2d run). Good $9,000. Last week, "Marked Woman" (WB) and "Dust My Destiny" (reissues) (2d wk), steady $4,500.

Fay's (Fay) (1,400; 44-65)—"Couldn't Take It" (Col) (reissue) and vaude on stage. Comfortable $5,500. Last week, "Golden Boy" (Col) (reissue) and vaude, $6,000.

Majestic (Fay) (2,200; 44-65)—"Brute Force" (U) and "Sport of Kings" (Col). Satisfactory $18,000. Last week, "Life With Father" (WB), solid $24,000 at $1.25 top.

Metropolitan (Snider) (3,100; 65-65)—"Kilroy Was Here" (Mono) and Louis Prima orch on stage for three-day weekend run. Big $15,500. Last week, "Bedelia" (EL) and Desi Arnaz orch heading stageshow for three-day weekend run, $14,000.

State (Loew) (3,200; 44-65)—"Down to Earth" (Col) and "Love of Rusty" (Col). Sturdy $26,000. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), steady $16,000.

Strand (Silverman) (2,200; 44-65)—"Desert Fury" (Par). Opened Monday (22). Last week, "Variety Girl" (Par) (3d wk), neat $8,500. Second session was $11,000.

Blair's Last Col. Pic

Hollywood, Sept. 23.

Columbia put Janet Blair back on the payroll for one picture, "Let's Fall in Love," before termination of her contract by mutual consent.

Actress, recently under suspension, had been with the studio since May, 1941.

Broadway Grosses

Estimated Total Gross
This Week $781,000
(*Based on 22 theatres*)
Last Year $681,000
(*Based on 16 theatres*)

'Stranger' Fancy $29,000, Pitt Ace

Pittsburgh, Sept. 23.

"Welcome Stranger" is leading the city this week with a great figure at the Stanley. "Gone With Wind" and "Mother Wore Tights" also are doing well in their second weeks.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Kiss of Death" (20th). Good $9,000. Last week, "Wyoming" (Rep), $8,000.

Harris (Harris) (2,200; 40-70)—"Mother Wore Tights" (20th) (2d wk). Dropped to $10,500 after smash $16,000 initial session.

Penn (Loew's UA) (3,300; 40-70)—"Gone With Wind" (M-G) (reissue) (2d wk). Holding nicely at $16,000 after hitting big $29,000 on preem.

Ritz (Loew's) (800; 40-70)—"Desert Fury" (Par) (m.o.) (2d wk). Mild $2,000 after okay $3,500 last week.

Senator (Harris) (1,750; 40-70)—"Arizona" (Col) and "Texas" (Col) (reissues). Big $4,500. Last week, "Abie's Irish Rose" (UA) and "Susie Steps Out" (UA), slim $2,500.

Stanley (WB) (3,800; 40-70)—"Welcome Stranger" (Par). Leading the town with a great $29,000. Last week, second of "Variety Girl" (Par) dipped to $10,000 and yanked after 5 days.

Warner (WB) (2,000; 90-$1.25)—"Life With Father" (WB) (5th-final wk), Okay $10,000 after fancy $14,000 in previous session.

Beneke Ups 'Arnelo' To Wow $30,000 in Buff.; 'Father' Colossal 25G

Buffalo, Sept. 23.

Tex Beneke band will push "Arnelo Affair" to sock week at Buffalo currently. "Life With Father" is pacing the new straight films.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Arnelo Affair" (M-G) and Tex Beneke orch on stage. Sock $30,000. Last week, "Deep Valley" (WB) and "Jungle Flight" (Par), $14,500.

Great Lakes (Shea) (3,400; 40-70)—"Mother Wore Tights" (20th) (2d wk). Solid $15,000. Last week, great $21,500.

Hipp (Shea) (2,100; 90-$1.25)—"Life With Father" (WB). Soaring to terrific $25,000. Last week, "Desert Fury" (Par) and "Second Chance" (20th) (m.o.), $9,000 at 40c.-60c. scale.

Lafayette (Basil) (3,000; 40-70)—"Red Stallion" (EL) and "Lost Honeymoon" (EL) (2d wk). Down to mild $9,000 or near. Last week, solid $16,500.

Teck (Shea) (1,400; 40-70)—"Deep Valley" (WB) and "Jungle Flight" (Par) (m.o.). Mild $4,000. Last week, "Cynthia" (M-G) and "Great Waltz" (M-G) (reissue) (m.o.), about same.

20th Century (20th Cent.) (3,000; 40-70)—"Won't Believe Me" (RKO) and "Ghost Goes Wild" (Rep). Strong $17,000 or close. Last week, "Bachelor and Bobby-Soxer" (RKO) (3d wk), big $9,000.

O. & J. Boost 'Riff-Raff' Bangup $38,500, Cleve.

Cleveland, Nov. 23.

Olsen and Johnson, starting Palace's vaude-film season, are shoving "Riff-Raff" to a wow session and topping city this week. Heavy weekend storm which disrupted transportation and lighting systems was felt by "Welcome Stranger" which dropped a bit on h.o. "Life With Father" survived better on second round at Hipp but not enough to go a third. "Long Night" is surprisingly strong at the Allen.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Long Night" (RKO). Astonishingly strong at $14,500. Last week, "Singapore" (U) (2d wk), fine $12,500.

Hipp (Warners) (3,700; 95-$1.25)—"Life With Father" (WB). High tariff and bad weather breaks forced h.o. down to $22,000, after huge $35,000 last week.

Lake (Warners) (800; 55-70)—"Kiss of Death" (20th) (m.o.). Satisfactory

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'Desert' Torrid 12G, Omaha

Omaha, Sept. 23.

"Down to Earth," at the Brandeis, and "Desert Fury," at Paramount, look standout this week. "Welcome Stranger," at Orpheum, looks strong for second week.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Down to Earth" (Col) and "Desperate" (RKO). Stout $8,000. Last week, "Riff-Raff" (RKO) and "Born to Kill" (RKO), $3,500 in 3 days, and "Crossfire" (RKO) and "Son of Rusty" (Col), big $12,500 in 10 days.

Omaha (Tristates) (2,000; 16-65)—"Mother Wore Tights" (20th) (m.o.) and "Second Chance" (20th). Splendid $10,000. Last week, "Black Gold" (Mono) and "Kilroy Was Here" (Mono), $10,200.

Orpheum (Tristates) (3,000; 16-65)—"Welcome Stranger" (Par) (2d wk). Fancy $15,000. Last week, smash $24,000.

Paramount (Tristates) (2,800; 16-65)—"Desert Fury" (Par). Nice $12,000. Last week, "Mother Wore Tights" (20th), $11,000.

State (Goldberg) (865; 15-65)—"The Hucksters" (M-G). Solid $8,000 and holds again. Last week, terrific $10,000.

'Stranger' Giant 27G Paces Cincy

Cincinnati, Sept. 23.

"Welcome Stranger" is registering the town's tallest take for a long time and boosting the overall mark for downtown theatres to a high level for the fourth straight week. Other new entrants are "Long Night," which is okay, and "Song of Thin Man," a moderate entry. "Mother Wore Tights" tops the holdovers.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Welcome Stranger" (Par). Colossal $27,000 for city's best in many weeks. Biz on Monday (22) night was perked by p.a. of Ewel Blackwell, Cincy Reds' ace pitcher, for award of auto to fan winning WCPO nickname contest for Blackwell and origination from stage of special broadcast. Last week, "Singapore" (U), good $16,000.

Capitol (RKO) (2,000; 50-75)—"Song Thin Man" (M-G). Medium $10,500. Last week, "Life With Father" (WB) (4th wk), strong $9,000 at 90c-$1.25 scale.

Grand (RKO) (1,400; 50-75)—"Gone With Wind" (M-G) (reissue) (3d wk). Concluding run at breezy $8,000 after solid $12,000 second round.

Keith's (CI) (1,542; 50-75)—"Red Stallion" (EL) (2d wk). Stout $7,500 trailing big $11,500 opener.

Lyric (RKO) (1,400; 50-75)—"Singapore" (U) (m.o.). All right $5,500. Last week, "Desert Fury" (Par) (m.o.), about same.

Palace (RKO) (2,600; 50-75)—"Long Night" (RKO). Satisfactory $13,500. Nifty campaign included 30-minute mock trial program on Sunday (21) night over WLW. Last week, "Mother Wore Tights" (20th), big $21,000.

Shubert (RKO) (2,100; 50-75)—"Mother Wore Tights" (20th) (m.o.). Great $10,000. Last week, "Bachelor and Bobby-Soxer" (RKO), third downtown week, sock $8,500.

K. C. Cooler, Biz Hotter; 'Possessed' Trim $15,000, 'Wind' 13G, 'GWTW' 17G

Kansas City, Sept. 23.

Biz has levelled off somewhat, but it's still far from drab currently. Money of week goes to "Gone With the Wind" in a second frame at the Midland. Biggest newcomer is "Possessed" at Paramount. It's okay and may hold. Fox Midwest again is trying out its moveover policy, taking "Red Stallion" from the three first-run day-date houses into the Esquire. Summer heat continued to hang on until rain over the weekend brought relief.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Red Stallion" (EL) (m.o.) and "North of Border" (SG). Mild $4,000. Last week, "Mother Wore Tights" (20th) (m.o.), nice $5,500, in third week downtown.

Kimo (Dickinson) (550; 65)—"Children of Paradise" (Indie). Good $2,500. Last week, "Wings of Morning" (SG) (reissue), $1,500.

Midland (Loew's) (3,500; 45-65)—"Gone With Wind" (M-G) (reissue)

(Continued on page 14)

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Holdovers Clip N. Y. Biz; 'Singapore' Lusty $33,000, 'Night' Torrid 24½G, 'Earth' 135G, 'Outlaw' 65G, Both in 2d

Broadway got its first touch of cool autumn weather this week but it came too late to help offish biz in the Street's 22 firstrun film houses. With "Singapore" at the Winter Garden and "Long Night" at the Palace representing the only newcomers in any of the deluxe showcasers, the film boxoffice took it slightly on the chin and Yom Kippur last (Tuesday) night and today isn't expected to help biz any. Operators look for things to pick up during the coming week, however, with several important new pictures due in town.

"Down to Earth" again copped top grossing honors for its second week at Radio City Music Hall but fell off to $135,000 after a sock $148,000 opening round, indicating the general boxoffice downward trend. "Singapore" came through with a fine opening week of $33,000 and "Long Night" teed off fairly strong at $24,500. Despite subtly quiet advertising, "Outlaw" continued big at the Broadway, raking in a hefty $65,000 for its second frame.

"Life With Father" topped the longrun holdovers in straight filmeries, pulling fine $36,000 for its sixth frame at the Warner. "Walter Mitty" at the Astor continues big with a sixth week gross of $42,500 and "Crossfire" is showing amazing strength at the Rivoli with excellent $27,000 for ninth week. "Gone With Wind" is steady at the Criterion with great $35,000 for fourth week and "Kiss of Death" continues big at the Mayfair with solid $22,000 for fourth frame.

Capitol, Roxy and Paramount, three large vaudfilm houses, all bring in new bills this week. "Desire Me" plus Rose Marie, Gene Krupa orch on stage bows in at Capitol after "Rosy Ridge" and Georgie Price, Luba Malina and Enric Madriguera stage layout did disappointing second round of $45,000. "Foxes of Harrow," abetted by Milton Berle topping stagebill, enters the Roxy, after "Mother Wore Tights," plus Ella Logan and Jack Haley on stage, pulled fine sixth week gross of $77,000.

Paramount will have "Desert Fury" and Desi Arnaz orch, Marion Hutton on stage, to follow seventh week of "Welcome Stranger," plus Carmen Cavallaro orch headlining stagebill, which pulled hefty $64,000.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Walter Mitty" (RKO) (6th week). Holding line, with big $42,500 expected for sixth week ending tomorrow (Thursday) night, just about same as previous week. Holds.

Broadway (UA) (1,895; 70-$1.50)—"Outlaw" (UA) (2d week). Jane Russell still luring them in, despite continued derisive press. Big $65,000 shaping for second frame ending tonight (Wednesday), after smash $75,000 opening week. Continues indef.

Capitol (Loew's) (4,620; 70-$1.50)—"Rosy Ridge" (M-G) with Georgie Price, Luba Malina, Enric Madriguera orch on stage (2d week). Second film in a month to be pulled after two weeks here. Doing thin $45,000 for final frame ending tonight (Wednesday), after disappointing $51,300 initial week. "Desire Me" (M-G) plus Rose Marie, Gene Krupa orch on stage, goes in tomorrow (Thursday).

Criterion (Loew's) (1,700; 60-$1.25)—"Gone With Wind" (M-G) (reissue) (4th week). Still going great, with $35,000 in sight for fourth frame ending Friday (26); previous week, fat $40,000. Holds two or three more rounds, with "Green Dolphin Street" (M-G) following.

Fulton (City Inv.) (765; 80-$1.80)—"Black Narcissus" (U) (6th week). Holding its own, with okay $11,500 for week ending last (Tuesday) night. Last week, trim $12,500.

Globe (Brandt) (1,500; 70-$1.20)—"Roosevelt Story" (Indie) (5th week). Dropping slightly to still big $21,500, after fat $25,500 last week. Holds for two days of sixth round, with "Fun and Fancy Free" (RKO-Disney) entering Saturday (27).

Gotham (Brandt) (900; 70-$1.40)—"Each Dawn I Die" (WB) and "Bad Men of Missouri" (WB) (reissues) (1st week). Looks to pull down robust $17,500 for teeoff frame ending Friday (27) and holds another week. Last week, "Dark Journey" (Indie) and "Each Dawn I Die" (Indie) (reissues), thin $7,200.

Little Carnegie (Indie) (460; 95-$1.20)—"Tawny Pipit" (U) (3d week). Holding its own with fine $8,500 for third week ending last (Tuesday) night. Last week, same $6,500.

Mayfair (Brandt) (1,736; 70-$1.50)—"Kiss of Death" (20th) (5th week). Length of run finally telling but still solid $22,000 in fourth frame ending last (Tuesday) night, after sock $27,000 last week. "Nightmare Alley" (20th) due about Oct. 9.

Palace (RKO) (1,700; 80-$1.20)—"Long Night" (RKO) (2d week). Wound up first frame last (Tuesday) night with big $24,500, and holds. Previous canto, six days of last week on reissue policy ending with "Spiral Staircase" (RKO), dim $7,500.

Paramount (Par) (3,664; 55-$1.50)—"Desert Fury" (Par) with Desi Arnaz orch, Marion Hutton on stage opens today (Wednesday). Last week, seventh of "Welcome Stranger" (Par) plus Carmen Cavallaro orch, others, on stage, big $64,000, after great $70,000 previous frame.

Park Avenue (U) (583; $1.20-$2.40)—"Frieda" (U) (6th week). Maintaining steady pace with good $7,000, after $8,500 last week. Holds.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Down To Earth" (Col) plus stageshow (2d week). Continues at fast tempo with good $135,000 for second frame ending tonight (Wednesday), after great teeoff frame of $148,000. Continues indef, with "Song of Love" (M-G) slated to follow.

Rialto (Mayer) (594; 35-65)—"Second Chance" (20th). Disappointing $6,500. "Dick Tracy Meets Gruesome" (RKO) opens Friday (26). Last week, "Arnelo Affair" (M-G), slightly better $6,800.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Crossfire" (RKO) (10th week). Continues strong at $27,000 for ninth frame ending last (Tuesday) night, same as last two weeks. "Unconquered" (Par) comes in Oct. 9.

Roxy (20th) (5,886; 80-$1.50)—"Foxes of Harrow" (20th) plus Milton Berle topping stage layout opens today (Wednesday). Last week, sixth of "Mother Wore Tights" (20th) plus Jack Haley, Ella Logan on stage, fine $70,000 after big $86,000 in previous week.

State (Loew's) (3,450; 43-$1.10)—"Cynthia" (M-G) with John Calvert, Paul Regan heading stageshow. Okay $29,000. Last week, second round of "Black Gold" (Mono) with Ed. Sullivan and Harvest Moon winners on stage, fine $23,000.

Strand (WB) (2,756; 75-$1.50)—"Dark Passage" (WB) with Victor Lombardo orch, others, on stage (3d week). Sparkling $55,000 in sight for third week ending tomorrow (Thursday) after fat $59,000 in first frame. Holds another week, with "Unsuspected" (WB) due in Oct. 3.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"I Know Where I'm Going" (U) (6th week). Big $9,500 for fifth frame ended Monday (22) after sock $11,000 last week. Continues.

Victoria (City Inv) (720; 70-$1.20)—"Lured" (Col) (5th week). Fourth round finished last (Tuesday) night was neat $13,000, after $14,500 for third. Holds another, with "Spirit of West Point" (FC) due in Oct. 2.

Warner (WB) (1,499; 90-$1.50)—"Life With Father" (WB) (6th week). Holding its own with hefty $36,000 after fine $39,500 last week. Continues indef.

Winter Garden (UA) (1,312; 60-$1.20)—"Singapore" (U) (2d week). Snappy $33,000 for first session ended Monday (22) night and holds. Last week, five days on third frame of "Something in Wind" (U) was down to $6,500.

Indpls. Uneven; 'Tights,' Hot $16,000 But 'Earth' Mild 10G; 'Father' 17G

Indianapolis, Sept. 23.

Results are mixed at local deluxers this week. "Mother Wore Tights," at the Indiana, is going big to lead the city but "Down to Earth" is disappointing at Loew's. High scale will up "Life With Father" to a strong figure at Circle despite strong price resistance. "Repeat Performance" is sluggish at Lyric.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 90-$1.25) — "Life With Father" (WB). Strong $17,000 for this scale. Last week, "Deep Valley" (WB) and "Yankee Fakir" (Rep), nice $10,000 at 40-60c. scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Mother Wore Tights" (20th). Solid $16,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (2d wk), fine $12,000 on top of smash $20,000 opener.

Keith's (Gamble-Dolle) (1,300; 40-60) — "Bachelor and Bobby-Soxer" (RKO) (m.o.). Fancy $5,000 for third week downtown. Last week, "Corsican Brothers" (EL) and "South Pago Pago" (EL) (reissues), good $6,000.

Loew's (Loew's) (2,450; 40-60)—"Down to Earth" (Col). Offish $10,000. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), trim $10,500 after hefty $17,000 first stanza.

Lyric (Gamble-Dolle) (1,600; 40-60) — "Repeat Performance" (EL) and "Violence" (Mono). Modest $6,000. Last week, "Trouble With Women" (Par) and "Blackmail" (Rep), oke $7,000.

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Screen Play by Delmer Daves • From the Novel by David Goodis • Music by Franz Waxman

Kaye Boosts 'Conquest' to Sturdy $28,000 in Hub; 'Wind' Dullish 22G

Boston, Sept. 23.

Holdovers and so-so products are responsible for a slight downward trend this week, with biz shaping up generally well for the fall season. "Mother Wore Tights" is nice on second week at the Met and "Down to Earth" looks okay at the State and Orpheum for first holdover round. Sammy Kaye band will up "High Conquest" at RKO Boston, to nice session.

Estimates for This Week

Boston (RKO (3,200; 50-$1.10)—"High Conquest" (Mono) plus Sammy Kaye orch, others, on stage. Fairly good $28,000. Last week, "Kiss of Death" (20th) (2d wk) plus Ted Weems orch, others, on stage, $24,000.

Esquire (M-P) (700; 75-$1.25)—"Life With Father" (WB) (4th wk). Getting along on $4,000 after fine $5,000 in last.

Fenway (M-P) (1,373; 40-80)—"Variety Girl" (Par) and "Jungle Flight" (Par) (m.o.). Okay $6,000. Last week, "Deep Valley" (WB) and "Second Chance" (20th), $5,500.

Kenmore (Indie) (700; 45-65)—"Fantasia" (RKO) (reissue) (9th wk). Good $2,000 after about same last session.

Memorial (RKO) (2,985; 40-80)—"Something in Wind" (U) and "Too Many Winners" (EL). Not exciting at $22,000. Last week,

Metropolitan (M-P) (4,367: 40-80)—"Mother Wore Tights" (20th) and "Trespasser" (Rep) (2d wk). Fine $22,000 after big $27,000 for first.

Modern (M-P) (890; 75-$1.10)—"Life With Father" (WB) (4th wk). Modest $6,000 after about $7,000 for last.

Orpheum (Loew) (3,030; 40-80)—"Down to Earth" (Col) (2d wk). Okay $21,000 after good $25,000 opener.

Paramount (M-P) (1,790; 40-80)—"Variety Girl" (Par) and "Jungle Flight" (Par) (m.o.). Strong $16,000. Last week, "Deep Valley" (WB) and "Second Chance" (20th), $14,500.

State (Loew) (3,583; 40-80)—"Down to Earth" (Col) (2d wk). Steady $9,000 after neat $12,000 initial round.

Translux (Translux) (900; 30-74)—"Man of Conquest" (Rep) (reissue) and "Whistle Stop" (UA). Routine $3,500. Last week, "Brute Man" (Mono) and "Fog Island" (Mono) (reissues), $4,000.

'Crossfire'' Moore-Lamb Rousing $28,000, Frisco

San Francisco, Sept. 23.

Unexpected weekend heat wave is cooling off biz here currently. Fact that Frisco background shots are used in "Dark Passage" is being plugged with good results, this film doing strong biz at the Fox. "Black Narcissus" at the small Esquire appears headed for a sock session. "Crossfire" with vaude headed by Constance Moore and Gil Lamb looks nice at the Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1)—"Crossfire" (RKO) plus vaude headed by Constance Moore and Gil Lamb. Nice $28,000. Last week, "Banjo" (RKO) plus Lionel Hampton orch, oke $25,000.

Fox (FWC) (4,651; 60-95)—"Dark Passage" (WB). Strong $30,000. Last week, "Cry Wolf" (WB), $23,500.

Warfield (FWC) (2,656; 60-85)—"Cry Wolf" (WB). (m.o.). Mild $13,000. Last week, "Kiss of Death" (20th) (2d wk), fair $13,500.

Paramount (Par) (2,646; 60-85)—"Deep Valley" (WB). Okay $16,000 or over. Last week, "Wyoming" (Rep), pleasing $16,000.

St. Francis (Par) (1,400; 60-85)—"Welcome Stranger" (Par) (10th wk). Still fine at $10,500. Last week, $12,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Down to Earth" (Col) (3d wk). Fair $10,500. Last week, fine $18,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Heaven Only Knows" (UA) (2d wk). Mild $8,500. Last week, strong $13,500.

Stagedoor (Ackerman) (350; 60-85)—"Things to Come" (FC) and "Man Who Could Work Miracles" (FC). Big $3,500. Last week, "Blithe Spirit" (UA) (reissue) (2d wk), $2,100.

Esquire (Blumenfeld) (952; 55-85)—"Black Narcissus" (U). Sock $14,500. Last week, "Call It Murder" (FC) (reissue) (2d wk-3 days), $3,800.

Center (Lippert) (300; 90-$1.20)—"Duel" (SRO) (6th wk). Down to $3,500 or near. Last week, $4,600.

Guild (Lippert) (400; 35-85)—"Gone With Wind" (M-G) (reissue) (7th wk). Pleasing $4,700. Last week, $5,000.

Clay (Roesner) (400; 65-85)—"Torment" (Indie) (2d wk). Terrific $3,800. Last week, almost the same.

Larkin (Roesner) (400; 65-85)—"The Vow" (Artkino). Tepid $1,900. Last week, "Children of Paradise" (Indie) (7th wk), thin $1,700.

United Nations (FWC) (1,149; 60-85)—"Mother Wore Tights" (m.o.). Moderate $3,800 for fourth downtown week. Last week, $5,000.

Key City Grosses

Estimated Total Gross
This Week $3,328,000
(Based on 22 cities 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,266,400
(Based on 23 cities 202 theatres)

'Passage' Socko $32,000 in Philly

Philadelphia, Sept. 23.

"Dark Passage" and "Down to Earth" look like top money as they make their bow-ins here this week. "Abie's Irish Rose" is taking a pasting from crix but doing okay at the Pix. Rest of town is holdover or extended run, and largely off.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Crossfire" (RKO) (4th wk). Looks like Jewish holidays is helping this one with $16,500 indicated in contrast to $15,500 last week.

Arcadia (Sablosky) (700; 50-94)—"Hucksters" (M-G) (2d wk) (2d run). Oke $6,000. Last week, $6,500.

Boyd (WB) (2,350; 50-94)—"Life With Father" (WB) (5th wk). Bright $20,000. Last week, husky $23,500.

Earle (WB) (2,760; 50-94)—"Dark Passage" (WB). Sock $32,000 or near. Last week, "Deep Valley" (WB) anemic $15,500 for second canto.

Fox (20th) (2,250; 50-94)—"Kiss of Death" (20th) (2d wk). Fair $19,000. Opener last was great $29,000.

Goldman (Goldman) (1,300; 50-94)—"Variety Girl" (Par) (2d wk). Swell $25,000. Last week, huge $32,000.

Karlton (Goldman) (1,000; 50-94)—"Desert Fury" (Par) (4th wk). Fairish $10,000. Last week, neat $14,000.

Keith's (Goldman) (1,300; 50-94)—"Mother Wore Tights" (20th) (2d run). Nice $7,000. Last week, "Green Was My Valley" (M-G) (reissue), $4,000.

Mastbaum (WB) (4,360; 50-94)—"Down to Earth" (Col). Trim $30,000. Last week, "Welcome Stranger" (Par) (5th wk), fancy $16,000.

Pix (Cummins) (500; 50-94)—"Abie's Irish Rose" (UA). Fine $9,000 despite wallops from crix. Last week, subsequent-run.

Stanley (WB) (2,950; 50-94)—"Bachelor and Bobby-Soxer (RKO) (4th wk). Oke $16,000. Last week, solid $19,500.

Stanton (WB) (1,475; 50-94)—"Lured" (Col) (2d wk). Fairish $11,000. Opener last was neat $14,000.

'TIGHTS' GREAT 18G, L'VILLE; 'FATHER' 11G

Louisville, Sept. 23.

Product is topnotch this week, with biz likewise. "Life With Father," at the Mary Anderson, is lifting that house to a sock figure. "Mother Wore Tights" is great at the Rialto. State's "Unfinished Dance" and "Arnelo Affair" looks fairish. Other houses are doing okay.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 40-60)—"Bachelor and Bobby-Soxer" (RKO) (m.o.). Solid $5,500. Last week, "Corsican Brothers" (EL) and "South Pago Pago" (EL) (reissues), $3,500.

Kentucky (Switow) (1,200; 30-40)—"Dear Ruth" (Par) and "Unfaithful" (WB). Fine $3,600. Last week, "Hucksters" (M-G) and "Gunfighters" (Col), $3,500.

Mary Anderson (People's) (1,100; 90-$1.25)—"Life With Father" (WB). Grabbing swell $11,000 or more at upped scale. Last week, "Dust My Destiny" (WB) (reissue), $6,500.

National (Standard) (2,400; 40-60)—"The Web" (U). Looking for medium $5,000. Last week, "Brute Force" (U) (2d wk), firm $8,500.

Rialto (FA) (3,400; 40-60)—"Mother Wore Tights" (20th). Looks like a bumper session at six shows daily. Rousing $18,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (2d wk), giant $16,000.

Scoop (Louisville Theatre) (700; 40-60)—"Topper Returns" (FC) (reissue), Light $1,800. Last week, "Hi Neighbor" (E-L) (reissue), about same.

State (Loew's) (3,300; 40-60)—"Unfinished Dance" (M-G) and "Arnelo Affair" (M-G). Medium $14,000. Last week, "Down to Earth" (Col) and "Son of Rusty" (Col), light $12,000.

Strand (FA) (1,400; 40-60)—"Riff-Raff" (RKO) and "Under Tonto Rim" (RKO). Good $6,000. Last week, "Springtime in Sierras" (Rep) and "Northwest Outpost" (Rep), ditto.

Balto Packed With H.O.'s; 'Lured' Mildish $11,000

Baltimore, Sept. 23.

Baltimore is packed with holdovers with only one important newcomer, "Lured," at Loew's Century. It is only mild. "Desert Fury" is holding over at Keith's after nice opening frame.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Lured" (UA). Mild response at $11,000. Last week, "Gone With Wind" (M-G) (reissue) (2d wk), $14,400.

Hippodrome (Rappaport) (2,240; 20-70)—"Last of Redmen" (Col) plus Dr. Neff's Madhouse of Mystery on stage. Latter helping to strong $15,000. Last week, third of "Down to Earth" (Col) plus vaude, okay $13,700.

Keith's (Schanberger) (2,460; 20-60)—"Desert Fury" (Par) (2d wk). Starts second round today (Tues.) after nice getaway to $12,800. Last week, "Singapore" (U), $10,000.

Mayfair (Hicks) (980; 25-55)—"Red Stallion" (EL) (2d wk). Oke $6,200 after sprightly opener at $9,300.

New (Mechanic) (1,800; 20-60)—"Kiss of Death" (20th) (2d wk). Good $9,500 after initial week's fine $12,400.

Stanley (WB) (3,280; 25-75)—"Welcome Stranger" (Par) (3d wk). Maintaining fine pace at $12,000 after big second round at $17,800.

Town (Rappaport) (1,600; 35-65)—"Crossfire" (RKO) (2d wk). Holding solidly at $17,000 after sock $20,800 opener.

'Father' Torrid $27,000, St. Louis

St. Louis, Sept. 23.

Even with an upped admish scale, always frowned on by the natives, "Life With Father" will soar to wow session and pace the main stem cinemas this week. "Framed" and "Cynthia," also downtown, looks a solid runnerup. "Red Stallion" is good at the big Fox. Biz is perking up here with the break in the long, torrid spell.

Estimates for This Week

Ambassador (F&M) (3,000; 90-$1.25)—"Life With Father" (WB). On its way to a wham $27,000. Last week, "Something In Wind" (U) and "Exposed" (Rep), mild $11,000.

Art (S'Renco) (115; 85)—"Know Where I'm Going" (Indie) (3d wk). Fine $600 after neat $900 second stanza.

Fox (F&M) (5,000; 50-75)—"Red Stallion" (EL) and "Bringing Up Father" (Mono). Good $19,000. Last week, "Mother Wore Tights" (20th) and "Pretender" (Rep), fine $21,000.

Loew's (Loew's) (3,172; 50-75)—"Cynthia" (M-G) and "Framed" (Col). Solid 20,000. Last week, "Gone With Wind" (M-G) reissue) (2d wk), great $23,000.

Missouri (F&M) (3,500; 50-75)—"Mother Wore Tights" (20th) and "Something In Wind" (U) (m.o.). Trim $13,000. Last week, "Bachelor and Bobby Soxer" (RKO) (m.o.), $8,000.

Orpheum (Loew) (2,000; 50-75)—"Gone With Wind" (M-G) (reissue). Stout $10,000 on m.o. Last week, "Tall Timber" (SG) and "Black Stallion" (SG) (reissues), $6,000.

St. Louis (F&M) (4,000; 50-75)—"Desert Fury" (Par) and "News Hounds" (Mono) (2d wk). Okay $9,000 after good $12,000 first stanza.

World (Ind) (432; 50-65)—"Lucrezia Borgia" (Indie) (3d wk). Good $1,800 following nice $2,600 for second.

Monroe Tilts 'Repeat' To Hefty $35,000, D. C.

Washington, Sept. 23.

"Repeat Performance," at Loew's Capitol, is topping an otherwise mild session here, thanks to the draw of Vaughn Monroe's band on the stage. "Life With Father" is holding well in its second stanza at the Warner, with the Metropolitan doing nicely with reissue of "Each Dawn I Die."

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Repeat Performance" (EL) plus Vaughn Monroe orch, others, on stage. Hot $35,000. Last week, "Great Waltz" (M-G) (reissue) plus vaude, nice $26,000.

Columbia (Loew's) (1,263; 44-70)—"Kiss of Death" (20th) (2d run). Average $8,000. Last week, "Variety Girl" (Par) (2d run), $8,500.

Keith's (RKO) (1,838; 44-80)—"Something in Wind" (U). Mildish $11,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (4th wk), held well at great $10,000.

Metropolitan (WB) (1,153; 44-70)—"Each Dawn I Die" (WB) (reissue). Plump $10,000. Last week, "Riff-Raff" (RKO), below hopes at $9,000.

Palace (Loew's) (2,370; 44-74)—"Desert Fury" (Par). Okay $20,000. Last week, "Mother Wore Tights" (20th) (2d wk), $14,000.

Warner (WB) (2,154; 90-$1.25)—"Life With Father" (WB) (2d wk). Still going strong, despite hike in price, with $30,000, after opening big with $39,000. Latter, though a house record, fell below expectancy.

New Pix Help L. A.; 'Narcissus' Great $59,500, 'Earth' Good at 49G, 'Dance' Okay 50G, 'Father' Sockeroo 84G, 2d

Los Angeles, Sept. 23.

Although five new bills opened during the current week, it's still "Life With Father" that's out in front even though in the second week. It looks likely to hit socko $84,000 on second session at upped scale in three theatres after record $104,800 for first. "Down to Earth" shapes as only good at $49,000 in two situations.

"Black Narcissus" is registering the best trade ever for a British-made film at $59,500 as likely take for six houses, mostly small-seaters. "Unfinished Dance" looks okay $50,000 in three spots. "Roach Comedy Carnival" is below average at $20,000 in four houses.

Fourth stanza of "Mother Wore Tights" looks okay $33,500 in five locations, while "Welcome Stranger" is holding near nice $25,000 in two Paramount theatres in fourth frame.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Whom Bell Tolls" (Par) and "Frenchman's Creek" (Par) (reissues). Slight $3,000. Last week, "Western Union" (20th) and "Daring Desperadoes" (SG) (reissues), $3,500.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Roach Comedy Carnival" (UA) and "Death Valley" (SG). Fair $4,000. Last week, "Carnegie Hall" (UA) (5th wk-6 days), $2,900.

Carthay Circle (FWC) (1,518; 50-$1)—"Mother Wore Tights" (20th) (4th wk). Good $4,000. Last week, okay $5,200.

Chinese (Grauman-WC) (2,048; 50-$1)—"Mother Wore Tights" (20th) (4th wk). Ends at $7,500. Last week, neat $9,800.

Culver (FWC) (1,145; 60-$1)—"Black Narcissus" (U) and "Bulldog Drummond Strikes Back" (Col). Nice $6,500. Last week, "Something in Wind" (U) and "Killers at Large" (EL) (2d wk), slow $2,500.

Downtown (WB) (1,800; 90-$1.50)—"Life With Father" (WB) (2d wk). Socko $27,000. Last week, giant $34,300.

Downtown Music Hall (Blumenfeld) (872; 50-$1)—"Roach Comedy Carnival (UA) and "Death Valley" (SG). Just $7,500. Last week, "Carnegie Hall" (UA) (5th wk-6 days), $5,300.

Egyptian (FWC) (1,538; 50-$1)—"Unfinished Dance" (M-G). Fair $12,000. Last week, "Song Thin Man" (M-G) and "Arnello Affair" (M-G) (3d wk-4 days), $2,000.

El Rey (FWC) (861; 50-$1)—"Bell Tolls" (Par) and "Frenchman's Creek" (Par) (reissues). Slow $3,500. Last week, "Western Union" (20th) and "Daring Desperadoes" (SG), $4,000.

Esquire (Rosener) (685; 85)—"Years Between" (U) (3d wk). Near $2,000. Last week, fair $2,400.

Four Star (UA-WC) (900; 50-$1)—"Gone With Wind" (M-G) (reissue) (6th wk). Good $5,000. Last week, $5,500.

Guild (FWC) (968; 50-$1)—"Black Narcissus" (U) and "Bulldog Drummond" (Col). Sturdy $8,000. Last week, "Something in Wind" (U) and "Killer at Large" (EL) (2d wk), $2,500

Hawaii (G&S)-Blumenfeld) (956; 50-$1)—"Roach Comedy Carnival" (UA) and "Death Valley" (SG). Weak $4,500. Last week, "Carnegie" (UA) (5th wk-6 days), $2,400.

Hollywood (WB) (2,756; 90-$1.50)—"Father' (WB) (2d wk). Sock $28,000. Last week, record $36,200 but under original hopes.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Comedy Carnival" (UA) and "Death Valley" (SG). Fair $4,000. Last week, "Carnegie" (UA) (5th wk-6 days), $1,800.

Iris (FWC) (828; 50-85)—"Black Narcissus" (U). Neat $7,500. Last week, "Something in Wind" (U) (2d wk), light $2,600.

Laurel (Rosener) (890; 85)—"Extenuating Circumstances" (Indie) and "End of Day" (Indie) (2d wk). Mild $2,000. Last week, okay $2,900.

Loew State (Loew-WC) (2,404: 50-$1)—"Mother Wore Tights" (20th) and "Second Chance" (20th) (4th wk). Okay $11,000. Last week, good $15,600.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Unfinished Dance" (M-G). Nice $25,000. Last week, "Song Thin Man" (M-G) and "Arnello Affair" (M-G) (3d wk-4 days), $3,900.

Loyola (FWC) (1,248; 50-$1)—"Mother Wore Tights" (20th) (4th wk). Good $5,500. Last week, $6,400.

Marcal (G&S) (900; 75-$1.20)—"Best Years" (RKO) (6th wk). Fine $4,000. Last week, neat $4,600.

Orpheum (D'town-WC) (2,210; 50-$1)—"Bell Tolls" (Par) and "Frenchman's Creek" (Par) (reissues). Light $13,000. Last week, "Western Union" (20th) and "Daring Desperadoes" (SG) (reissues), $14,000.

Million Dollar (D'town) (2,122; 55-98)—"Singin' in Corn" (Col) with Tex Williams orch on stage. Below $14,000. Last week, "Too Many Winners" (EL) with Duke Ellington orch on stage, solid $25,800.

Pantages (Pan) (2,812; 50-$1)—"Down to Earth" (Col). Good $25,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (5th wk), nice $11,700 on blowoff.

Paramount (F&M) (3,398; 50-$1)—"Welcome Stranger" (Par) (4th wk) and "Danger Street" (Par) (3d wk). Trim $15,000. Last week, $19,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Welcome Stranger" (Par) (4th wk). Oke $10,000. Last week, good $14,000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Down to Earth" (Col). Good $24,000. Last week, "Bachelor and Bobby-Soxer" (RKO) (5th wk), big $12,000.

Ritz (FWC) (1,370; 50-$1)—"Narcissus" (U). Nifty $11,000. Last week, "Something in Wind" (U) and "Killer at Large" (EL) (2d wk), modest $4,900.

Studio City (FWC) (880; 50-$1)—"Narcissus" (U). Smart $6,500. Last week, "Something in Wind" (U) (2d wk), only $2,300.

United Artists (UA) (2,100; 50-$1)—"Narcissus" (U) and "Bulldog Drummond" (Col). Hefty $20,000. Last week, "Something in Wind" (U) and "Killer at Large" (EL) (2d wk), slow $7,600.

Uptown (FWC) (1,719; 50-$1)—"Mother Wore Tights" (20th) and "Second Chance" (20th) (4th wk). Okay $5,500. Last week, $6,600.

Vogue (FWC) (885; 50-$1)—"Bell Tolls" (Par) and "Frenchman's Creek" (Par) (reissues). Scant $3,500. Last week, "Western Union" (20th) and "Daring Desperadoes" (SG) (reissues), $4,500.

Wilshire (FWC) (2,296; 50-$1)—"Unfinished Dance" (M-G). Nice $13,000. Last week, "Song Thin Man" (M-G) and "Arnello Affair" (M-G) (3d wk-4 days), thin $1,800.

Wiltern (WB) (2,300; 90-$1.50)—"Life With Father" (WB) (2d wk). Bright $29,000. Last week, record $34,300 but below expectancy.

'Ruth' Huge 22½G Tops Stout Mpls.

Minneapolis, Sept. 23.

Business is being helped currently by fine fall weather plus two new, strong pictures. "Crossfire" and "Dear Ruth" both look strong, latter getting top coin in city this week. "Odd Man Out" also is okay.

Estimates for This Week

Uptown (Par) (1,000; 50-55)—"The Hucksters" (M-G). First neighborhood week, strong $5,500. Last week, "Welcome Stranger" (Par), $5,800.

State (Par) (2,300; 50-70)—"Wild Harvest" (Par) (2d wk). Mild $7,000, after sock $16,000 in initial stanza.

Radio City (Par) (4,400; 50-70)—'Dear Ruth" (Par). Excellent campaign helping to huge $22,500. Last week, "Who's Kissing Her" (20th) good $10,500 second week.

Lyric (Par) (1,100; 50-70)—"Kiss-Her" (20th) (m.o.). Satisfactory $6,500. Last week, "Desert Fury" (Par) (3d wk), $6,600.

RKO-Pan (RKO) (1,600; 50-70)—"Bachelor and Bobby-Soxer" (RKO) (m.o.). Fine $8,500 for fourth week downtown after $9,500 last week.

World (Mann) (350; 50-99)—"Green for Danger" (EL) (2d wk). Fair $2,800 after $3,700 last week.

Gopher (Par) (1,000; 44)—"Vigilantes Return" (U). Sturdy $3,500. Last week, "Hit Parade 1947" (Rep), $2,600.

RKO-Orpheum (RKO) (2,800; 50-70)—"Crossfire" (RKO). Sock $15,000. Last week, "Something in Wind" (U), $8,500.

Century (Par) (1,600; 50-70)—"Odd Man Out" (U). Okay $6,500. Last week, "Variety Girl" (Par) (m.o.), $6,200.

Aster (Par) (900; 30-44) — "Desperate" (RKO) and "Shoot to Kill" (SG). Nice $1,900 in 5 days. Last week, "The Guilty" (Mono) and "Banjo" (RKO), $1,800 in 5 days.

'Singapore' Fast $20,000 For 2 Denver Spots

Denver, Sept. 23.

"Gone With Wind" is packing Orpheum here currently, with take limited by fact that only four shows are being given daily. "Singapore," playing day-date at Denver and Esquire, appears in for a fine session. Stageshow is boosting "High Tide" to a big stanza at the Tabor.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Barber of Seville" (Indie). Big $6,000. Last week, "Something in Wind" (U) and "Pretender" (Rep), after week at Denver, Webber, fair $3,000.

Denham (Cockrill) (1,750; 35-74)—"Welcome Stranger" (Par) (4th wk).

(Continued on page 14)

WHETHER THE WOMEN GO FOR THE OLD LENGTH OR THE NEW LENGTH–

THEY'LL ALL GO FOR

GREER GARSON

in M-G-M's

"DESIRE ME"

A new Garson picture is always top news for the fans! They'll adore their beloved star in a daringly different love story as wild as the men who fought for her.

Desired by ROBERT MITCHUM

loving, fighting, dangerous

Desired by RICHARD HART

new Broadway stage sensation

Screen Play by Marguerite Roberts and
Zoë Akins • Adaptation by Casey Robinson
From a Novel by Leonhard Frank
PRODUCED BY
ARTHUR HORNBLOW, Jr.
A Metro-Goldwyn-Mayer Picture

Unconquered

Paramount release of Cecile B. DeMille production, directed by DeMille. Stars Gary Cooper, Paulette Goddard; features Howard DaSilva, Boris Karloff, Ward Bond, Cecil Kellaway. Screenplay, Charles Bennett, Fredric M. Frank, Jesse Lasky, Jr., based on novel by Neil H. Swanson; score, Victor Young; camera (Technicolor), Ray Rennahan; special photography, Gordon Jennings, Paul Perpae, Devereux Jennings, Farciot Edouart; asst. director, Edward Salven; dialog director, Robert Foulk; editor, Anne Bauchens; dances, Jack Crosby. Tradeshown in New York, Sept. 18, '47. Running time, 135 MINS.

Captain Christopher Holden	Gary Cooper
Abby Hale	Paulette Goddard
Martin Garth	Howard DaSilva
Guyasuta	Boris Karloff
Jeremy Love	Cecil Kellaway
John Fraser	Ward Bond
Hannah	Katherine DeMille
Captain Steele	Henry Wilcoxen
Lord Chief Justice	Sir C. Aubrey Smith
Capt. Simeon Ecuyer	Victor Varconi
Diana	Virginia Grey
Leach	Porter Hall
Dave Bone	Mike Mazurki
Col. George Washington	Richard Gaines
Mrs. John Fraser	Virginia Campbell
Lieut. Fergus McKenzie	Gavin Muir
Sir William Johnson	Alan Napier
Mrs. Pruitt	Nan Sunderland
Sioto	Marc Lawrence
Evelyn	Jane Nigh

Cecil B. DeMille's "Unconquered" is a $4,000,000 Technicolor spectacle which will make money on its size, epochal pretentiousness and strong cast headed by Gary Cooper and Paulette Goddard. It's a pre-Revolutionary western with plenty of Injun stuff which, for all the vacuousness and shortcomings, has its gripping moments. "Unconquered" is the type of film which, contradictorily, doesn't stand analysis and yet will get and interest the customers.

Paramount knows best of any that this "epic" requires plenty of selling. But that very selling—and an extensive exploitation campaign it is, too, from the intra-trade viewpoint—will get "Unconquered" over the hump. The producer-director is going out on the missionary campaign himself, and the Par ballyhooists are giving this one the all-out gun.

Like David O. Selznick's "Duel in the Sun," this one is so un-DeMille it's surprising. But, like "Duel," it will get business. As a spec it has sufficient size and scope to command plenty of b.o.

The redskins are ruthless scalpers and the British colonials alternately naive and brave, patriotic and full of skullduggery to give substance to the melodramatic heroics and knavery of the most derring-do school. When Cooper and Miss Goddard stay a death-dance ritual and escape over the treacherous falls, the customers will have to call forth their best Dick Tracy attitude. But when the brave colonials are hemmed in their stockades and surrounded by Comanches, Senecas and Pontiacs, there's nothing sweet-Sioux about those scenes.

Howard DaSilva is the arch-knave whose marriage to Injun chief Boris Karloff's daughter (Katherine DeMille) puts him plenty in the black with the redskins on fur-trading and the like. Miss Goddard is the proud slave-girl whose freedom Cooper purchases on the British slaveship, only to cross paths with the heavy, DaSilva, and his No. 2 menace, Mike Mazurki.

It's not generally known that in that 1763 period English convicts had the alternative of being sold into limited slavery in the American colonies. Although a bond slave, Miss Goddard spurns DaSilva and sufficiently attracts Cooper to make for a romantic angle. All this is silhouetted against the siege of Fort Pitt, the daring pioneering of Cooper and the luscious-looking Miss Goddard, who conveniently finds party dresses in the Pennsylvania-Ohio jungles to properly scintillate when the king's birthday ball calls for a little sartorial splendor against the otherwise standard Daniel Boone backgrounds. In fact there's even a characteristic DeMille bath scene, albeit a bit on the road-company side, as she takes a primitive tub, but, none the less, the trademarked ablutions take place. Just for a little s.a. fillip, Cooper is the one who administers the bath.

Despite the ten-twent-thirt meller-dramatics and the frequently inept script, the performances are convincing, a great tribute to the cast because that dialog and those situations try the best of troupers.

Along with the hokey scripting the major fault revolves around the pace and tempo, which some judicious cutting could have solved. Some 2¼ hours of "chase," can be a little too much for the hardiest of city-slicker western addicts. *Abel.*

Bury Me Dead

Eagle Lion release of Charles F. Reisner production. Features Cathy O'Donnell, June Lockhart, Hugh Beaumont, Mark Daniels. Directed by Bernard Vorhaus. Screenplay, Karen deWolf, Dwight V. Babcock; based on story by Irene Winston; camera, John Alton; editor, W. Donn Hayes. Tradeshown N. Y., Sept. 22, '47. Running time, 68 MINS.

Rusty	Cathy O'Donnell
Barbara Carlin	June Lockhart
Michael Dunn	Hugh Beaumont
Rod Carlin	Mark Daniels
George Mandley	Greg McClure
Waters	Milton Parsons
Mrs. Haskins	Virginia Farmer
Helen Lawrence	Sonia Darrin
Archer	Cliff Clark

With "Bury Me Dead," Eagle Lion has a film that's several notches above the usual run of supporting situation film. It will also get a quota of word-of-mouth by virtue of a few sides of racy dialog. Despite a [illegible] ing, through a series of flashbacks and frequently unnecessary departures from the straight story line, there's a good degree of interest and excitement.

"Bury" is a break from the usual whodunit, starting witht June Lockhart's sudden appearance on the day of her funeral. With the aid of the family attorney, she intends to find out if someone attempted to murder her, and the identity of the one buried under her name. Virtually everyone in the cast, including her sister, Cathy O'Donnell, and Miss Lockhart's husband, Mark Daniels make for prime suspects, but eventually the hatchet man is correctly cased.

One item that will make audiences sit up is an amazingly frank bit of dialog in which Miss O'Donnell tells her sister's husband of her efforts to wreck their marriage. Explaining her attention to another man, she tells that the other party was only a transference — "You're the one that's locked deep down in my libido." Some added boxoffice usually results from such verbiage.

Cast is uniformly good with Miss Lockhart doing a competent job in the lead role, while Miss O'Donnell as the adolescent sister, on the verge of being a psycho, does commendably. Mark Daniels lends a deal of warmth and considerable ease to the role of husband and Hugh Beaumont gives a good characterization as the family attorney. The slight comedy requirements are filled by Greg McClure.

Except for some intrusions of unnecessary flashbacks, film's pacing is good. Direction of Bernard Vorhaus gets around some implausible situations handily and hide some defects in the screenplay. *Jose.*

The Foxes of Harrow

20th-Fox release of William A. Bacher production. Stars Rex Harrison, Maureen O'Hara; features Richard Haydn, Victor McLaglen, Patricia Medina, Vanessa Brown, Gene Lockhart. Directed by John M. Stahl. Screenplay by Wanda Tuchock, based on novel by Frank Yerby; camera, Joe La Shelle; special effects, Fred Sersen; editor, James B. Clark. Tradeshown N. Y., Sept. 22, '47. Running time, 115 MINS.

Stephen Fox	Rex Harrison
Odalie	Maureen O'Hara
Andre	Richard Haydn
Mike Farrel	Victor McLaglen
Aurore	Vanessa Brown
Desiree	Patricia Medina
The Vicomte	Gene Lockhart
Sean Fox	Charles Irwin
Otto Ludenbach	Hugo Haas
Master of Harrow	Dennis Hoey
Tom Warren	Roy Roberts
St. Ange	Marcel Journet
Achille	Kenneth Washington
Zerline	Helen Crozier
Josh	Sam McDaniel
Angelina	Libby Taylor
Little Inch	Renee Beard
Tante Caleen	A. C. Bilbrew
Belle	Suzette Harbin
Etienne Fox	William (Bill) Ward

"The Foxes of Harrow" is an elaborate filmization of Frank Yerby's novel. Invested with the polished direction of John M. Stahl, it builds into a powerful drama of an adventurer's rise to fame and fortune in New Orleans of the 19th Century. Exciting story has strong production, vivid developments and helped along with excellent pace most of the time. With the names of Rex Harrison and Maureen O'Hara as main marquee decoration, picture should do quite ok at the boxoffice.

Technically, "Foxes" runs too long. It contains passages at the outset and near the end that appear superfluous, and would have snapped up the action if liberally pruned. But because there are so many meaty scenes, even the more tedious ones overflow with nice performances.

Harrison, the child born out of wedlock, rises to the heights in New Orleans business even though his first money is won gambling. Plot shows Harrison being put off a Mississippi steamboat for cheating at cards but being rescued from a sandbar by Victor McLaglen, captain of a pigboat. Harrison's audacity both at cards and with women catapult him to riches. His main ambition is to build another Harrow estate like his mother had known in Ireland. He finally persuades Maureen O'Hara, daughter of one of New Orleans' aristocrats, to become his wife. A quarrel on their wedding night produces a bitterness that lasts for more than three years, even though Harrison and his wife adore their only child.

There is a background of voodooism that brings in a lot of extras and drumbeating but often is too forced and extraneous for real effectiveness. One passage where one of the slaves on Harrow's plantation declaims that her newborn is not going to grow up into slavery, but be a warrior son, is likely to run into difficulties in many Southern states.

Withal Miss O'Hara and Harrison build a powerful yarn about a twisted marriage that finds satisfactory solution only after the latter has lost everything in a financial crackup. Harrison is perfect as the suave gambler whose sole ambition is to rise to power and wealth, and have the comely Miss O'Hara as his wife. Latter carries the highly dramatic scenes with surprising skill, but it seems a pity that she is not permitted to smile more often.

Richard Haydn, as Harrison's first-found friend in New Orleans, is excellent as the southern dandy while Vanessa Brown does all right as Miss O'Hara's sister albeit having [illegible] neck riverboat captain whose crew is largely to blame for starting Harrison's marriage off on a sour note. Patricia Medina makes an acceptable lady-of-the-evening. Gene Lockhart's portrayal of the aristocratic father also is outstanding. Renee Beard, small colored lad, makes something of a lesser role while Hugo Haas, Dennis Hoey and Roy Roberts top a long, well-picked supporting cast.

Aside from Stahl's fine direction, Joe La Shelle rates a bow for strong lensing. *Wear.*

Miniature Reviews

"Unconquered" (Color) (DeMille-Par). Prodigious size and cast insure strong boxoffice for this $4,000,000 spec.

"Bury Me Dead" (EL). Above-average supporting film. Fair grosser.

"Foxes of Harrow" (20th). Rex Harrison, Maureen O'Hara in filmization of Frank Yerb's novel; fairly sturdy boxoffice.

"My Father's House" (Indie). Palestine-made feature only mildly interesting.

"Schoolgirl Diary" (Indie) (Italian). Italian-made comedy-drama of a girls' school, with Valli starred; strong arty theatre entry.

"Marco Visconti" (Indie). Italian-made period meller with nice appeal for art house patrons.

My Father's House

(PALESTINE-MADE)

Independent release of Herbert Kline and Meyer Levin production, directed by Kline from screenplay by Levin. Camera, Floyd Crosby; editor, Peter Elgar. Previewed in N. Y., Sept. 17, '47. Running time, 85 MINS.

David	Ronnie Cohen
Miriam	Irene Broza
Avram	Isaac Danziger
Abba	Herman Heuser
Yehuda	Joseph Pacovsky
Smulik	Zalman Leiviush
Walter	R. Klatchkin
Nahama	Miriam Laserson
Zev	I. Finklestein
Shulamith	Israela Epstein
Maccabee	Michael Cohen
Dvora	Naomi Salzberger
Welebrod	P. Goldman
Jamal	Y. Adaki
Mustafa	Josef Saadia

First full-length feature ever to be completely shot in Palestine, "My Father's House" unfortunately is considerably more commendable in idea and effort than in finished product. It tells an excellent and compassionate fictionalized story against the background of the present-day Holy Land and the Jews' struggles and triumphs there. As it comes through, however, much of the considerable potential for emotional impact is lost in a welter of amateurish acting and directing. Its principal interest now lies in occasional scattered scenes.

Picture was partially financed by the Jewish National Fund, which is sponsoring its showing in this country. No release has been set, with the probability that distribution will be limited to spot bookings obtained by Albert Margolies, who is handling it for the JNF. It opens this week at the Ambassador, N. Y., under such an arrangement.

Film was shot with Hebrew-speaking actors, but has been very skillfully dubbed in English in Hollywood, where it was edited. It cost about $250,000 to produce, with Herbert Kline and Meyer Levin, who produced it, supplementing JNF coin with some of their own funds. Unless the JNF sponsorship can succeed in efforts to make block sales of tickets to Jewish groups, unions, lodges, etc., it appears to have scant chance of winning back its nut.

Although not planned that way, getting back its production cost probably would have been a secondary consideration had the film been a first-class propaganda job. As it is, it smears on so thickly the pleasant aspects of Palestinian life for the Jews that it becomes virtually unbelievable. The Jews all love each other, the Arabs love the Jews, the Jews love the Arabs, the British don't exist, and everybody's just having a dandy time. [Would it were so.]

Yarn by Levin is topnotch, as was evidenced by the splendid reviews by the literateurs over the weekend for the novel (of the same title) devised by the author from his original screenplay. It's the story of an 11-year-old refugee boy whose father tells him, before the family is dragged off to a Nazi camp, that they will meet again in Palestine. Lad finally gets to the Holy Land and, against the prevailing of adults fully aware his family is dead, insists on following one false lead after another in his search for "my father's house."

Actors are all amateurs or semi-pro. Kline, as director, has completely failed to get anything out of them but wholly amateur results. Rather than the asset of rugged realism which is occasionally obtained from untrained talent—such as in the current Italian pix, "Open City" and "Shoe Shine"—the acting here devoids the story of meaning.

Backgrounds and photography are generally excellent, with the editing spotty.

Two shorts have also recently been produced in Palestine and made [illegible] are "Home in the Desert" and "Assignment: Tel Aviv." Produced by Palestine Films, Inc., they're sponsored by United Palestine Appeal. *Herb.*

Schoolgirl Diary

(ITALIAN-MADE)

Film Distributor release of Manenti Film production. Stars Valli; features Irasema Dilian, Andrea Checchi, Giuditta Rissone, Carlo Campanini. Directed by Mario Mattoli. Story and screenplay, Mario Mattoli; camera, Jan Stallich; editor, Ferdinando Tropea. Previewed in N. Y., Sept. 19, '47. Running time, 91 MINS.

Anna	Valli
Maria	Irasema Dilian
Prof. Marini	Andrea Checchi
Principal	Giuditta Rissone
Miss Mattei	Ada Dondini
Campanelli	Carlo Campanini
Maria's Father	Sandro Ruffini
Campolmi	Nino Micheluzzi
Luisa	Bianca dell Corte
Miss Bottelli	Olga Solbelli
Marcella	Giuliana Pitti
Teresa	Tatiana Farnese
Music Teacher	Dedi Montano
Carla	Diana Franci

(In Italian; English Titles)

"Schoolgirl Diary," which won first prize at the Venice Film Festival, is one of the better productions to come from the Italian studios. Forthright direction and superb performance, not only by the stellar players but supporting cast, go far in overcoming a none-too-original story and a laggard pace. Film is a bet for arty theatres, and Italian-language houses.

Valli, who has one of the principal roles in this story of a girls' finishing school, has, since making this pic, been signatured by David O. Selznick. She appears a find but, oddly enough, Irasema Dilian, her rival in this vehicle, shapes up as having equally strong screen possibilities. Both contribute fine portrayals.

Valli is a selfish, domineering schoolgirl. As head of a select sorority, she makes her presence felt in every classroom. Fact that her father is a millionaire gives her sufficient assurance to bluster her way through many escapades. Flunking in Latin, mathematics and chemistry, she thinks up many ways to make life uncomfortable for Miss Dilian, who's unassuming but a smart student and willing to follow school rules without trying to dominate her classmates.

Plot ascends to a climax when Valli falls madly in love with Andrea Checchi, her chem professor, only to suspect that the Dilian girl is making more progress with her teacher. When Valli and her friends discover Miss Dilian in a man's arms out in the garden late at night, they suspect the professor. It's all straightened out but not before scripter Mario Mattoli has dragged in a blood-transfusion scene, with Valli donating to save her rival's life.

The scene in which the Dilian miss is pictured fleeing the school in a driving rainstorm is perhaps the only one in which skimpiness of production values is visible. The gal apparently passes the same spot nearly three times before she falls off a ledge and is seriously injured.

Checchi impresses with his clipped manner of speaking and general deportment as the instructor. Giuditta Rissone gives a smart performance as the principal, while Carlo Campanini chips in with a fine comic character role as the professor's assistant. Nino Micheluzzi, cast as Valli's talkative father, is outstanding among supporting characters.

Mattoli did considerably better as director than as original story writer and scripter. Appears to be a case of one man trying to do too many things on the production line, with the story suffering. Ferdinando Tropea failed to use the shears often enough in editing. *Wear.*

Marco Visconti

(ITALIAN-MADE)

Film Rights International release of Lux production. Stars Carlo Ninchi; features Mariella Lotti, Roberto Villa, Alberto Capozzi. Directed by Mario Bonnard. Based on novel by Thomas Grossi; camera, Mario Albertelli; music, Giulio Bonnard; English titles, Herman Weinberg. At Cinema Verdi, N. Y., week Sept. 19, '47. Running time, 110 MINS.

Marco Visconti	Carlo Ninchi
Bice del Balzo	Mariella Lotti
Ottorino Visconti	Roberto Villa
Lodrisio Visconti	Alberto Capozzi
Oldrado del Balzo	Guglielmo Barnabo
Tremacoldo	Ernesto Almirante
Pelagrua	Mario Gallina
Lupo	Augusto di Giovanni

(In Italian; English Titles)

Lavishly decked-out period melodrama, "Marco Visconti" will merit a nice draw in the foreign language theatre circuit. Film has an operatic plot based on medieval love and jealousy which is handled by a troupe of leading Italian actors in the grand style. Starting at leisurely pace, pic gathers momentum as it progresses to a powerful denouement. Slicing of about 15 minutes from the long running time would correct an uneven quality evident in the early reels. Otherwise, direction, photography, editing and background music are handled with deftness typical of best Italian postwar productions. English titles by Herman Weinberg suffice for fluent following of action.

Set in Milan during the Middle Ages, yarn revolves around conflict between Marco Visconti, leader of the Milanese militia, and his youthful cousin for the hand of a beauteous noblewoman. Twenty years earlier, Visconti had been in love with the girl's mother who was forced by her family to wed another. In background of this triangle, another cousin, scheming for political power, to a blinding hatred of his cousin who formerly was his protege.

Against this framework, film exploits its chances for drama and color to the hilt. Among the standout sequences is a jousting tournament in full array, between the two rivals which is executed with brilliant eye-appeal and emotional sock. In an exciting horse opera windup in which the gal is rescued from the villain's clutches in the nick of time, Marco Visconti, the real hero of the piece, is killed by his perfidious cousin and the young lovers are reunited.

Carlo Ninchi, as Marco, is responsible for most of the pic's credibility by virtue of a powerful performance. Mariella Lotti, as the girl, is sweet and pretty but Robert Villa, while turning in a good performance as the young cousin, lacks the stature for the role. Albert Capozzi, as the villainous relative, mugs slightly in the beginning, but as the plot unfolds, steadies into a solid portrayal. *Herm.*

Dulles

Continued from page 3

so far, as a matter of fact, as to issue a denial to British newspapers that Johnston's departure would be soon. London papers, MPA said, are mistaken in referring to Johnston's arrival as "imminent."

MPA prexy, in the meantime, was recuperating in his Washington home from recent hospital treatment for bursitis. Inquiry at the MPA revealed that there has been no furtherance whatsoever, beyond the original announcement some weeks ago, of plans for Johnston's going abroad or for any other rep of the MPA to go except Dulles.

It was said that there has been no change of plan regarding Johnston's visit. However, some observers saw possibility that the U. S. industry was switching its campaign of attack on the tax.

Aside from Dulles' departure for London, there was no visible activity during the week. None of the meetings which had absorbed company prexies and other top execs at the MPA during previous weeks was held.

Proposal that the industry shuck off at least part of the weight of any dollar restrictions by paying income tax to England instead of the U. S. on earnings in Britain was said to be still under study. However, few American execs were optimistic that the maneuver could be accomplished.

They saw the possibility that if they were successful in getting the British to levy an income tax on them — thus removing them from liability for a similar tax in the U. S.—other countries would follow suit. Result then would be, they figured, that the U. S. would adopt a law to close up the loophole by which it was losing the taxes to foreign countries and everyone would be back where he started from—if not worse off.

Film Biz Up

Continued from page 3

noted earlier in the year no longer apply. One was the fact that attendance was off much more than income. It resulted from the tilt that had taken place in prices between early 1946 and early 1947. Admission prices have remained stable since the latter part of last year, so that the decline in attendance is virtually on an even plane with the decline in receipts.

Another interesting point is that net profits are not so far below the dip in income on the graph charts as they were earlier in the year. At that time, when biz was down 10-15%, profits were down 20% or more. That was because operating costs had increased so much between 1946 and 1947. Operating costs—like admission prices — have remained relatively stable since September of last year, so that profits correlate more directly with the dip in b.o. income and film rental.

Britain Still Down

Foreign receipts continue excellent except for England. British Isles have never recuperated from poor grosses rung up during extreme cold wave and resultant house shutterings that took place last winter. In addition, they took another sock from an extremely hot summer. Result is that they are down currently between 10 and 15% from the same period last year.

Remainder of the world is up approximately the same percentage that England is down. That's something of a decline in strength from earlier in 1947, reflecting increasing restrictions as well as slightly dwindling b.o. in some foreign

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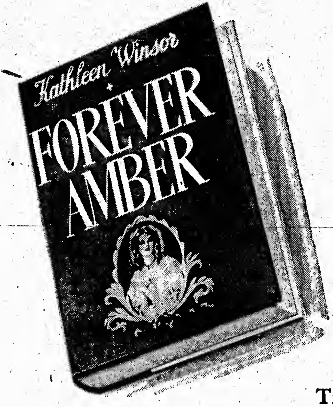

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20th CENTURY-FOX

Graetz-Autant Lara Scrap Points Up Trend to Foreign Filming by French

Paris, Sept. 16.

Due to increasing cost of production and to claimed difficulties with directors, writers and technicians, French producers are more and more looking abroad for production facilities, and deserting French studios.

In the case of "Diable au Corps," produced here by Paul Graetz for Universal International, the differences between producer and director Claude Autant Lara, which had been kept under cover during the filming to avoid delay in getting the production into shape, were publicly aired when Graetz held a press conference. He complained that director Autant Lara, when insisting that certain scenes should be shot which he agreed later might be scissored, raised sceptre of the directors and scenarists unions, threatening to stop the lensing.

He also stated that a meeting at the office of Michel Fourre Cormeray, Directeur General de la Cinematographie Francaise, brought no aid since the producer had temporarily to submit to the director's demands. Autant Lara answered Graetz's speech charging the producer with infringing on the artistic rights of adapters and director, and saying that "he could not call himself a producer, but merely a financier."

Gregor Rabinovitch is currently producing in Italy for Columbia. Joseph Bercholz, one of the top French producers, is also ogling Italy where the government is aiding foreign production setups. Prague is also considered a good place to produce.

Austria, due to the very favorable rate of the schilling, is now on the favored list of producers. Eric von Stroheim will make and direct two pictures there, with a German version. One of his scripts, written by himself, concerns a legend that every time a Habsburg dies, a ghost haunts a castle. The other von Stroheim story has a Tyrolese background, titled "St. Martin's Day."

U.S. Films Slip In Argentina

Buenos Aires, Sept. 10.

Whereas a couple of years ago a check of Buenos Aires film bookings would have shown American pix running in practically 75% of all theatres, today only six out of 13 firstrun, centrally located houses are screening Hollywood productions. Local, British, French or Mexican pix are making considerable headway.

"Open City," Italian picture, has been grossing so well at the Ambassador that it is being held over for a fourth week by Republican Pictures, which has the Argentine distribution.

"Great Expectations," at the Broadway, ran to sock business for six weeks, surprising Universal Pictures, which had not anticipated it would meet with so much favor from Argentine audiences. Universal replaced the Dickens opus Sept. 10 with "The Magic Bow." The fact that Stewart Granger and Phyllis Calvert are already boxoffice names and that Yehudi Menuhin is responsible for the violin solos is expected to assure this pic a good run.

Metro had to postpone premiere of "Two Smart People" and "Boys Ranch" (on a double bill) at the Normandie, due to the holdover of "The Beast With Five Fingers" (WB). Given little publicity, this picture has proved on of the best bets of the season.

Aussie 40-Hour Week To Zoom Pix Loop Costs

Melbourne, Sept. 11.

Granting by the Industrial Court of an all-Australia working week of 40 hours as of Jan. 1, '48, is due to set the big pix loops back over $500,000 in added staff wages.

The 40-hour week, operating in New South Wales, is costly, but with the Australia-wide setup will be a terrific bite in the monetary coffers of the loops. There's possibility the loops may seek governmental okay to increase admission rates.

London in Welcome To 'Farmer's Wife' Revival

London, Sept. 23.

"The Farmer's Wife," Eden Phillpott's comedy of Devonshire countryside, revived by Prince Littler and directed by H. K. Ayliff, opened at the Apollo, Sept. 17. Originally produced in 1924, when it ran for 1,324 performances, only member of original cast in present production is Helena Pickard, wife of Sir Cedric Hardwicke who made his name in the rustic comedy role now played by Richard Littledale.

Gillian Lind scores in chief femme role, with splendid support by ingenue and comedy players. Show, despite its ultra-unsophistication, should attract family audiences and Phillpotts fans. Had warm reception at premiere.

Swedes Treble Pix Output

Stockholm, Sept. 16.

Against a background of mounting criticism directed against American films, the Swedish picture industry is currently asking itself if it can be self-sufficient. According to this year's production tables, Swedish studios are turning out the largest number of films since talkies began. To date, 23 features have already been released as against 15 for last year. In addition, another 35 films are in work with at least 20 to 25 of these expected to preem before the new year. Of this number, two films will be in color.

U. S. films, however, still remain the greatest money-makers in this country, since the overall inferior quality of the domestic product militates against them at the boxoffice. A drift away from Hollywood has been spurred by newspaper criticism of the themes utilized in the pictures currently in distribution here. Filmgoers are frankly tired of war stories and even the westerns are losing their popularity. Paramount's "Lost Weekend" and Columbia Picture's "Gilda" are most in favor, with crime films in close runnerup position.

AUSSIE LIMITS SALARY TAKEAWAY TO $3,400

Sydney, Sept. 11.

After a lot of mulling, plus heavy huddles with the stage talent, the Chifley Cabinet decided on a limit of £1,000 (about $3,400 today), that any imported artist may take out of the country after contract completion.

Looks as though vaude will still be able to get by on the imported talent, minus, naturally, top stars who figure on taking away more than a lowly $3,400 after a 10-week playdate Down Under. Whether any top legit and concert talent will appear is a moot point, unless the government relents and ups the takeaway.

If Hollywood nixes sending pix to this zone, and the live talent field, which also includes the concert setup, does likewise, then the Down Under folks are in for lots of nights home, because there'll be nowhere else to go.

KRS to Enforce 7-Day London Credit Limit

London, Sept. 23.

Kinematograph Renters Society council has decided that as of Nov. 1 no exhib will be allowed to run his credit beyond the specified contract margin of seven days.

Members of the KRS, alarmed by possible widespread closing of theatres in six months' time, agreed that the rapidly expanding tendency for independents to hold up payment might lose them between $8,000,000 and $12,000,000, if a crash came.

Producers and Assn. of Cine-Technicians are meeting soon to consider setting up Joint Production Council intended to gear up British production to its maximum to offset anticipated screen shortage.

ALLIANCE BUYS 'DUST' FOR RONALD COLMAN

London, Sept. 23.

Alliance Productions, Rank subsidiary, shelled out $20,000 for film rights to "Silver Dust," new Roland Pertwee play. Linnit & Dunfee are producing legit version in the near future.

Picture's cast reportedly will be headed by Ronald Colman who will come from the U. S. to co-star with Griffith Jones. Film is due to roll in February.

Majors Mulling Writing Off Of China, Greece

How much longer U. S. distributors will be able to operate in contries where currencies now are blocked is one of the biggest questions now confronting American film companies in the foreign market. And it's narrowed down to the point where at least two major companies are seriously considering writing off the market in China and Greece.

Film company foreign toppers feel that foreign territories will have to be written off shortly where they are unable to recover enough coin to cover actual print costs and shipping fees. Nations having rental revenue frozen are China, Indo-China, Finland, Greece and to a lesser degree Syria. Both China and Greece offer the greatest problems, the former particularly because of the big market and the likely continuance of the monetary freeze there.

It was about a year ago that China permitted a substantial remittance of U. S. distrib coin to N. Y., and this has influenced American companies to continue operations there. While it was only about one-fifth of the total revenue then accumulated in China by U. S. distribs, this represented a sizeable sum sent over to U. S. at a fairly good rate of exchange.

But at the present time, the prospects of further unfreezing American distrib money in China are not held good.

Writing off China would be in line with the general policy of American companies, which is to conserve dollars for foreign shipments where the countries involved have frozen distrib revenue. Attitude in N. Y. is that money should not be put out to ship new product to countries which have an air-tight freeze on rental revenue. And it shortly may be applied to other countries.

While the situation in Greece is not considered hopeless, some officials in N. Y. are inclined to list it as the next market to be written off unless there is loosening of the order on remittances.

Miss Fahlen Gets U.S. Bids

Stockholm, Sept. 16.

Swedish talent migration to Hollywood may be under way. On the heels of Alf Kjellin's Selznick contract have come offers from several U. S. studios to the youthful actress Margareta Fahlen.

Warners reportedly have extended Miss Fahlen a bid. Currently she has the title role in "The Girl from the Marscroft" opposite Kjellin.

Current London Shows

(Figure shows weeks of run)

London, Sept. 23.

"Annie Get Gun," Col'sm (16).
"Bless the Bride," Adelphia (22).
"Born Yesterday," Garrick (35).
"Chiltern Hundreds," Vaude (4).
"Crime of Foley," Comedy (11).
"Deep Are Roots," Wyndhams (11).
"Dr. Angelus," Phoenix (8).
"Edward, My Son," Maj. (17).
"Ever Since Paradise," News (16).
"Farmer's Wife," Apollo (1).
"Girl Quite," St. Martin's (5).
"Here There," Palladium (25).
"Jane," Aldwych (34).
"Life With Father," Savoy (16).
"Linden Tree," Duchess (6).
"Noose," Saville (14).
"Oklahoma," Drury Lane (21).
"One, Two, Three," Yorks (2).
"Peace In Our Time," Lyric (7).
"Perchance to Dream," Hipp (127).
"Piccadilly Hayride," Wales (28).
"Present Laughter," Haym'kt (23).
"School Spinsters," Criterion (2).
"Separate Rooms," Strand (5).
"Sweetest Lowest," Ambass. (73).
"Together Again," Vic Palace (23).
"Trespass," Globe (10).
"Worms View," Whitehall (21).

Despite Foreign Market K.O., Majors Keeping Virtually Entire Staffs

Despite the fact that the bottled-up foreign market is what's giving the major film companies their greatest headaches, the majors are keeping their foreign staffs practically intact. General reluctance to expand the recent wave of firings to the overseas personnel is sure proof, according to industry spokesmen, that the majors, while deeply depressed by affairs in England and abroad, are still highly optimistic that a compromise with the British will be reached which should spark the return to normalcy in other countries.

Survey by VARIETY of all the majors reveals that the only overseas firings conducted to date have been in talent and story departments, where 20th-Fox, Universal and others have either eliminated those departments or trimmed them to rock bottom. All other departments, though, have been kept intact, including sales and exchange personnel and ad-publicity workers. No firings have been reported, either, among homeoffice employees of the majors' foreign divisions.

Most companies have retrenched to a great degree in the amount of film exploitation and ballyhoo formerly conducted overseas. With no one able to predict how long such situations as that existing in England will last; however, that was to be expected. At present, foreign heads of all the companies are sitting back waiting for some action on the British tax and the new import restrictions imposed elsewhere in the world. Until such matters are deemed settled finally, it's believed the majors will look forward to operating under pre-tax levels of employment.

Another factor pointing up optimistic hopes for a compromise settlement is the fact that most of the majors are still keeping an eye on foreign markets in laying out production plans. Metro, for one, still calls periodic huddles between its foreign department and studio production staff, at which the foreign reps advise on how films might be dressed up to better suit the overseas customers. Scanning of Metro's forthcoming product reveals that the company hasn't yet changed production plans to meet revised conditions, with most of the future films either containing a foreign theme or background or being musicals. Latter have always been big grossers abroad.

Army Lt. Guilty Taking Bribes From Jap Pix Cos.

Tokyo, Sept. 16.

Found guilty of accepting "bribes valued at many thousands of yen," 2d Lt. Clifford Konno, an interpreter in General Headquarters' Civil Information and Education Motion Picture and Theatrical Unit, was sentenced to one year's confinement at hard labor by a general court-martial last week.

Konno accepted the bribes from the three top Jap Film companies—Daiei, Toho and Shochiku.

It was the first case of its type since the occupation began two years ago, and insiders expect the three guilty film organizations to get stiff penalties from Jap courts for not turning him in.

H'wood Milking Japs, Sez Soviet

Moscow, Sept. 23.

The Russian press and radio, which have been banging away steadily at Hollywood as a "tool" of capitalism, are at it again. The newspaper "Evening Moscow" carried an obviously inspired article last week charging that Hollywood is milking Japan dry and interfering with the latter's own flim production program. Piece was broadcast to Korea in the Far East by the Soviet government.

"What the American film producers are making use of," said the broadcast, "is the Central Motion Picture Exchange, which the U. S. State Dept. created immediately upon the occupation. This exchange at present controls the Japanese market and was organized for the purpose of propagating American motion pictures in Japan.

"The American producers demanded that the Big Three Japanese motion picture companies (Toho, Sohchiku and Nippon Eiga Sha) put on American films at the latter's theatres in half their programs. Inasmuch as the fees of the American films do not permit sufficient profits, extensive screening of American pix is hampering Japan's film production. Thus, the American ultimatum is robbing the Japanese of their hopes for rejuvenating their film industry."

What apparently really irks the Russians is the fact that they have been unsuccessful in getting their own films in Japan. After a buildup about how few British, Chinese and French films can slip into Japan, the broadcast continued:

"There is hardly any need to say anything about Soviet films in Japan. The fact is that the Americans put up an iron curtain in Japan so that no other foreign pictures except American are screened at Japanese theatres."

Budapest Festival Set For Steinbeck's Visit

Budapest, Sept. 15.

John Steinbeck, now touring Europe, will visit Budapest on invite of the Hungarian government. A special reception is being set up in his honor.

Madach theatre, where his play, "Of Mice and Men," is running again after a summer's shutdown, and nearing its 250th performance, will prepare a gala performance during his visit. Hungarian Writers Assn. will assist at the event.

Muvesz theatre, which opened after liberation in April, 1945, with "The Moon Is Down," will stage the play again at the time of Steinbeck's visit.

Motion Picture Export Assn. will also take part in the celebration with revival of the film, "Grapes of Wrath." It will be shown in one of Budapest's first run theatres.

Mex Film Bank's Biz

Mexico City, Sept. 23.

Film trade's own recently-reorganized bank, the Banco Nacional Cinematografico, announces that it did $10,866,846.97 (Mex.) biz ($2,173,369 U. S.) this year up to Aug. 31.

Sanchez Cuen is director general.

Finn Pix Crack Foreign Market

Helsinki, Sept. 15.

Finnish films, for the first time in years, have cracked the foreign market. Some six locally produced pictures, have been sold to the Trans-balkan Film Co. of Bulgaria for distribution there as well as in Yugoslavia, Roumania, Greece, Hungary and Turkey. Films are "Kultainen Kyntilanjalka ("Golden Light"), "Synnin Jaljet" ("The Ways of Sin") and several Teouve Tulio productions, "Levoton Veri" ("Restless Blood"), "Rakkauden Risti" and "Intohimon Vallassa" among others.

Domestic market is also undergoing a flurry of activity since Sir Alexander Korda opened his own distribution setup here. Tagged Suomi Film Co., the producer's firm is expected to give J. Arthur Rank's local sales outfit, Eagle-Lion (Parvis Filmi), some stiff compeltion for bookings on the 250-odd Finnish film theatres. Besides handling his own pix, Korda's company is also distributing for British-Pathe, Sweden's Sandrew-Bauman and several American producers.

Morley to Tour World With 'Edward,' 'Gentleman'

London, Sept. 23.

At the conclusion of its London run, "Edward, My Son" is going on tour, with Robert Morley starred, to South Africa, Australia, New Zealand, and ending up on Broadway in 1948.

"The First Gentleman" and one other play will be given on the world tour.

'Same Old Song,' Chants Memphis On Hollywood's Try to Still Binford

Memphis, Sept. 23.

The semi-annual report out of Hollywood that the film industry is going to do something about the rambunctious Memphis censor, Lloyd T. Binford, left that ancient snooper's bailiwick little impressed. Localities chanted "Where Have We Heard That Song Before?"

Louella Parsons, the United Press, the Associated Press and sundry other recognized authorities reported, first on Sunday (14) and again Saturday (20), that the Motion Picture Ass'n. is going to bat with Binford over his slashing of the Hal Roach comedy feature, lately retitled "Curley."

But Mempbis said "Oh, yeah?" and settled back to wait and see. Then came the local bombshell that stole the play completely. Word got out that the Mary Martin road company of "Annie Get Your Gun," which opens late next week in Dallas, had been barred from playing at Ellis auditorium in Memphis because there are three Negro players in the company, which is dated here for Oct. 29-Nov. 1. First inquiries brought flat denials; then the truth began to leak out under pressure of heavy prodding from the press.

Binford's 'Friend' Curley

Binford clipped from "Curley" the scenes of a little colored boy playing and attending school with the white children, in the usual Hal Roach comedy manner. The aging Memphian said that such things just didn't happen in the south!

The new rumpus broke smack in the middle of the showing of "Duel in the Sun," which Binford had banned here in toto, at the Crittenden theatre just across the Mississippi River in West Memphis. Selznick opus arrived at the 700-seat house in the small town of West Memphis on Sunday (14). State highway police had to be called out to untangle the traffic jam caused by thousands of Memphians driving into Arkansas to see the picture. The theatre was jammed all week, so much so that it became necessary by midweek to throw in an extra late show that ran until 2 a.m.

"I made more money with 'Duel' in one night than I did with 'Gone With the Wind' for its entire engagement," said J. Jackson Rhodes, the Crittenden's owner. "I just hope Lloyd Binford lives and censors forever! Everybody in Memphis has tried to see this show. We are holding it over a second week, first time in history our theatre ever played a picture more than four nights."

Indications were that the picture might gross $20,000 for the fortnight, an incredible figure for a house and town of such size.

UA, Roach To Sue Board

Spearheading the anti-censorship drive, United Artists and Hal Roach will begin court action this week or early next week in a U. S. district court to revoke the Memphis, Tenn., ban on Roach's comedy, "Curley," because white and Negro kids appear in it together. Suit for either a certiorari or injuction writ voiding the censorship ruling is being filed by two Memphis legal firms, Canale, Blankler, Loch & Little, and Lowell V. Taylor, representing both Roach and UA. Motion Picture Assn., which originally indicated that it might institute legal proceedings, will probably appear later as amicus curiae.

Film companies believe they have a good chance to crack the censorship ruling since this is the first time that Lloyd T. Binford, chairman of the Memphis board, ever committed one of his rulings to writing. Although approving the picture on moral grounds, Binford, in a letter to UA's St. Louis exchange, wrote he was unable to pass "Curley" as the "South does not permit Negroes in white schools nor recognize social equality between the races, even in children." In the opinion of film execs, this is out-and-out prejudice which has no place in the evaluation of motion pictures.

Reisman's Coast Huddle

Phil Reisman, RKO foreign sales chief, left for the Coast over the weekend for a week's huddle with prez N. Peter Rathvon and production topper Dore Schary.

He'll return to New York for a few days next week and then head for Mexico.

Probe Subpoenas

Continued from page 4

Mrs. Lela E. Rogers, Howard Rushmore, Morrie Ryskind, Adrian Scott, Dore Schary, Donald Ogden Stewart, Robert Taylor, Waldo Salt, Dalton Trumbo, Jack L. Warner, Sam Wood.

Rep. Thomas disclosed also that he intends to make a nationwide radio address early next month in advance of the Hollywood hearings and relative to them.

He said in part in his statement:

"In making public the names of the witnesses, I want to emphasize that the mere fact they are being called to testify before the committee should not be considered a reflection in any way upon their character or patriotism. These persons are being brought with the sole objective of obtaining the facts regarding the inroads the Communists have made in Hollywood. Some of the witnesses are friendly to the committee's purposes. Others are undoubtedly hostile. The committee wants to hear both sides. The order of the witnesses will be announced at a later date.

"The committee had originally hoped to begin this hearing on Sept. 29. However, a number of unforeseen circumstances have arisen regarding the membership of the committee which necessitates a delay until Oct. 20, in order that all members may be present for this important hearing. Mr. Mundt and Mr. Nixon are now in Europe as members of Congressional committees studying conditions there. Mr. Vail is convalescing from a recent operation, and Mr. Peterson has informed me that he cannot possibly attend the hearings this month. I feel quite certain, however, that all of the members will be available by Oct. 20."

The delay will do the industry no harm. Only last Tuesday the Motion Picture Association announced the retention of Paul V. McNutt to represent it at the hearings. The extra time will help the briefing of McNutt who must acquire plenty of information about pictures to do his job properly.

The list of witnesses made public by Thomas excludes several persons who have been publicly smeared by the committee and includes some who were not expected to be there at all.

Huddle on Va. Ban Of 'Cross,' Klan Film

Hollywood, Sept. 23.

Screen Guild and Somerset Pictures execs are huddling on the appeal of Virginia State Board's ban on the Ku Klux Klan pic, "Burning Cross." Board rejected film Saturday on grounds it's "inhuman, of such character that exhibition may incite to crime."

SG prexy John J. Jones, commenting on reception by crix in Frisco, where prerelease engagement opened, said all praised it as film that "while it preached tolerance is also excellent entertainment." He added he plans going ahead to open in Atlanta, Ku Klux Klan home.

Shorter Scripts

Continued from page 3

Wilson. Besides reducing costs, it will also reduce the running time of pictures. And, Wilson said, too many pictures recently have run longer than they should. Emphasizing that pace is the all-important factor in a good film, he declared that pictures "can be better if they're shorter and made more efficiently to meet the cost requirements of present economic conditions."

Wilson revealed that his forthcoming "Green Dolphin Street" had been brought in at slightly more than $4,000,000. While nearly all of this heavy budget was strictly necessary because of the highly intricate processes involved in scenes, like the earthquake and tidal wave depicted in the film, he frankly admitted that he had made 15 different cuts in the film to trim its length and speed up its pace. Such cuts may break a producer's heart, he declared, but if the producer tightens his script before shooting, many of the cuts won't be necessary.

Industry's Code

Continued from page 3

ly cut down competition on certain fronts, which might normally seem a violation of the anti-trust laws. However, quite a number of industries have drawn up such codes and brought them before the Federal Trade Commission for approval. The same thing would be done in this case.

A step toward such a code has been the advertising advisory council of the MPA, which has sought to clean up merchandising abuses growing out of misleading advertising. The morals code, administered by Joseph I. Breen, is a different matter and the understanding is that it will not be included in the industry code which Byrnes will prepare.

Briefs From the Lots

Hollywood, Sept. 23.

Nicholas Joy signed to play an archbishop in the **Ingrid Bergman** starrer, "Joan" . . . **John H. Auer** draws producer reins on "One Man's Diary," recently purchased by Republic . . . **David O. Selznick's** "The Paradine Case" went went back before the cameras for two days of retakes . . . **H. C. Fuller**, head of the Fuller Brush Co., approved the script of "The Fuller Brush Man," **Red Skelton** starrer, at Columbia.

Jay Hyde checked into Universal-International as production aide to **Nunnally Johnson** on "Mr. Peabody and the Mermaid." . . . **Thomas Gomez** will play a featured role in "Casbah" at Universal-International . . . **John Patrick** will screenplay the **Rumer Godden** novel, "Take Three Tenses," for filming by **Samuel Goldwyn** . . . **Robert Bassler** will produce "Sand," a **Will James** novel, recently bought by 20th-Fox . . . **Alfred Vaughn** shifted from RKO to the **Hal Roach** lot to direct publicity for "Joan." . . . Republic bought "Mr. Mighty," authored by **Manny Seff** and **Paul Yawitz**, at a reported price of $50,000.

Yakima Canutt will co-direct Republic's next serial, "Dangers of the Canadian Mounted," with **Fred Brannon** . . . **John Dall** arrived from Broadway to join the "Another Part of the Forest" cast at Universal-International . . . **Emmett Lynn** drew a key role in "Law of the Mounties" at Screen Guild . . . **Frederic Tozere** shifted from eastern strawhatters for a film role in "Return of October" at Columbia . . . **Lois Butler** signed to sing three tunes in "Mickey" at Eagle Lion . . . Republic went dark for two days with the completion of "The Main Street Kid" and "End of the Rainbow." . . . **Jean de Briao**, once leading man for **Sarah Bernhardt**, plays a philosopher in "To the Victor" at Warners.

Red Skelton checked into Columbia to prepare for "The Fuller Brush Man," his first film chore away from the Metro lot. . . . **Romney Brent**, British thesp, will make his American film bow in the **Errol Flynn** starrer, "The Adventures of Don Juan," at Warners. . . . Independent Artists borrowed **Leon Ames** from Metro to play a legit producer in "The Velvet Touch" . . . **Joan Crawford's** next starrer at Warners will be "Until Proven Guilty," a love-and-murder yarn to be produced by **Jerry Wald**. . . . **Sylvia Fine** checked in at Warners to start work as associate producer on the forthcoming **Danny Kaye** picture . . . **Penny Singleton** and **Arthur Lake** celebrated the 10th anniversary and the 23d picture of the Blondie series with the start of "Blondie's Night Out" at Columbia.

Herbert Butterfield shifted from radio to make his film bow in "Prelude to Night" for Producing Artists. . . . **Spencer Bennett** will direct "Brick Bradford," cliffhanger, which **Sam Katzman** will produce for Columbia. . . . **Jean Negulesco** had fog sequences written into the script of "Johnny Belinda" to take advantage of four foggy days on location at Fort Bragg. . . . **Tony Scrima**, moppet, joined the "April Shrowers" cast at Warners. . . . Columbia signed **Warren Jackson** and **Forrest Taylor** as heavies in "Coroner Creek" . . . Universal-International bought "The Velvet Fleece," a Crime Club novel by **John C. Fleming** and **Lois Eby**, for production by **Leonard Goldstein**.

Picture Grosses

DENVER

(Continued from page 9)

Good $11,000. Last week, trim $11,500.

Denver (Fox) (2,525; 35-74)—"Singapore" (U) and "When a Girl's Beautiful" (Col), day-date with Webber. Fancy $17,000. Last week, "Kiss of Death" (20th) and "Blondie's Holiday" (Col), $15,000.

Esquire (Fox) (742; 35-74)—"Mother Wore Tights" (20th) and "Blackmail" (Rep) (2d wk), day-date with Paramount. Oke $2,000. Last week, big $4,000.

Orpheum (RKO) (2,600; 35-74)—"Gone With Wind" (M-G) (reissue). Smash $20,000. Last week, "Song Thin Man" (M-G) and "Stepchild" (EL), $14,000.

Paramount (Fox) (2,200; 35-74)—"Mother Wore Tights" (20th) and "Blackmail" (Rep) (2d wk). Also Esquire. Solid $13,000. Last week, big $19,000.

Rialto (Fox) (878; 35-74)—"Last of Mohicans" (EL) and "Kit Carson" (EL) (reissues). Robust $5,000. Last week, "Framed" (Col) and "Sport of Kings" (Col), $3,000.

Tabor (Fox) (1,967; 35-74)—"High Tide" (Mono) and stage show. Big $15,000. Last week, "Duel" (SRO), fine $13,000.

Webber (Fox) (750; 35-74)—"Singapore" (U) and "When Girl's Beautiful" (Col), also Denver. Fat $3,000. Last week, "Kiss of Death" (20th) and "Blondie's Holiday" (Col), $2,000.

'Dance' Smash $27,000 In Det.; 'Thin Man' 16G, 'Brute' Wham 26G, 2d

Detroit, Sept. 23.

Best bet here this week is "The Unfinished Dance" at the Palms-State, where it's in for a big session. Also strong are "Life With Father" at the United Artists and "Brute Force" at the Fox, both in second stanzas. "Song of Thin Man" and "Something in Wind" are good. "Well-Digger's Daughter" was given a hypo at Cinema when censors banned the film for two days without seeing it. Later, Police Censor Charles Snyder gave it his blessing after cutting out one word.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Bachelor and Bobby-Soxer" (RKO) (2d wk). Swank $15,000. Last week, socko $16,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Song Thin Man" (M-G) and "Under Tonto Rim" (Par). Okay $16,000. Last week, "Desert Fury" (Par) and "Cover Big Town" (Par) (2d wk), tall $19,000.

Cinema (Marten) (250; 60-90)—"Well-Digger's Daughter" (Indie). Stout $2,900. Last week, "Happy Brood" (U) (2d wk), big $2,100.

Downtown (Balaban) (2,683; 70-95)—"Green Was My Valley" (M-G) and "Swamp Water" (UA) (reissues)). Fair $10,000. Last week, "Bachelor and Bobby-Soxer" (RKO), loud $18,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Brute Force" (U) and "Millerson Case" (Col) (2d wk). Big $26,000 or near. Last week, great $42,000, and way over hopes.

Madison (United Detroit) (1,866; 50-60)—"Living In Big Way" (M-G) and "The Web" (U). Above average $2,600 in 3 days. Last week, "Egg and I" (U), $2,500 in 3 days.

Michigan (United Detroit) (4,039; 70-95)—"Something in Wind" (U) and "The Trespasser" (Rep). Good $20,000. Last week, "Singapore" (U) and "High Conquest" (Mono), strong $30,000.

Palms-State (United Detroit) (2,976; 70-95)—"The Unfinished Dance" (M-G). Rousing $27,000. Last week, "Corsican Brothers" (EL) and "South Pago Pago" (EL) (reissues), $21,000.

United Artists (United Detroit) (1,951; $1-$1.25)—"Life With Father" (WB) (2d wk). Lofty $27,000. Last week, terrific $32,000.

KANSAS CITY

(Continued from page 7)

(2d wk). Sturdy $17,000. Last week, solid $23,000.

Orpheum (RKO) (1,900; 45-65)—"Crossfire" (RKO) (2d wk). Holding up nicely at $9,000. Last week, fine $15,000.

Paramount (Par) (1,900; 45-65)—"Possessed" (WB). Trim $15,000. May hold. Last week, "Variety Girl" (Par) (3d wk), $9,000.

Southtown (Illmer) (950; 65)—"Dream of Butterfly" (Indie) and "One Romantic Night" (Indie). Brings this nabe back to firstruns. Okay $2,000. Last week, subsequent-run.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"Something in Wind" (U) under pace these houses have hit for several weeks. Modest $13,000. Last week, "Red Stallion" (EL), $17,000, and won a moveover.

'5TH AVE.' BRIGHT AT $12,500 IN SEATTLE

Seattle, Sept. 23.

Too many holdovers and reissues are hurting the overall total this stanza. Ace newcomer likely will be "Happened on Fifth Ave.' "Northwest Outpost" also looks solid.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Ivy" (U) (2d wk). Fair $3,500. Last week, "Variety Girl" (Par) (3d wk), good $5,500 in 9 days.

Fifth Avenue (H-E) (2,349; 45-80)—"Happened Fifth Ave." (Mono) and "Thunderbolt" (Mono). Nice $12,500. Last week, "Ivy" (U), solid $10,200.

Liberty (J&VH) (1,650; 45-80)—"Dear Ruth" and "Corpse Came C. O. D." (Col) (7th wk). Great $8,000. Last week, sock $9,900.

Music Box (H-E) (800; 45-80)—"Mother Wore Tights" (20th) (4th wk). Solid $5,000. Last week, swell $6,200.

Music Hall (H-E) (2,200; 45-80)—"Gone With Wind" (M-G) (reissue) (2d wk). Sock $12,000. Last week, $16,300.

Orpheum (H-E) (2,600; 45-80)—"Marked Woman" (WB) and "Dust My Destiny" (WB) (reissues). Fine $10,500. Last week, "Kiss of Death" (20th) and "Stepchild" (EL), $7,800.

Palomar (Sterling) (1,350; 45-80—"Northwest Outpost" (Rep) and "Pilgrim Lady" (Rep). Trim $7,000 or near. Last week, "Hit Parade 1947" (Rep) and "Other Love" (UA) (2d wk), nifty $5,400.

Paramount (H-E) (3,039; 45-80)—"Brute Force" (U) (2d wk). Good $7,500 or over. Last week, very big $14,500.

Roosevelt (Sterling) (800; 45-80)—"Other Love" (UA) and "Hit Parade 1947" (Rep) (3d wk). Okay $3,500. Last week, "Seventh Heaven" (20th) and "Tallspin" (20th) (reissues), $3,700.

CLEVELAND

(Continued from page 7)

$3,500, following smart $5,000 last week.

Ohio (Loew's) (1,200; 55-70)—"South Pago-Pago" (EL) and "Corsican Bros." (EL) (reissues). Oke $6,500. Last week, "Variety Girl" (Par) (m.o.) (3d wk), neat $6,500.

Palace (RKO) (3,000; 65-85)—"Riff-Raff" (RKO) with Olsen and Johnson revue on stage. House's first autumnal vaude bill being hypoed to walloping $38,500 by Ole and Chic. Last week, "Bachelor and Bobby-Soxer" (RKO) (3d wk), $13,500.

State (Loew's) (3,450; 55-70)—"Welcome Stranger" (Par) (2d wk). Solid $19,500 after big $28,000 initial lap.

Stillman (Loew's) (2,700; 55-70)—"Red Stallion" (EL). Moderate $7,500. Last week, "Ramrod" (UA), $9,500.

UA Brit. Prod.

Continued from page 5

an easing of the 75% tax, but was not hopeful that it would be in a hurry, inasmuch as the British cabinet is so busy with other things. Talks with British officials have convinced him, he said, that no one knows what form the compromise, if there is one, will take.

Kelly said he believed the cabinet's aim was to make consideration of a change in the ad valorem duty part of overall consideration of the nation's budget, since dollar credits are involved. In that case, Kelly stated, it might come up when an interim budget is adopted in November or may hold over until the regular budget comes up in April.

Inevitable Product Shortage

In the latter event, with no U. S. product being imported, "there will very definitely be a product shortage," he said. In response to a query, he added: "There has been no great activity noticeable in stepping up production to meet the shortage. It's pretty tough for the British to turn out volume production, since they take so long to make pictures. While the average American film is completed in perhaps 35 days, the British average 90 days and a big picture takes 120 days. This is partially, I believe, because the British producer is not so well prepared as an American producer when he puts a film on the floor."

Kelly said he hoped for further dates on the Rank circuits after the first of the year, since Rank's commitments prevent more bookings before then. The seven films which have been dated on G-B chain are "Dishonored Lady," "Copacabana," "Macomber Affair," "Christmas Eve," "Lured," "Heaven Only Knows" and "Monsieur Verdoux."

HUNT STROMBERG presents

GEORGE SANDERS · LUCILLE BALL · CHARLES COBURN

BORIS KARLOFF

in

"LURED"

with

SIR CEDRIC HARDWICKE · JOSEPH CALLEIA

ALAN MOWBRAY · GEORGE ZUCCO

directed by DOUGLAS SIRK · Screenplay by LEO ROSTEN · produced by JAMES NASSER

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Independent

"A POSITIVE FACTOR AT THE B. O.!"
Variety

TOA Born On Old Script

Continued from page 4

bankrupt," he went on. Two or three men had carried both orgs and if exhibs were unwilling to cough up, the officials "would be going to backdoors for handouts," meaning to the affiliates. Richards asserted that ATA had raised $75,000 (its budget had originally been fixed at $250,000) and spent $150,000.

Committee on budget and finance was chairmanned by Charles P. Skouras, National Theatres' chief, who handled the debate until Richards stepped in. Skouras said TOA needed $400,000 for its ambitious plans. He estimated TOA's membership at 10,000 theatres with 5,000,000 seats. Committee had the small operators in mind because it was allowing for the margin-profit exhib who couldn't afford to pay.

Washington convention wound up Saturday (20) by electing officers. New president is Ted Gamble, erstwhile ATA board chairman. Fred Wehrenberg, MPTOA prexy, becomes board chairman. Other officers are first veepee, Leonard Goldenson, Paramount's theatre head; treas., Charles P. Skouras; sec'y, Morris Lowenstein, Oklahoma City exhib; general counsel, Herman Levy, MPTOA's legalite. Some 19 regional veepees were also tapped.

Gamble's Pledge

Gamble's acceptance speech pledged vigorous campaigns to cut taxes and to head off ASCAP's proposed rate boost. On the latter hot subject, the convention voted that no member should pay the hoist or sign any pact with ASCAP until further notice from TOA's permanent committee. Action of ATA-MPTOA last week, in asking for a six month moratorium on boosts of ASCAP, was ratified. Answer from ASCAP to the proposal is expected this week.

Subject was launched by a report from Herman Levy on the requested delay. Levy pointed out that exhibs made no committments and that the postponement, alone, would save exhibs over $1,000,000. Abram F. Myers, Allied's general counsel present on invitation along with prexy Jack Kirsch, outlined steps proposed by Allied.

Myers said Allied members were already working on their congressmen to push through amendments to the copyright laws. A dozen Texas solons have already been won and exhibs are active in Indiana and Ohio. Myers wants the law changed so that licensing of pix would necessarily carry along the fight to use the soundtrack. Supplementing this would be an amendment requiring producers to obtain performing rights when they buy music for pix.

Allied counsel sparred with Goldenson when the latter objected to the proposals as passing on the costs to exhibs in another form. Composers would find themselves in a wide open market with producers bidding against each other if the amendments were adopted, Goldenson asserted. Myers also said he had requested anti-trust action by the Dept. of Justice. He was followed by E. C. Mills, former ASCAP official, who advised exhibs against litigation declaring that many precedent victories for the Society were against them.

Trade Practices

Entry into trade practises field was okayed by the conventioneers. Permanent committee will be set up to formulate a code of fair practices which will seek to eliminate unfair trade habits. It'll also recommend adoption of mediation and conciliation methods on industry disputes.

On the sizzling advanced price issue, TOA will appoint a committee "for the purpose of meeting with the presidents of the various producing and distributing companies so that a joint study of this matter can be made and a statesmanlike solution be found." Prospective releases of eight to ten advanced admission pix within a short time should be closely studied for possible serious repercussions, report stated.

Sole distrib rep at hearings was Grad Sears, United Artists prexy, who declared boosted scales would last as long as the market could absorb them.

Other reports condemned use of 16m films for theatrical purposes; proposed the naming of a full-time public relations counsel; recommended cooperation with the Motion Picture Assn.'s new publicity campaign; and suggested audience expansion steps.

Merger was approved at the outset when the new constitution was adopted. Sole fight developed over a provision which granted each of the five affiliates right to designate one director with the full board consisting of 25. Robert Wilby, Paramount partner, fought the proposal and won the dropping of the proviso covering the affiliates. Compromise has 20 directors named by regionals plus three at-large as a catch-all for affiliates or big operators who aren't members of any local theatre groups.

Skouras Minces

Continued from page 6

a slackening hope by company toppers of a settlement also had the industry wondering. Since coupled with it was a request for remedial steps requiring exhibitor cooperation, it's felt there was a tendency on the part of Skouras to drive home a pessimistic outlook on world markets.

Hence, the declaration by the 20th prexy that foreign remittances would be reduced beginning March 1, '48 a maximum of 50% and a minimum of one-third. Skouras then cited figures to show that had this occured in '46, his company (meaning only the picture end of the biz) would have broken even at best and gone $2,500,000 in the red, at worst. Unless production costs and other expenses are reduced and domestic revenues upped, "we know we will be in the red," he said.

Some Fancy Figures

In '46, Skouras disclosed, overseas remittances for 20th were a little over $23,000,000. Of the company's total profits of $22,600,000 for the year, $12,800,000 came from theatre department leaving $9,000,000 from other sources. Of this, $1,000,000 was derived from other than film rentals, with distribution profits totalling $8,000,000. Deducting one-third to one-half of foreign remittances ($8,000,000 to $11,000,000), and distribution profits wind up as losses.

Costs are being trimmed, he said, so that it will be possible to recoup both production outlays and distribution expenses from the domestic market. Newspaper and radio reports notwithstanding, Hollywood is not confused or panic-stricken but "will meet the challenge." "Hollywood films will continue to retain their supremacy throughout the world," Skouras declared.

Upped Rentals?

Skouras confirmed exhib fears that the British crisis presaged a hoist in rental terms. If the terms obtained for films aren't improved, exhibs will be confronted with the same fate as the British exhibitor, he said. On that score, he predicted that the majority of British operators would be impoverished because the British haven't a chance of stepping up production to overcome the loss of Yank films.

In another step to cut distrib expenses, the majors must knock down the share of ad-exploitation coin which they've been tossing in the pot with first-run theatres, according to the 20th topper. Practice of distribs taking on a share has now built up to one-half or even two-thirds of the entire nut. Majors "cannot any longer continue this practice on such a scale. From now on, the responsibility must be shared by you," Skouras told the conventioneers.

Foreign Films

Continued from page 6

lowed by the French-made "Welldigger's Daughter" and Italian-made "Open City," with all slated eventually to play in all theatres in the circuit.

Skouras pointed out the main drawback in the new policy lay in its beginning—"to get people who have never seen a foreign-language film to enter the theatre, because they imagine they don't like them." Acceptance of these films by his customers, he declared, "indicates a rise in the general American taste, because the hallmark of these pictures is quality, naturalism and realism and not glamor, elemental sensation or the photography spectacular."

Skouras attributed the general high quality of foreign pix to the fact that most foreign producers must work on a shoestring budget. They're forced to shoot outside of expensive studios, which gives their product an "unstudied naturalness." In addition, he said, "since he has comparatively little to lose on a flop, the European producer can take a chance on a daringly original story or a new treatment."

Mrs. John P. Harris Leaves 700G Estate

Pittsburgh, Sept. 23.

Mrs. John P. Harris, widow of the local film theatre pioneer, left an estate of more than $700,000, according to her will filed here in Orphans Court last week. Mrs. Harris died early this month after a long illness.

The estate is to be divided equally into five separate trust funds for her children, John H. Harris, head of amusement company bearing family name and producer of "Ice-Capades"; Harry Harris, who assists in management of The Gardens, sports arena controlled by his brother; Mrs. Andrew E. Sheridan, Mrs. Edward W. zurHorst and Mrs. Kenneth C. Hahn. The funds will go to their children on the parents' death.

Mrs. Harris also left real estate valued at $30,000 to her three children, and her home and other personal effects to the daughters. She bequeathed $5,000 to the Rev. Lawrence A. O'Connell, after whom Variety Club's camp for underprivileged children is named, for masses to be offered for her late husband. Trustees of the estate are John and Harry Harris and Dr. Edward W. zurHorst.

Majors-Indies

Continued from page 6

maintain, does its own negotiating with a foreign country. As an example they point out the action of Colombia last week in decreeing all coffee had to be shipped to the U. S. in Colombian ships. That was a severe blow to the Grace Line and two other American shipping companies. The U. S. government went right to work on the situation and within two days Colombia had started steps to rescind its order.

Efforts of Eric Johnston to arrange a meeting with Sir Wilfred Eady recently when the head of the British economic mission was in Washington were cited as evidence as to why the government should be fighting the case. Eady, it is said, objected to meeting with Johnston. As a representative of his government, he took the view that his negotiations or talks should be with a parallel official in the U. S. rather than with reps of a private industry.

Indies Allege Mis-Strategy

Indies feel that the majors made a serious mistake in handling the situation the day the Motion Picture Export Assn. met, right after the British tax was imposed, and announced their embargo on shipments to England. That announcement, they believe, should have been made via the State Dept., which would have given the action tremendously greater weight.

Government officials have been trying in every way possible to keep out of the controversy with England and have encouraged the industry to do its own negotiating. Indies feel, however, that the State and Treasury Depts. could have been—and can yet be—urged into taking jurisdiction if the majors wanted them to. It's pointed out that the British Board of Trade, which corresponds to our Commerce Dept., but is much more important in the scheme of government, is johnny-on-the-spot in taking the part of any British industry threatened abroad. Indies don't see why U. S. government shouldn't take equal steps.

Majors' willingness to accept a freeze on remittances, in contrast to the indie attitude, results from the fact that they have establishments and activities in England which make it possible for them to use a good part of their frozen funds, while the indies have nothing to do with their coin than let it sit.

'Remember Mama'

Continued from page 3

"Song of Love" is scheduled to follow the current "Down to Earth" (Columbia) into the showcase deluxer. That, in turn, will be followed by "Cass Timberlane," also Metro. M-H will have played 12 different features during 1947, a boost of four over last year. Fact is pointed to by industry observers as indicative of the general reduction in playing time being garnered by most films.

"Mama," adapted from the Broadway legit click, stars Irene Dunne, Barbara Bel Geddes and Philip Dorn, plus Oscar Homolka of the original Broadway cast. Film was produced by Harriet Parsons.

Inside Stuff—Pictures

Recent announcement by Metro that Katherine Hepburn would be starred in "The Saintly Miss Peters," a romantic comedy from an original story by William Roberts, apparently dispels rumors that the studio intended keeping the actress on the inactive list. It had been reported, without confirmation, that Metro production execs were withholding assignments from Miss Hepburn until they could determine whether there was any public antipathy against her because of her appearance several months ago on the same platform with Henry Wallace. Actress has since been mentioned by Hedda Hopper and other columnists as being a "leftist," and she was so cited recently by Mrs. Lela Rogers, mother of Ginger Rogers, during a "Town Meeting" radio debate.

Actually, Miss Hepburn's speech at the Wallace rally contained no recommendation of the former Vice-President, or endorsement of any political party, but was a vigorous defense of freedom of expression in motion pictures and a condemnation of censor-minded groups. The rally was sponsored by the Hollywood Independent Citizens' Committee, which conservative spokesmen have accused of being a left-wing organization.

Producers of documentary, informational and factual films will exhibit their wares at a "Films of the World Festival," scheduled for the Surf theatre, Chicago, from Oct. 11-Nov. 22. Festival is sponsored by the Chicago Film Council and an award for the outstanding amateur film will be donated by Elmer and Harry Balaban of the Balaban & Katz circuit.

Chi council is sponsoring the affair to bring documentaries to the attention of the public and to demonstrate the "technical strides" that have been made in such films. To date, entries have been received from six foreign countries and from 25 producers in the U. S.

Making the rounds of Broadway legit producers currently is a new script about a Hollywood director, called "The Jones Touch," by Maurice and Rose Klein. It's understood that the director on whose habits the script is based is not named "Jones," nor are the authors named "Klein."

Broadwayites who've seen the play aren't having much trouble guessing that the megger is Alfred Hitchcock. Identity of "Maurice and Rose Klein," however, is causing some scalp-scratching, since the authors are obviously well hep to Hollywood and to Hitchcock's idiosyncracies.

Warner Pathe newsreel scored a mysterious news beat over the other reel companies this week with release of clips on the government's peacetime atomic energy development at Los Alamos, N. M. Unlike peeks at other secret projects, which the companies normally cover on a pool basis, Warner obtained exclusive permission from Government execs to photograph Los Alamos works. As a result, scenes from the clip were syndicated by all three national photo services, AP, INP and Acme, with credit line being given to the Warner newsreel.

Report that the American Jewish Congress looked unfavorably on RKO's "Crossfire" and other pictures which deal openly with anti-Semitic themes was denied this week by Moses A. Appel, director of news for AJC. He declared the organization much in favor of such films and pointed out that the next issue of its pubilcation, The Congress Weekly, will carry a review praising the film.

End of Upped-Scale Pix

Continued from page 5

ganization's "Duel in the Sun" and Warner Bros. "Life With Father." On the slate coming up definitely, or being considered, are "Forever Amber" and "Captain from Castile," 20th-Fox; "Unconquered," Paramount; "Arch of Triumph," United Artists; "Morning Becomes Electra" and "Miracle of the Bells," RKO; "Green Dolphin Street," Metro; and "Tap Roots" and "The Senator was Indiscreet," Universal.

Occasionally It's OK

Distribs agreed that an occasional picture could justifiably get away with the $1.20 b.o. fee, as was demonstrated when Goldwyn and Selznick sent their films into release, but that overworking of the scheme could have nothing but disastrous results. That's why they profess their own reticence at repeating the policy, once they extricate themselves from present publicly-announced plans.

On the other hand, James Mulvey, Goldwyn distribution chief, and Neil Agnew, prez of SRO, agreed this week that despite the vocalized exhib discontent—which in the past week practically mounted to a scream—contracts were rolling in as fast as ever. Most of the squawking they declared, was coming from associations and organized groups, not from exhibs themselves—at least not in sufficient numbers to seriously affect returns.

While not denying, however, that they've had plenty of opposition to the policy, especially from circuits, Mulvey and Agnew pointed to the number of dates played or already on the future books for their respective films. If the actual opposition was as great as the publicity made it sound, they agreed, it would be impossible to get the 3,500 or 4,000 engagements already booked.

Some Holdouts

Certainly, they admitted, they've failed to get all possible dates because of the increased scale. Agnew said that among the circuits missing from "Duel's" customer list are such important ones as Comerford in Pennsylvania and Redwood in California. Nevertheless, both Mulvey and Agnew pointed to the rentals racked up (believed to be about $7,000,000 in each case) as evidence that the policy was worthwhile from the standpoint of producers caught in the present depleted foreign market.

Goldwyn and SRO toppers both emphasized they have no intention of making any concession to the exhib hullabaloo by switching contractual demands for the tilted scales. They both expect to carry on indefinitely on the present basis before pulling their pix preparatory to releasing them again at regular scale.

Mulvey said he'd consider it silly to do anything else but continue as he's doing, in face of present success. One of the phenomena associated with "Best Years," he said, was that all clearance and protection had broken down as regards playdates in the same territories. He pointed out that it was in its "fifth wave" of subsequent dates in Chicago, played one week after the other, with the fifth wave getting the same high admission price as the first. Similar phenomenen was occurring in New York, he declared.

Tax Dept.

Continued from page 3

that earnings, income, real estate, stock holdings, etc., are equally owned by husband and wife, no matter which of the two is responsible for bringing them into the partnership. Thus, income can be equally divided between husband and wife in making up tax returns. In this way, payments are reduced, since lower surtax brackets are reached than if tax were computed on the earnings of the higher-paid party.

For instance, levy on a $50,000 income now is about $25,000. But the levy on two $25,000 incomes (which is the way the $50,000 would be divided for tax purposes under the community property laws) would be only about $19,000. That's a saving of $6,000 or 12% of the 50G income.

On a take of $100,000 a year, the tax is approximately $64,000. The tax on two $50,000 incomes is only $51,000, thus providing a saving of $13,000 or 13%.

An income of $200,000 a year now pays $149,000 in tax. Under the community property laws it would be twice the tax on $100,000 or a total of $128,000. That's a saving of $21,000 or 10½%.

Percentage of savings is much more minor on incomes of more than $200,000 a year, since surtax brackets are so high once the $100,000-a-year category is passed. However, employees with small incomes, even down to the $5,000-$10,000 class, will save plenty on the new deal.

"'OUT OF THE BLUE' IS OUT OF THIS WORLD!"

—The Exhibitor

"One of those surprise films which sneaks up on the audience . . . then sends it still laughing into the street to aid exhibitors through word-of-mouth campaigns . . . SNEAK PREVIEW SHOOK THE THEATRE WITH CONTINUOUS LAUGHTER which often drowned out the dialogue!"

MOTION PICTURE HERALD

"Riotous upperclass farce, sweet cast, top drawer direction . . . IN THE BAG FOR A HIT that has every right to be called a bullseye!"

THE Hollywood REPORTER

"NEVER A DULL MOMENT IN THIS ONE. It's a cinch to make all types of audiences glad they came . . . farce comedy with howls of delight!" SHOWMEN'S TRADE REVIEW

"Top farce . . . best Eagle Lion offering to date . . . SHOULD FARE HANDSOMELY AT THE BOX OFFICE!" DAILY VARIETY

"Sparkling, saucy . . . sure-fire laugh provoker . . . SHOULD DRAW THE CROWDS and keep them continuously amused!"

The Independent

"It's a lot of fun and SHOULD STACK UP PLENTY BIG GROSSES top calibre performances, good story, first class production!" The Film DAILY

"BRIGHT AND BROAD COMEDY with George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak, and Carole Landis romping through!"

MOTION PICTURE DAILY

Five Great Stars . . .

GEORGE BRENT · VIRGINIA MAYO · TURHAN BEY

ANN DVORAK

CAROLE LANDIS

"OUT OF THE BLUE"

With

Elizabeth PATTERSON · Julia DEAN · Richard LANE · Charlie SMITH

BRYAN FOY in Charge of Production An EAGLE LION FILMS Picture

Screenplay by WALTER BULLOCK, VERA CASPARY and EDWARD ELISCU · Based on a Story by VERA CASPARY · Produced by ISADORE G. GOLDSMITH · Directed by LEIGH JASON

Mex Pictures Popular in Southwest; San Antonio Is U. S. Distrib Center

San Antonio.

Antonio has become the U. S. distribution capitol of all motion pictures manufactured in Mexico, according to Gordon B. Dunlap, manager of the Clasa Moheme exchange here. More than one half of the Mex imports are being distributed out of this city, he says. Clasa Moheme and Azteca Films, Inc., market releases from Mexico regularly to 175 theatres in Texas. The former concern with offices in Los Angeles, Denver and New York, also distributes Mexican films in the Philippines, where they are very popular Dunlap says.

Nosing out films made in Argentina in popularity, because of the latter's Italian flavor, the Mexican pictures have nostalgic appeal to thousands of citizens of Spanish origin residing in Texas. Big hats and guitars, gunplay and fist fights, with a strong moral theme, characterize the yarns.

There are 20 celebrated Mexican stars, mostly men, according to Dunlap. Top producers of the industry, located at Mexico City, who turned out only two major productions in 1932, reached a peak of 79 in 1945 and this year will make about 50 features. The average show lasts about two hours. Melodramatic themes, such as poverty amid riches, or virtue in the midst of vice, strike a responsive chord among Latin Americans. But the real draw of many of the picture lies in the Mexican folklore, traditions and popular music which producers try to cram into every production. Comedies pull big audiences, but newsreels draw only when they deal with domestic subjects.

Many Rio Grande valley theatres run the Spanish language films exclusively. Other houses run films in both languages. San Antonio boasts of four Mexican houses; Laredo, six; Corpus Christi, four; Houston, two, and Dallas, Fort Worth, Lubbock and Austin, one each.

Leon Bamberger to Address Conv.

Leon J. Bamberger, RKO sales promotion manager, will speak before the annual convention of the Kansas-Missouri Theatres Assn., in Kansas City, Sept. 30-Oct. 1. He will talk on direct mail advertising for exhibitors.

Max Cohen's Takeover

Cinema circuit, headed by Max A. Cohen, has acquired the Trent theatre plus business property in New Rochelle, N. Y., from Interboro circuit. Purchase includes the 600-seater and five adjacent stores located on Main street. Trent will be renovated at estimated cost of $60,000 and switched to a first-run policy. Berk & Krumgold agented the deal.

New Springfield, Ill., Drive-In

Chicago.

Five hundred-car drive-in theatre opened last week at Springfield, Ill. Joe Sikes, of Zion, Ill., heads the group operating the new outdoor, built at an estimated cost of more than $200,000.

Infantile paralysis outbreak in suburban Lake Forest last week resulted in the health department forbidding theatre attendance by juveniles under 16. Ban covering ten film houses will remain in effect until Oct. 16.

Chicago Fire Prevention Bureau last week ordered all chain and indie houses to show a fire prevention trailer during Fire Prevention Week, Oct. 5-12. Some 900 houses throughout Illinois will tie-in with the campaign.

Encyclopedia Britannica Films, Inc., has appointed Claude Enoch Brock district manager of its Kentucky and Tennessee territory. Jack F. DeField, of Wilmette, Ill., named district manager of the northern counties of Texas.

MPTO Meet in Memphis

Memphis.

Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will meet Oct. 14-15 at Hotel Chisca, Memphis. R. X. Williams, Oxford (Miss.) showman and tri-state president, said he expects 500 exhibitors and distributors to attend the first big conclave the MPTOA has held here in recent years.

Speakers will include: Fred Wehrenburg, MPTOA prexy, of St. Louis; Herman Levy, MPTOA secretary, of New Haven; Claude Lee, Paramount publicist; Mack Jackson, representing Southeastern Theatre Owners, and M. L. Simons, of Metro, New York.

Fire Closes Carolina Open-Air

Charlotte, N. C.

Sky Club open-air theatre, Jacksonville, N. C., has halted operation, but will resume in about two weeks. Fire destroyed the projection room and equipment, which was not covered by insurance. Damage was estimated at $8,000 to $9,000. The blaze was caused by jamming of film. James Pittman operates the theatre.

Harold Allred, of Lancaster, S. C., becomes manager of the Carolina theatre, Spindale, N. C., succeeding Horace Yelton, who resigned to devote full time to the rulane gas business. Allred has been with Everett Enterprises.

Williams Buys Sask. Theatre

Regina, Sask.

Auditorium theatre, Indian Head, Sask., has been sold by J. J. Baldwin to Ted Williams, Treherne, Man. Manager Jim Killer switches to Melfort, Sask.

City Council of N. Battleford, Sask., has given Famous Players Corp. the go-ahead for construction of a new 650-seater.

D. C. Fox, exhibits at Pincher Creek, Alta., is building a new theatre there.

Postpone Probe

Continued from page 4

some foreign product for a simultaneous opening.

MPA Eyes 'Verdoux' D.C. Bally Campaign

Already disturbed at Charles Chaplin's booking of his "Monsieur Verdoux" in Washington this week to coincide with the House un-American Committee probe of Hollywood, the Motion Picture Assn. has been eyeing the advertising being used. It was said possibly to be contravention of the MPA's advertising code and could result in withdrawal of the film's seal, unless Chaplin desists. No action has been taken yet, however.

Cancellation of the booking on the pic by Loew's Capitol resulted in its being dated in five other Washington houses, all indies. Line was then inserted in the ads to the effect that this is the film that wasn't allowed to open. Section 12 of the Advertising Code states:

"Court action relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising or publicity."

Technically, there's a question as to whether the Loew's cancellation could be called "censorship" under the code. It's because of this that no action has been taken.

United Artists, distributing "Verdoux," also brought on some tilted eyebrows with its advertising of "The Outlaw" in its New York run at the Broadway over the weekend. Although there was little sign of biz flagging, UA—for the first time during the engagement—used pictures of Jane Russell in its ads. It was similar pictures of the generously proportioned star that were partly responsible for threats from the New York City License Commissioner which kept the film from opening last season.

The shots of Miss Russell were followed the next day with extremely circumspect ads done in the manner of a formal invitation. Switch in style from one day to the next—plain type ads were used at first—was said to be merely a "change of pace" that will continue through the run. "Outlaw" does not have a PCA seal, so is outside the purview of the MPA ad censors.

FC Maps Pix

Continued from page 5

advertising or selling its film entitled "The Game of Games" as a Felix "Doc" Blanchard and Glenn Davis starrer.

Football pair are being starred in a forthcoming FC release, "Spirit of West Point," which John Rogers produced whereas, according to plaintiff, the Astor film is a two-reeler of an Army-Navy football game in which Blanchard and Davis are seen only from a distance in hazy outline. Short was enlarged from U.S. Navy pictures of a game which were originally shot in 16m.

ARPI-FC Deal

Hollywood, Sept. 23.

Robert Presnell, Sr., and John Reinhardt have inked a deal for Film Classics to handle a series of six pix for their new indie, Arpi Productions. Deal set in N. Y. last week, when Presnell huddled with FC prexy Joseph Bernhard.

Initialler is, "For You I Die," second, "Ambush," early-California film. Presnell and Reinhardt will coproduce.

UA Eases

Continued from page 5

or secondary coin, with the result that not a picture has gone before the camera for UA release in months.

Company has been attempting to set up a $5,000,000 revolving fund to be made available to producers, but has run into the same difficulties in getting the coin as have the producers themselves. Arthur W. Kelly, exec v.p., said yesterday, however: "I believe it is possible to set up the $5,000,000 fund under the circumstances we are trying to create. Those circumstances are predicated on an easing of the British 75% tax situation."

Steps to improve the domestic playing time situation were taken by the board in authorizing prez Grad Sears to enter into negotiations for acquiring an interest in further showcases on the West Coast. UA is already a partner with the Blumenfeld circuit in the four Music Halls in Los Angeles and the United Artists in San Francisco.

Kelly explained yesterday that no new funds would be needed for further buys into Blumenfeld holdings, since the present operation is profitable and the equity in that operation can be parlayed into additional houses.

Sears planed to the Coast yesterday (Tuesday) to start the negotiations and to confer with UA owners Mary Pickford and Charles Chaplin and the company's producers. Kelly will follow him west next week.

Production Credits

Sears and Kelly will attempt to implement promises of the owners to a producers' committee which called on them last week. Committee, comprising David L. Loew and Carl Leserman, stated the producers' belief that the owners had a responsibility to keep the company rolling by advancing coin for production or taking steps to get it. Miss Pickford and Chaplin promised that all possible would be done, and referred the committeemen to Sears and Kelly.

"Roosevelt Story," which UA took on for worldwide release, is a compilation of newsreel clips running back to 1905. Now in the fifth week of a successful run at the Globe on Broadway, it was produced by Tola Productions. Latter comprises Martin Levine, general manager for Harry Brandt and Oliver Unger, foreign film importer, in association with Brandt.

"Summer Storm" reissue was decided upon since it stars Linda Darnell. It is hoped to capitalize on the hypo to her pulling power expected to result from 20th-Fox's "Forever Amber," which will be released at the end of October. "Storm" was produced by Seymour Nebenzal and originally released in 1944.

"Guest in the House" is a Hunt Stromberg production starring Anne Baxter. It was also originally released in 1944, doing somewhat less business than appeared justified by the quality of the reviews it got.

"So This Is New York" is expected to come to UA via its pact with Enterprise for six films. Only four have been made so far, so it is likely the Kramer film will be permitted to supplement the Ent deliveries. Pic is scheduled to go into production next week.

Reliance's 1st for 20th

Hollywood, Sept. 23.

An untitled property, with a Shanghai background, just purchased from Universal-International, will be Reliance Pictures' first film for 20th-Fox release. Picture is slated to roll in six weeks.

Indie toppers Ben Pivar and Bernard Small are dickering with director Jean Yarborough. Bill Strohbach has been set as production manager on the six pictures Reliance will make for 20th-Fox annually.

MOSQUE, NEWARK, IN $3,648,000 TRUST SUIT

Radio Centre, Inc., owner of the 3,365-seat Mosque theatre, Newark, last Friday (19) filed an anti-trust suit against the eight major film companies and others, asking a total of $3,648,000 damages, or three times actual damages alleged. Radio Centre, which is corporate name for holding company that controls WAAT, Newark, charges that the defendant distributor companies refused since October, 1944, to license feature pictures for first-run showing at the Mosque on any terms whatever. Plaintiff claims that this refusal has been arbitrary and that during this period, when product was refused, record-breaking business was being done by smaller and inferior houses in Newark.

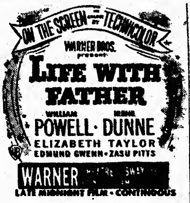
Complaint cites that, from the opening of the Mosque in 1925 until 1930, the house was operated successfully and profitably as northern New Jersey's leading first-run film theatre. After that, it is charged, the theatre was unable to show a profit as a picture theatre because deprived of suitable product, all stemming from alleged combination, conspiracy and restraint of trade on the part of defendant companies.

Mosque theatre building including the film house was purchased by its present owners, Radio Centre, Inc., on Oct. 14, 1944, Understood that the plaintiff had expected to secure the necessary product for successful film operation under the new consent decree realignment, but decided to sue when no "A" pictures were obtainable.

Plaintiff charges that the Newark exhib defendants named in the action have monopolized interstate and foreign commerce in the first-run showing of pictures in Newark by ownership, lease or operation of the Paramount-Newark, Adams, Loew's State, RKO-Proctor's Palace, Branford and Capitol, all firstrun houses. First two are listed as Par operations while last two are classed as Warner spots.

Besides the eight major distributors, Nu-Broad Co., Essex Amus. Corp. and Skouras Theatres Corp. are listed as defendants. Complaint relates how these companies work with the distribs to maintain an alleged stranglehold on top product to the detriment of the Mosque.

New York Theatres



ON THE SCREEN IN COLOR BY TECHNICOLOR
WARNER BROS. present
LIFE WITH FATHER
WILLIAM POWELL · IRENE DUNNE
ELIZABETH TAYLOR
EDMUND GWENN · ZASU PITTS
WARNER THEATRE B'WAY
LATE MIDNIGHT FILM · CONTINUOUS

Humphrey BOGART • Lauren BACALL
in Warner Bros. New Hit
"DARK PASSAGE"
With
Bruce Bennett, Agnes Moorhead, Tom D'Andrea
Directed by Delmer Daves
Produced by Jerry Wald
In Person VICTOR LOMBARDO
and His Orchestra
With Borrah Minevitch's Harmonica Rascals
Starring JOHNNY PULEO
BROADWAY AT 47TH STREET Air-Conditioned
WARNERS' STRAND

SAMUEL GOLDWYN presents
DANNY KAYE · VIRGINIA MAYO
and the Goldwyn Girls in
The Secret Life of Walter Mitty
in TECHNICOLOR
ASTOR

RADIO CITY MUSIC HALL
Rockefeller Center
Rita HAYWORTH • Larry PARKS
"DOWN TO EARTH"
A Columbia Picture • IN TECHNICOLOR
SPECTACULAR STAGE PRESENTATION

LIZABETH SCOTT
JOHN HODIAK
BURT LANCASTER
IN HAL WALLIS' PRODUCTION
"Desert Fury"
COLOR BY TECHNICOLOR
A Paramount Picture
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

3rd MONTH ON B'WAY!
DORE SCHARY presents
"Crossfire"
AN RKO RADIO PICTURE
RIVOLI

The Foxes of Harrow
Starring
REX HARRISON · MAUREEN O'HARA
20th CENTURY-FOX
In Person! MILTON BERLE and Others!
ROXY
7th Ave. & 50th St.

LOEW'S STATE B'WAY
ON SCREEN
Thurs., Sept. 25
Barbara STANWYCK
David NIVEN
'THE OTHER LOVE'
IN PERSON
Lew PARKER
Extra!
THREE FLAMES
Plus Others

CAPITOL B'way & 51st St. • Doors Open 10 A.M.
GREER GARSON
in M-G-M's
"DESIRE ME"
ROBERT MITCHUM
RICHARD HART
In Person
GENE KRUPA
AND HIS ORCH.
THE VAGABONDS
CARDINI
Extra!
ROSE MARIE

Opens Door for Richard

Hollywood, Sept. 23.

Current cycle of knightly drama continues to clank in Hollywood, with Edward L. Alperson warming up "Richard the Lion Hearted" for 20th-Fox release.

"Richard" will follow "If This Be My Destiny" and "Rose of Cimmaron" on the Alperson schedule.

fly
"the Los Angeles"
United's DC-6 Mainliner 300
Luxury Flight
Leave New York 12 noon
Arrive Los Angeles 8:10 p.m.
UNITED AIR LINES
Airlines Terminal, 80 E. 42nd St. or
Pennsylvania Hotel or 1 Wall St.
Call Murray Hill 2-7300
or an authorized travel agent

LOS ANGELES FOR NEW YORK
Wilshire District, unfurnished apartment, new building. Living room, bedroom, dinette, kitchen, tile bath. Exchange for mid-Manhattan similar size apartment. PE. 5-5549.

NOW AVAILABLE—THE DEVONSHIRE GROUP
DINNER AT THE RITZ • STORM IN A TEACUP • DARK JOURNEY • WINGS OF THE MORNING • GREEN COCKATOO • UNDER THE RED ROBE • FAREWELL AGAIN • ACTION FOR SLANDER • SOUTH RIDING
DEVONSHIRE DISTRIBUTORS COAST TO COAST
DEVONSHIRE FILM COMPANY
185 Devonshire Street Boston, Mass.

HOW TO WIN FRIENDS & MONEY

From Now Till November

The radio industry was presented with a new code last week. Thanks to the more progressive element among the nation's broadcasters, radio has finally decided to establish its own curbs. It doesn't matter whether this move was the result of public opinion, criticism or the Blue Book. What does matter is that there are men in radio who are big enough to realize that in the overall picture it is more important to give up something now for a bigger gain in the future. That bigger gain will be a greater listening public and better programming.

Actually, the code as adopted by the NAB Board of Directors in Atlantic City last week leaves the one vital issue—the limitation on commercial time—open for revision. And on this point hangs the effectiveness of the entire code. For should the broadcasters, through their directors on the NAB, fail to endorse this particular provision, all other gains would be meaningless. Overcommercialization has done more to handicap radio's stature than all other abuses combined.

While the code doesn't become effective until next February, the broadcasters have until November to voice their opinions. Undoubtedly there will be plenty of opposition to the three-minute commercial restriction on each 15-minute segment of programming, particularly from the smaller stations whose vision may be blinded by the number of spots they can squeeze in.

There's a vital job to be done in the interim period before the Board again meets in November to consider the industry sentiment that the next few weeks will bring forth. It's the men of wider vision, those who prepared the code and those who fought for its adoption, who must carry through and convince the unconvinced of the wisdom of self-regulation. To water down what is basically the heart of the code would negate any credit redounding to the industry from the adoption of all the other features embodied in the code, regardless of their merit. The job isn't over by a long shot, neither for the broadcasters nor for that segment of the public which inspired the realization for the need of a code. If by any chance they leave well enough alone and assume that its adoption is a fait accompli, it could well be that, come November, all the gains achieved in Atlantic City may be lost.

Rose.

Gripe Mail to Decide Final NAB Code Draft; 3-Minute Plug the Question

Atlantic City, Sept. 23.

Whether the iron-clad distribution of no more than three minutes of plug throughout a 15-minute time segment will be watered down in the final NAB code—which goes on the books effective Feb. 1, 1948—is still the most important question facing the radio industry. Whether or not the code is liberalized in the final draft depends almost entirely on the volume and source of gripes received at NAB headquarters from now until Nov. 1.

The new NAB board of directors, at its post-convention meeting Friday (19), voted to adopt the code effective Feb. 1, but held the door open for revisions of the present code language at a second meeting skedded for November. The unanimous board vote followed an overwhelming convention floor vote Thursday (18) favoring adoption of a new code "as expeditiously as possible."

The board named a committe of directors to weigh industry reaction to the code and make recommendations on revised language at the November meeting. Board will not consider protests received after Nov. 1. Code will not affect contracts in effect as of Sept. 19, 1947.

NAB men are anticipating that bulk of the protests will hit at code limits on distribution of the three minutes of plug throughout a quarter-hour segment, rather than the rigid ceiling of three minutes' commercial time itself. This, at any rate, appeared to cause most concern to the indies, as represented by Ted Cott, WNEW, N. Y., program director, in two floor discussions of the new standards last week.

Industry Is Surprised

The board vote Friday came as surprise to most industry men, in view of NAB prexy Justin Miller's earlier prediction to newsmen that no definite board action was likely before November. One board member explained the action this way: "The board saw no reason why it could not go on record in unanimous support of the document here and now. Because the board approves, however, does not mean the code will be railroaded through in its present form."

NAB'ers also pointed to fadeout of much indie opposition at last

(Continued on page 26)

Kaye Exits Rayve

Sammy Kaye's option has not been picked up by Rayve Shampoo and his Sunday morning broadcasts on ABC for that account Nov. 9.

General Artists Corp., which recently became the band's agent, is offering the program to agencies for $8,500 plus line charges.

CBS Junks 5-Min. News Despite Its $1,200,000 'Take'

CBS is dropping its nightly 8:55-9 o'clock news spot as of June 18, 1948, on the ground that the program has outlived its usefulness and, also, the Ed Murrow-Campbell Soup news review which bows next week in the 7:45-8 p.m. niche is too close for good programing. By junking the five-minute news period Columbia deprives itself of around $850,000 in revenue (time and program) from Johns Mansville and $350,000 from Ludens, which underwrites the two weekend innings. The building material maker has been tied up with the five-minute stint consistently since 1942.

The network's advertisers that currently fill the 8:30-8:55 segments have been given until June 21, 1948, to pick up the extra five minutes, or else. CBS likewise feels that by linking up the full half hour (8:30-9) the subsequent show will be better off ratingwise and create a far more solid lineup.

The network has been collecting half the 15-minute rate for the five minutes.

Becker Bows Off MBS

Don Becker leaves Mutual Oct. 1 to become a freelance package producer. He's starting off with "7 Front Street," which makes its debut on MBS tomorrow (Thurs.) night.

Becker was brought into Mutual last April as a sort of special assistant to Phil Carlin, program chief.

B'CASTERS GAIN CLIENT RESPECT

By GEORGE ROSEN

Atlantic City, Sept. 23.

A closed-door dinner meeting held last week during the annual NAB convention produced what has probably more significance in the broadcaster-commercial situation than any of the code-accented sessions.

Seated around the festive board last Wednesday (17) night as guests of the Board of Directors of the NAB were many of the top level advertisers and ad agency men representing the Assn. of National Advertisers (ANA) and the American Assn. of Advertising Agencies (AAAA). The session in itself was somewhat precedental in character.

It was inevitable that the discussion lead to the new NAB-promulgated industry code. At the outset it appeared that it would develop into a knock-down-drag-out fight, with the NAB Board members, presenting the thinking in each of their own areas, pitted against the monied kingpins. The advertising agency executives and sponsors came armed with the fact that they were by no means dependent on the radio medium and that a large number of station operators weren't cognizant of the full implications of the code in its bearing upon the advertiser, as well as the listening public.

There were some tense moments of jockeying and maneuvering in an obvious attempt to put the broadcasters on the defensive.

It was a session that lasted well beyond midnight, but by that time it was clear that the broadcasters had been able to gain the respect and ear of the top bankrollers and agency execs as capable and qualified men in their field. The whole atmosphere had changed, and the result was a constructive and outspoken exchange of views in which the broadcasters were able to substantiate by facts why the industry needs a code and why the advertisers needed them.

In the face of a situation where the men with the money bags felt secure in the knowledge that they had diverse means of channeling their coin, whereas the broadcaster was beholden to them alone, the latter succeeded in establishing their independence. The advertisers left the room with an entirely new grasp of the situation, realizing that they were dealing with men thoroughly equipped to understand the position of the advertiser and to correctly integrate it into radio.

Stations Miss the Show Boat

Still another significant session, probably attended by less fanfare than any other business before the NAB convention, yet considered perhaps more serious as a drawback in the industry attempt to nurture new talent and program building, was the action taken last Thursday (18) here on a recommendation submitted by the Sales Managers Executive Committee.

For the convention killed a proposal by the committee that would embrace the new concept on sale of programs as well as time by radio stations. (See Station Rep story in adjoining column.)

Resolution submitted by the subcommittee of the Sales Managers Executive Committee advocated special bonuses or commissions for salesmen where programs sales were involved, instead of the present practice of restricting commissions to time sales. The subcommittee came with facts, plus the conviction that stations can expand their revenue and talent showcasing by encourag-

(Continued on page 32)

Top Tunes and Disks

Second of the weekly charts listing the Top Record Talent and Tunes, as determined by a poll of the country's leading disk jockeys, is carried on page 36.

This information is being compiled as a service to the program departments of radio stations as well as to various divisions of the music trades.

It's Program Sales vs. Perpetuating Of Spots as Station Reps Prep Assn. To Combat CBS Radio Sales Inroads

Concern with which the upper crust of station representatives has been viewing the station-collecting activities of Radio Sales, CBS subsid, may lead to the setting up of the first station rep association in the history of the business. Paul Raymer, veteran rep, has invited the principal reps in the business to a luncheon-meeting at the Metropolitan club tomorrow (Thursday) to discuss the organization of such an association and the underwriting of a research-promotion bureau which would specialize in propagating the virtues of national spot broadcasting.

The meeting will reflect the first overt reaction of the recently enunciated expansion policy of Radio Sales. Coming several weeks on the heels of Raymer's loss of WRVA, Richmond, to Radio Sales, is the report that KSL, Salt Lake City, also a 50-kilowatter, has moved out of the Edward Petry fold, on a 90-day notice, with a view to joining up with the same CBS rep outfit. Ivor Sharpe, general manager of KSL, which is owned and operated by the Mormon Church, left New York for home Monday, with the unsigned Radio Sales contract in his brief case. Sharpe, when asked earlier the same day about the contract, said no decision would be made on it until after he had got to Salt Lake City.

A topic that is slated to come in for much underscoring at the Thursday meeting is the function of the station rep in selling programs. As admitted by some reps, the expansion activities of Radio Sales has tended to alter sharply the sales thinking of the competitive rep organizations. Radio Sales in its selling drive among stations has made much of the claim that it is not merely interested in selling time for a station but in selling the programs developed and nurtured by that station. In such approaches it has contrasted the tendency of the average rep to snare a contract for spot announcement and let the deal go at that with its own (Radio Sales') practice of trying to divert the buyer into putting the money into a local program as well as time.

In its attempted corraling of stations to represent Radio Sales (most of these of the 50-kilowatt category) the CBS outfit has also stressed what it described as the average rep's indifference toward selling programs

(Continued on page 32)

Bang-Bang

A lot of code-conscious broadcasters are asking: "How commercial can you get?" after getting an earful of the new Lucky Strike "hit-the-bulls-eye-bang-bang" routine.

The new commercial is thrown in cuffo, along with the whole now-standard LS/MFT triphammered production, with trade sentiment in the main being: "Speed up the code, boys!"

Nardella Switch Cues New Rivalry For Italian Market

Switchover of Ralph Nardella from WOV, N. Y., to the Generoso Pope-owned WHOM as executive asst. in charge of sales throws into sharp focus the prevailing battle for the Italian-American market in Manhattan. For the past 17 years Nardella has been commercial manager of WOV and was the first Italian-American commercial salesman in the business. His moveover to the rival Italian-accented station has thus cued considerable speculation as to WOV's future hold on accounts Nardella built up since 1930.

Rivalry between the two stations hit a fever pitch during the past year with Pope, who also owns the Italian-language Il Progresso newspaper, to inaugurate an extension of the station's Italian programming on Oct. 6, when it will expand from 75 to 84 hours a week.

For years WOV had the Italian market pretty much to itself.

Everybody Wants To Own a Station

Atlantic City, Sept. 23.

Common topic of conversation in hotel lobbies during last week's convention of the National Association of Broadcasters was the progressively heavy turnover of station managers which the industry has been going through. One crack heard at these huddles was, "Scratch a station manager and you'll expose an application for a station of his own."

Reason for the frequent turnovers hasn't been, except in few instances, for better jobs. It's been to operate on their own licenses. Station owners have been finding it increasingly tough to keep a good manager on the job at a stipend ranging from $10,000 to $15,000 when these executives keep reading in the papers of cases of station managers, who not so long ago started their own operations, having just sold out at profits ranging from $100,000 to $300,000.

P&G Likes 'Mystery' In Half-Hour Format

Although it is expected to drop "Mystery of the Week" from the five-a-week 7-7:15 p. m. spot on CBS, Procter & Gamble may retain sponsorship of the program as a once-weekly half-hour. Soap company has already made an audition record of the stanza in half-hour form and is circulating it among its various agencies, in case any of them can find a spot for it.

Meanwhile, Dancer, Fitzgerald & Sample, agency on the Dreft account, has not yet actually made a recommendation on the CBS time strip, but is still scouting for a possible replacement.

They Scare Easy On C&O's Young

Chesapeake & Ohio Railroad, which sponsored a network forum-type show called "Let's Face the Issue" several years ago, is getting back into radio via co-op sponsorship of Mutual's newly acquired "Information Please" in four major markets—N. Y., Chicago, Washington and Cleveland. But the four stations didn't just grab the biz; there was a deal of dickering first.

Story is that the stations hesitated on the score that the C&O's prexy, Robert R. Young, current stormy petrol of U. S. railroading, might inject controversial material into the commercials; hence, the stations wanted a short-rate clause in the contracts in case they deemed it wise to cancel the deal.

Kenyon & Eckhardt, agency for the railroad, talked the stations out of their fears, it's said, and the short-rate clause was omitted.

Unusual angle of the C&O deal, however, is that the railroad's commercials, rather than being handled by each of the four stations locally, will be fed to them out of N. Y.

Deal is for 44 weeks with options, with a good possibility reported that C&O may pick up sponsorship of "Info" on other stations later on.

FCC Blue Book Seen Dead Duck; NAB Takes 'Who's Afraid?' Stance

Present Makeup of Federal Bench, Code's Priority, Improved FCC-NAB Relations Factors—See Brockton Reversal as Tipoff on Trend

Although Federal Communications Commission Chairman Charles R. Denny, Jr., insisted in his talk to National Association of Broadcasters convention members last week that the Blue Book is bloody but unbleached and still stands as "fundamental FCC policy," most industry men, including NAB top brass, are convinced the program report has been given the chlorox treatment by FCC. With present makeup of the FCC bench, they believe the Blue Book is a dead duck.

As a case in point, NAB prexy Justin Miller, obviously on much friendlier terms with Denny this year than last, indicated no fear of future Blue Book recriminations against broadcasters in his keynote address. Instead, he pointed to "much improved relations with FCC during the past year," adding significantly that "foreign-trained proponents of government broadcasting" and "enthusiastic young men in the lower echelons have much less voice in policy determinations than they once had. (He was referring to former BBC exec Charles Siepman, one of the Blue Book's authors, and to several other FCC staffers who left govetnment after publication of the program report.)

The NAB men did not deprecate fact that Blue Book has resulted in cleaning up over-commercialism on several stations—but they believe once NAB code is on the books, Blue Book will be even less operative. And they definitely are not anticipating any future FCC actions tabbing a half-dozen or more stations for hearing on program counts.

Cite Brockton Reversal

They point to:

1. Fact that FCC clearly ducked a court test of the Blue Book by reversing itself in a final decision on a three-way fight for a new station in Brockton, Mass. FCC men are not denying that unwillingness to test the program report in this case played a part in the Commission change of heart. In both proposed and final decisions, FCC denied the Bay State Beacon which planned to hold out only 4% of its time for sustainers. In proposed finding, this was made principal issue in the FCC turndown. In final decish, Commission ducked the program issue, hinging its preference on fact that owners would operate the station.

2. At least four of the present FCC bench can be counted on to give the NAB Code a chance to notch program standards upward and to let Blue Book go by default. They are Chairman Denny, Commissioners E. K. Jett, E. M. Webster and Robert O. Jones.

3. Surveys of U. S. radio fare, including last week's up to the minute analysis by NAB Research Director Ken Baker, "unequivocally refute" Blue Book findings, with result that FCC and public generally are losing confidence in validity of the program report.

Baker's analysis showed, for example, that daytime soapers make up only 6%, mysteries 3%, and quiz and audience participation shows, only 6% of broadcast time. Baker said 34% of air time is now sustaining, 41% is given over to music, 16% to drama and 13% to news and commentary. He concluded that the Blue Book was "an array of selected cases, carefully picked to prove a point."

PHILIP MORRIS IN 'CRIME DR.' BOWOUT

"Crime Doctor," Max Marcin's whodunit Sunday nights on CBS, will be dropped by Philip Morris after the Oct. 19 broadcast. The account is also releasing the 8:30-8:55 time spot.

Cigaret company exec denies, however, reports that the Milton Berle and "It Pays To Be Ignorant" shows are also slated to be cancelled, with musicals slated as replacements. Both stanzas have some time to go under the current options, it's explained, and there's no immediate thought of change.

Also stated there's nothing to trade rumors that the account would be switched from the Biow agency to Cecil & Presbrey.

Lescoulie Gets Nod As WOR's All-Nite Jockey, But He'll Soft Pedal Disks

WNEW's (N.Y.) Jack Lescoulie is WOR's (N.Y.) boy for the all-night stint. He dug in for the 2-5:45 a.m. chore Monday (22), after winning the nod over 300-odd aspirants.

He's under orders, however, to be almost a diskless disk jockey. Station has found, after a good deal of probing the peculiar pets and hates of nightowl dialers, that they'd much rather have a character gabbing to them than platters spinning. Hence, Lescoulie will virtually twirl the wax only when he runs out of breath, needs a drink of water, etc.

Lescoulie, who's still assistant producer of the Milton Berle show on NBC, is used to early a.m. (but not quite so early) duties. He cooked up and ran the early morning "Grouch Club" on NBC a couple of years. Lately on WNEW he's been doing a 7-9 a.m. platter-spinning stint.

Ed Hitz Upped by NBC

Edward R. Hitz has been boosted again by NBC, this time to assistant director of network sales. Last year he was made assistant eastern sales manager, after having served since 1940 as assistant to the veepee in charge of sales.

His new appointment's effective immediately.

DIRECTOR OF KLZ PROGRAMS

CHARLES ROBERTS

Close student of new radio program techniques, Charles Roberts climbed up through the ranks as announcer and actor; now directs more than three score of KLZ's live programs weekly.

KLZ, DENVER.

Cowan's 'RFD America'

Chicago, Sept. 23.

"RFD America," a farmers' quiz show with the Quiz Kids' Joe Kelly as quizmaster, is being readied by Louis G. Cowan & Co. for a sustainer bow on Mutual Oct. 17. Two farmers, but real farmers, have been hired to beat the rural bushes for future contestants.

Four tillers of the soil will be quizzed on each show, with the winner holding over for the following week. Top scorers will get merchandise.

Network Premieres

(Sept. 24-Oct. 5)

Wed., Sept. 24

Frank Morgan, with Frances Langford, Don Ameche, variety, sponsored by Lorillard for Old Gold cigarets (Lennen & Mitchell), CBS, from L. A.; Wed., 9-9:30 p. m., EDT.

Thurs., Sept. 25

Eddie Cantor, variety, sponsored by Pabst beer (Warwick & Legler); NBC; from L. A.; Thur., 10:30-11 p. m., EDT.

Fri., Sept. 26

"Information, Please," quiz., Clifton Fadiman, John Kieran, Franklin P. Adams, sponsored cooperatively; Mutual, from N.Y.; Fri., 9:30-10 p. m., EDT.

Sun., Sept. 28

"Christopher Wells," drama, with Myron McCormick, sponsored by DeSoto-Plymouth (BBD&O); CBS, from L. A.; Sun., 10-10:30 p. m., EST.

"Hollywood Star Preview," drama, sponsored by Whitehall Pharmacal for Anacin and Kolynos (SSC&B); NBC, from L. A.; Sun., 6:30-7 p. m., EST.

Mon., Sept. 29

Edward R. Murrow, comment, sponsored by Campbell Soup (Wheelock); CBS, from N. Y.; Mon.-Fri., 7:45-8 p. m., EST.

"Three-Star Extra," news, with Ray Henle, Felix Morley, Ned Brooks, sponsored by Sun Oil (Burnett); NBC, from Washington; Mon.-Fri., 6:45-7 p. m., EST.

"Superman," juvenile drama, sponsored by Kellogg (Kenyon & Eckhardt); Mutual, from N. Y.; Mon.-Fri., 5:15-5:30 p. m., EST.

"Capt. Midnight," juvenile drama, sponsored by Wander Co. for Ovaltine (Blackett); Mutual, from N. Y.; Mon.-Fri., 5:30-5:45 p. m., EST.

"Tom Mix," juvenile drama, sponsored by Ralston Purina (Gardner); Mutual, from N. Y.; Mon.-Fri., 5:45-6 p. m., EST.

Tues., Sept. 30

"Amos 'n' Andy," comedy, with Freeman Gosden, Charles Correll, sponsored by Lever Bros. for Lifebuoy (Ruthrauff & Ryan); NBC, from L. A., Tues., 9-9:30 p. m., EST.

"Vox Pop," interviews, with Parks Johnson, Warren Hull, sponsored by American Express (Mathes); ABC, from on tour; Wed., 8:30-9 p. m., EST.

"Duffy's Tavern," comedy, with Ed Gardner, sponsored by Bristol-Myers for Ipana and Sal Hepatica (Young & Rubioam); NBC, from L. A.; Wed., 9-9:30 p. m., EST.

Abbott & Costello, comedy, sponsored cooperatively; ABC, from L. A.; Wed., 9-9:30 p. m., EST.

Jack Paar, comedy, sponsored by American Tobacco for Lucky Strike (Foote, Cone & Belding); ABC, from L. A.; Wed., 9:30-10 p. m., EST.

Bing Crosby, variety, sponsored by Philco (Hutchins); ABC, from L. A.; Wed., 10-10:30 p. m., EST.

Jimmy Durante, comedy, sponsored by Rexall (Ayer); NBC, from L. A.; Wed., 10:30-11 p. m., EST.

Thur., Oct. 2

"Aldrich Family," comedy, Ezra Stone, sponsored by General Foods cereals (Y&R); NBC, from N. Y.; Thur., 8-8:30 p. m., EST.

Al Jolson, variety, sponsored by Kraft cheese (Thompson); NBC, from L. A.; Thur., 9-9:30 p. m., EST.

Bob Hawk, quiz, sponsored by Reynolds for Camel cigaret; (Esty); NBC, from N. Y.; Thur., 10-10:30 p. m., EST.

Sat., Oct. 4

Kay Kyser, music-quiz, sponsored by Colgate-Palmolive-Peet (Bates); NBC, from L. A.; Sat., 10-10.30 p. m., EST.

Sun., Oct. 5

"Ford Theatre," drama, with Howard Lindsay, sponsored by Ford (K&E); NBC, from N. Y.; Sun., 5-6 p. m., EST.

Jack Benny, comedy, sponsored by American Tobacco for Lucky Strike (F, C&B); NBC, from L. A.; Sun., 7-7:30 p. m., EST.

Phil Harris-Alice Faye, comedy, sponsored by Fitch shampoo (Ramsey); NBC, from L. A.; Sun., 7:30-8 p. m., EST.

Fred Allen, comedy, sponsored by Standard Brands for Tenderleaf tea and Royal dessert (Thompson); NBC, from N. Y.; Sun., 8:30-9 p. m., EST.

"Meet Me at Parky's," comedy, with Harry Einstein, sponsored cooperatively; Mutual, from L. A.; Sun., 9:30-10 p. m., EST.

Airwaves Temperament

Atlantic City, Sept. 23.

Those Sam Berman caricatures of NBC's vast stable of stars, which the network showcased here as its top promotion stunt of the year, appear to have sparked all the interest NBC had hoped for. But the fact remains that the web wishes things had turned out slightly different.

For one thing, Jack Benny was far from happy over what caricatures do for him, especially when they're black-and-white and topped off by a white hair-do which, he says, makes him look considerably older. Way, way over 37.

That's why Berman is currently engaged in doing a "Coast repeat" on the Benny caricature and why NBC says it's held up full circularization of the drawings to soft-pedal Coast distribution until Berman knocks off the new Benny.

Similarly Jimmy Durante, says the network, doesn't feel Berman has fully captured the real Schnoz; that those elfin qualities just aren't there. General consensus is that overall Berman turned in a sock job.

'He Talks Our Language,' Industry Reaction to Denny's A. C. Soundoff

Atlantic City, Sept. 23.

"The industry's gotta code and Denny's administering it." This threat hangs over the broadcasters, following NAB Board action Friday (19) approving the code conditionally and Federal Communications Commission Chairman Charles R. Denny's declaration last week that Commission might use those parts of the standards it regards "in the public interest" as a yardstick to measure stations' past performance when their licenses come up for renewal.

Denny's pronounciamento brought groans from all four network heads and National Association of Broadcasters topside brass, all of whom termed the statement "unfortunate," "disappointing" and "just what the industry was trying to avoid." This was only sour note in Denny's Convention talk, however, which won an ovation from the industry second only to prexy Justin Miller's. Industry's reaction to Denny was generally that "he talks our language."

Denny urged the NAB membership to ease their minds about FCC's "building dentures for a toothless code," to get back on the main track and support a good, sound Code. He tried to reassure his audience by pointing to impact of past NAB Codes and suggested wallop of this one, still in a "voluntary" status, might be neither better nor worse.

He warned, however, "Even if you adopt a code and even if it is a good code, we are not going to tear up the Blue Book or close the office at 13th and Pennsylvania Avenue... In the final analysis a code can at most be a guide... the final responsibility is with the individual licensee

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On Expense Account

Atlantic City, Sept. 23.

Canadian broadcasters' favorite tune at the NAB convention was: "I'll Be Down to See You In A Taxi, Honey."

For that's precisely what a Toronto quartet did. Harry Sedgwick, prexy of CFRB, hired a cab for the long haul to A. C., bill for the one-way journey coming to $66. Accompanying Sedgwick were his brother, Joseph L., Ellsworth Rogers, and Ted Campeau, CKLW, Windsor. Sedgwick also brought along his secretary.

Industry Sets Overall Group In Petrillo Fight

Chicago, Sept. 23.

Prosecution of James C. Petrillo under the Lea Act will be renewed probably early in October, according to Otto Kerner, Jr., federal attorney here, who disclosed that an amended criminal information was being prepared by the Attorney General's office in Washington.

Amended papers should arrive here this week at which time Kerner will file case and ask Federal Judge Walter J. LaBuy to set trial date. Judge LaBuy dismissed earlier charge against Petrillo from which government appealed.

Atlantic City, Sept. 23.

An all-industry committee—representing AM, FM and television interests, networks, indies and web affiliates—is now in the process of formation to negotiate with AFM czar James Petrillo. Industry partisans forgot their own intra-mural jealousies last week and voted unanimously to put up a united fight against the AFM chief's edict banning all live music on FM networks.

The latest Petrillo bombshell was dropped on FM stations WASH, Washington, and WHFM, Rochester, key stations in the Continental FM web, effective last Thursday (18). As a result, sponsor Stromberg-Carlson will substitute a dramatic series for the symphony orchestra stints contracted for the next 15 weeks on the FM web.

If resolutions and committees

(Continued on page 32)

2 CINCY DISK JOCKEYS GET AFRA HEAVE-HO

Cincinnati, Sept. 23.

Nelson King and Bill Dawes, WCKY disk jockeys, received notice last week of their expulsion from the American Federation of Radio Artists. Oustings are penalty for their having returned to their jobs on the station against an order of the local AFRA executive board. The AFRA unit walked out several months ago after the affiliated AFL technicians' group went on strike.

"The two men have a right to earn a living and the expulsion will not affect their status with the station," the WCKY management announced.

Before the expulsions were announced, WCKY filed an amended suit for increased damages against the technicians' local, alleging breach of contract via the walkout.

Petrillo Okays School B'casts

Chicago, Sept. 23.

AFM, Monday (22), signed agreement with two educational associations permitting school musicians to broadcast and cut disks on non-commercial basis. Meeting was called by Rep. Carroll D. Kearns (Rep., Pa.), chairman of Congressional subcommittee investigating activities of James C. Petrillo. Pact was signed by Petrillo, Luther A. Richman, president of Music Educators National Conference, and Harold C. Hunt, head of American Assn. of School Administrators.

New concession allows students to broadcast on non-commercial airers and to cut audition disks for study purposes. Still nixed for juve musicians are fields of entertainment, civic parades, club or civic functions, or any function for labor or religious groups.

Petrillo was asked about Camp Interlochen, Michigan, headed by Dr. Joseph Maddy, who was expelled from union after dispute in which camp student musicians were forbidden to play over nets. He said that Interlochen was commercial and not covered by new pact.

Toni Will Decide On 'Journey' or 'Masquerade'

Chicago, Sept. 23.

Toni Permanent Wave's search for a soaper, through its agency, Foote, Cone & Belding, has definitely narrowed down to "Masquerade" and "Lone Journey."

Final choice will be made on the basis of Schwerin tests, with the winner scheduled for the 11-11:15 a. m. slot on NBC, beginning Oct. 27.

SIFT 'PAYOLAS' ON PULLOUTS

Atlantic City? Never Again!

Dog-tired, footsore broadcasters, weary after four days' exposure to Atlantic City sun and plenty of hot air at Convention Hall, are now in the process of making it plain to the NAB that this year's convention was definitely not the dish they ordered.

Most broadcasters appear to feel NAB did a swell job of organization but plenty of hot letters are expected here blasting Atlantic City as a convention site, the wholesale failure of the resort hotels to honor long-held NAB reservations and the difficulties of making contact when 3,000 convention goers are bedded down in a dozen, widely separated hotels. These general gripes appear to have watered down any enthusiasm the broadcasters may have entertained for the Convention sessions themselves.

Survey of returned station men and attorneys indicates strong feeling that this Convention—with the exception of the Code discussions and post-Convention anti-Petrillo resolutions—lacked both the wallop and spirit of last year's Chi meet.

Here are some of the gripes:

1. Small station men and newcomers to radio apparently came away with impression that webs are still calling all the plays at NAB and that the Association, badly in need of more dough, has to play ball with the big fellows as their best chance of plumping the NAB kitty. Some sentiment was found that NAB has grown too big to adequately care for all segments of its membership during single brief convention.

2. Although Petrillo problem was No. 1 concern of all broadcasters present, NAB soft-pedaled the entire subject. Again, wee-watters and new NAB'ers who were attending their first convention protested that not enough attention was given to the No. 1 problem of survival. As evidence, some pointed to "shotgun" tactics in pushing through the Code, even in tentative form, and earmarking of only one session to economic problems. A few managers thought both Denny and the NAB could have dredged up more advice for them.

3. Slipshod handling of balloting for new Directors is being mentioned as indication that NAB elections are cut and dried, to perpetuate the old guard.

4. There was general dissatisfaction with hastily-assembled non-radio speakers—NAM's ultra-conservative Robert Wason and James O'Neill, of the American Legion.

5. Convention-goers' complaint about the BMI entertainment for the NAB annual banquet was that there was not too little, but too much talent, and affair was at least an hour too long. Entertainment wound up at 12:25 p.m., with many broadcasters sneaking out in mid-program.

6. Broadcasters, attorneys, and everybody else in Atlantic City "to make a deal" were griped by difficulties of catching up with people, most of them en route to any one of several parties in a half-dozen different hotels. Attorneys had a special protest that this year they could not even catch up with clients who had made prior appointments with them. Unlike the Chi convention last year where the lawyers picked up plenty of new business, plaint this year is that everybody is trying to sell his station at a fancy figure before the bottom drops out of radio.

OSU Alumni Set Council to Make University Radio Training Ground

Ambitious plan to make Ohio State Univ., home of the Institute for Education by Radio, the country's No. 1 training ground for the broadcasting industry, was disclosed Monday (22) when a self-constituted "radio advisory council" of OSU alumni met in the New York office of CBS prexy Frank Stanton.

I. Keith Tyler, director of the institute, came east for the meeting. Alumni on the council, in addition to Stanton, are Robert K. Richards, public relations director of the National Assn. of Broadcasters; Gene King, manager of WOR (N. Y.) program operations.

The alumni-sponsored project to supplement OSU's present radio curriculum with courses designed to give students realistic, brass-tacks instruction in all phases of commercial radio operation, has been quietly afoot for months. The undertaking stemmed from a feeling on the part of the alumni that colleges as a whole offer students interested in radio careers largely theory and too little practical preparation for the jobs to be done in commercial broadcasting.

Overall idea of the advisory council is to assist OSU is developing a full-fledged school of communications, including such medium as FM and television, but concentrating particularly at the outset upon providing down-to-earth training for such broadcasting specialties as program building, radio advertising, administration, promotion, research and publicity.

Tentative plans envision inviting network toppers and other industry leaders to serve on the council. Experts in various branches of broadcasting probably will be invited to lecture before the OSU classes. The council also hopes to establish on-the-job training, such as giving OSU radio students summer vacation jobs in network and station departments, as a supplement to the program.

OSU officials have now allocated funds for the project.

NAB's Sock Press Job

Washington, Sept. 23.

Scribes, who covered last year's National Association of Broadcasters meet in Chicago, are in process of framing a formal vote of thanks to NAB press director Charles Batson, PRO Bob Richards and staff for coverage setup provided at this year's Atlantic City Convention.

Pressmen are expressing thanks for full and prompt coverage of Convention sessions provided by the NAB staff with help from network flack's: Joe Dine, NBC; Jack Pacey, ABC; Clarence Worden, CBS; and Frank Zuzolo, of Mutual.

Cantor Scriptless Idea In Temporary Camphor As Pabst Show Gets in Form

Hollywood, Sept. 23.

Eddie Cantor will forego a scriptless broadcast on his getaway for Pabst Thursday (25) night but will try it later. Cast, when scripts were passed out for rehearsal, was in favor of the video treatment later in season after they've sufficiently warmed to roles. Cantor feels they can memorize lines if he can, since he carries bulk of show.

Innovation would condition show for television. Pabst, among the most tele-minded of radio clients, is all for giving it a try, and there are no NBC objections. They ask only that script be cleared with continuity acceptance, and that it be followed with a minimum of adlib. Said one network exec, "we'll exercise our normal control, and make no demands inconsistent with our policy despite new technique."

A few weeks ago Cantor announced he would do one or more shows this season without benefit of script once on the air.

FCC NO LIKE 'FEE' PRACTICE

Washington, Sept. 23.

Federal Communications Commission will have to make a decision this week whether "payoffs" in radio will be permitted. Commission is het up over fact that some radio station bidders are getting paid up to $10,000 to pull out their applications and let their competition go on the air without need to go through competitive hearing. FCC'ers point out that this means the Commission just by handing out a station permit may be encouraging an outright racket and "shakedown deals" in radio.

Newest case to catch FCC's eye was referred up to full FCC bench by Commissioner Clifford J. Durr. H. J. Griffith Broadcasting Co., owners of an indie chain of pix houses in Texas and the Southwest, came before Durr with a request to "dismiss without prejudice" a bid for a new station in Parsons, Kan. The exhibitor company pointed out that "it had received no consideration for its decision to withdraw," adding that the company since filing for Parsons had picked up two radio properties in Texas and did not wish to expand further in the radio field.

An FCC rule requires an applicant who pulls out his bid to file an affidavit affirming whether he did or did not receive any dough from his competition. The pix company filed an affidavit showing a competing bidder in nearby Joplin, Mo., had agreed to pay it $6,900 to cover legal and engineering fees incident to its Parson's application, once Joplin got its permit from the FCC. Durr wanted to know next what the money was changing hands for, if not to persuade the exhibitors to back out of broadcasting and let the Joplin applicant get his station on the air six months sooner.

Commission this week must decide whether the H. J. Griffiths bid will be dismissed with or without prejudice. If the former, the film outfit could not reapply for a station in this market for at least another year.

FCC hopes to arrive at a policy on such deals, since some involve anywhere from $10,000 to $20,000. On the other hand, Commission says some such payoffs are bona fide. It cites situation in Michigan where some former WACS put all their dough into bids for two stations in towns where their only competition was the same partnership of two ex-GI's. The GI's went to the WACS and offered to pay their $2,000 legal and engineering fees if the gals would give up either one or the other of their bids so both of them could get on the air that much quicker. Commission lent a sympathetic ear to this predicament and approved the transfer of the coin.

NAB APPOINTS NEW MEET COMMITTEE

Atlantic City, Sept. 23.

Almost lost in the excitement over code and Petrillo matters was an NAB Board vote last Friday (19) giving strong endorsement to BMB and appointment of committee to name 1948 convention site next spring. Howard Lane, WJJD, Chicago, is chairman of the convention committee. He will work with Harold Fellows, WEEI, Boston; William Way, KVOO, Tulsa; William B. Smullin, KIEM, Eureka, Cal., and Robert T. Mason, WMRN, Marion, O.

Eight new directors, including two reps of FM stations, took office at the Friday meeting.

For the small stations, Clair McCollough. WGAL, Lancaster, Pa., was reelected, while Robert T. Mason, WMRN, Marion, took office for the first time.

In the medium-station category, both T. A. M. Craven, WOL, Washington manager, and G. Richard Shafto, WIS, Columbia, S. C. were reelected. WTIC Hartford manager Paul Morency and Howard Lane, WJJD, Chicago were named as directors for the large stations. In FM, John Shephard, 3d, WGTR-FM, Boston, and Willard Egolf, WBCC-FM, Bethesda, Md., were named to represent Class B and Class A FM's.

BMB Directors Move to Woo Mutual; CBS Stand Puzzle, Tho Outlook Bright

Atlantic City, Sept. 23.

Broadcast Measurement Bureau's board of directors joined in a tactical move at its meeting here Friday (19) to assuage the sentiments of Mutual toward the research organization. Upon a motion of Linnea Nelson, chief time buyer for J. Walter Thompson, N. Y., the board voted to review MBS' engineering coverage study with the intent of finding out how this potential "listenability" measuring device can be made to fit in with BMB's own survey patterns.

Despite this gesture of conciliation toward Mutual, the members of the BMB board appeared to feel that there was still much more selling to be done with the other networks. NBC was regarded by the board as already in the fold. ABC has indicated that it will sign if the network membership includes any other two networks. Columbia's position is the one that has the BMBites quite puzzled. While CBS has unofficially advised the organization it will not come in unless all three other networks are committed, there exists within the Columbia hierarchy so many doubts about the acceptabality of BMB's general research functions and objectives as to make the membership condition virtually worthless.

Mutual's outright maverick stand has drawn the pressure of reconciliation from CBS and BMB is fully aware of the fact that this is merely a temporary diversion. Columbia's quizzical regard toward the BMB operation centers around two factors. First, CBS is as strongly opposed as ever to any question in a BMB survey which is based on or allied with the "What station do you listen to most" technique, and secondly it feels BMB ought to offer a specific blueprint of the types of research the organization will engage in between coverage jobs.

During the BMB session of the NAB convention last week, it was disclosed that only 120 stations have subscribed to BMB's study No. 2, which has been postponed to March, 1948. The latest BMB financial statement puts its total cash assets at $78,000. Broadcasters close to the BMB situation seem to be of the opinion that the enlistment of the networks is of much greater import than the BMB board has made it appear to date, particularly from the financial point of view.

As these broadcasters see it, the networks are merely going through a period of maneuvering for favored research philosophy and method, but

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NBC's 'Comics' a Hit

Atlantic City, Sept. 23.

Something unique in radio public relations cropped up at the NAB convention when NBC "unveiled" it 16-page comic book describing the behind-the-scenes development of an NBC show. Whole idea took the fancy of the broadcasters and apparently NBC wasn't kidding when it said that the comics would be devoured by adults as well as school kids. What few copies reached Atlantic City got a terrific play.

Initial printing of 1,250,000 copies is going out to students, teachers and parents throughout the country and is being published as an insert in Scholastic mag.

Comic book splurge designed primarily to give juves the lowdown on NBC programming is the curtain-lifter on NBC's bid for "a stronger industry public relations setup." Consensus is that the comic book technique permitting for mass circulation hits the bulls-eye.

Cross-the-Board Showcasing For CBS Tape Recorder

CBS is quietly prepping "a new dimension" in its regular news coverage via the most extensive use of tape recordings, both in the U. S. and abroad, yet attempted by a network. Tentatively, the plan is to inaugurate the new service, which CBS news chiefs look upon as the inevitable next step in radio news coverage, in an 11:15 p.m. cross-the-board stanza.

The technique has had one trial airing. Last Wednesday (17) night, Larry Lesueur went on in the 11:15 period with a report on Secretary of State Marshall's talk before the United Nations General Assembly in which waxed highlights of Marshall's address were utilized. Lesueur and Wells (Ted) Church, CBS news director, spent the day at Flushing Meadows recording the address and readying the 15-minute airer.

Plan, now emerging from the blueprint stage, with a series of "dry runs" in the offing before the technique goes into regular use on the air, calls for CBS newscasters to cover spot-news scenes with recorders, return to their newsrooms and edit the waxed material, then go on the air and report the event, dubbing in playbacks of the recorded highlights.

Experiments looking toward regu-

(Continued on page 34)

Joe E. Brown's Sports Show Auditioned; Nixes Ciggie, Liquor Sponsors

Hollywood, Sept. 23.

Joe E. Brown has quietly cut an audition record for "Joe E. Brown's Sports Almanac of Air," with definite sponsor in mind.

Show will be a live backstage show to permit Brown to continue national tour with "Harvey" road company, which resumed last week in Detroit. Air show is being handled by Frederick Brothers. Show permits comic to be picked up wherever he's playing. It's written and announced by John Holbrook, and will be five times weekly, quarter-hour, with Brown giving inside sports stories, interviews, predictions, etc.

Understood five top sportswriters will supply him with weekly stories. Cigaret and liquor sponsors are definitely out.

Schroeder Exits WINS in Reshuffle

Executive shuffle in the Crosley Broadcasting Co. changes the top management of the firm's two stations, WINS, New York, and WLW, Cincinnati. Willard Schroeder, general manager of WINS for some years, steps out, with Eldon Park, vice-president of the company and program director of WLW, taking charge of the New York outlet. Schroeder, who managed the station under Hearst ownership, has no immediate plans.

William Robinson, sales manager of WINS, is being shifted to Cincinnati to succeed Park as WLW program director, but without the vice-president title. No appointee for the WINS sales managership has been set. Jerry Danzig continues as program director of WINS.

Clay Morgan Still Serious

Atlantic City, Sept. 23.

Clay Morgan, asst. to the president of NBC, continues in a serious condition at Atlantic City hospital as result of his fall last week during the NAB convention. It's likely he'll be confined to the hospital for a minimum of six weeks.

Morgan has a possible skull fracture. For several days he was in a semi-conscious condition.

Royal, Hammond, Kersta Into New Posts as NBC Hypos Tele Expansion

NBC's announced intention of stepping up development of its plans for a coast-to-coast television service, with special emphasis on sight-and-sound programming, was implemented yesterday (Tues.) when exec veepee Frank E. Mullen disclosed a major reshuffling of top personnel involving John F. Royal, tele veepee; Charles P. Hammond, ad-promotion director, and others.

Both Royal and Hammond were named assistants to Mullen. Royal's assignment will be to work with Mullen "in complementing our excellent facilities with the best programs possible." Hammond will aid Mullen in "administration of various operating activities, especially those having to do with sound broadcasting."

Other appointments:

Noran E. Kersta, from manager of the tele department to director of tele operations. (Department personnel will report to Kersta, who will report directly to Mullen.)

George McElrath, from manager of the engineering department to director of engineering operations. (In order to allow O. B. Hanson, veepee and chief engineer to devote his major time to aiding Mullen in development of NBC's nationwide video system.)

James H. Nelson, from assistant director of advertising and promotion, into Hammond's former position.

McElrath will assume full responsibility for management and operation of the technical aspects of sound broadcasting and the business administration of homeoffice engineering groups, reporting to John H. McDonald, administrative veepee of finance, on matters pertaining to management of the department.

McElrath, with Raymond Guy, radio facilities engineer; Chester Rackey, audio and video facilities engineer, and Robert E. Shelby, director of technical development, will continue to report to Hanson on matters of technical design and engineering.

The appointments, Mullen explained, "do not alter the line of authority and responsibility established in connection with organization changes announced on Aug. 1."

Mullen explained that Royal will assist him in developing new talent and features for tele. "With two more stations joining our video network this year, many more planning to join in 1948, and with technicians beginning to gather the country together by coaxial cable and radio relay, programming has now become of prime importance to television," Mullen declared.

Hanson, in addition to assisting Mullen in planning expansion of the technical phases of tele, will supervise the building and installation of new stations, inter-connections, relays and other engineering facilities.

Despite an apparent overshadow-

(Continued on page 27)

Phone-Vision Free To All Tele Sets, McDonald Answers RCA's Sarnoff

Chicago, Sept. 23.

The battle of the press releases between RCA's Gen. David Sarnoff and Zenith radio's Comdr. E. F. McDonald continues at furious pitch. Latest paper salvo was fired by McDonald last week in reply to a barrage on pay-as-you-see television laid down by Sarnoff during a luncheon speech at the recent NBC convention.

Sarnoff attacked Phone-Vision as "an idle dream" that would introduce a monopoly feature into tele by confining its reception to phone subscribers only. In counter-attacking, McDonald said: "Phone-Vision receivers do not, as he alleges, limit their service only to those who would agree to pay for programs. They provide for full, free reception of all sponsored or sustaining programs with commercials that are broadcast free to owners of ordinary television sets."

McDonald charged that Sarnoff's comments revealed "either serious distortion or complete misunderstanding of facts." His most telling shot was "In 1925 General Sarnoff predicted that commercial television would be here within five years."

Quiet reigns temporarily on both fronts while publicity troops regroup for further assaults.

JACK SHAINDLIN

Leading film musical director in the East, Universal Pictures, March of Time, Columbia Pictures. Conductor Carnegie "Pop" Orch. Last all-Gershwin concert at Bridgeport Stadium drew 10,000.

Lang-Worth Transcriptions — 500 Radio Stations — "Mood Music"— "Silver Strings"—"Radio Production Aids."

FOX MOVIETONE STUDIO BLDG.
NEW YORK CITY

3 New Tele Bids In, 12 Expected

Washington, Sept. 23.

Three new bids for tele operation hit the Federal Communications Commission in a single day last week (19). Commission engineers report that at least another dozen bids are expected within the next two months.

New applicants are Connecticut Broadcasting Co., WDRC, Hartford; WHP, Inc., Harrisburg, Pa. and Trent Broadcasting Co., WTTM, Trenton, N. J. Outstanding fact about all three requests is that they come from smaller towns, two of which (Harrisburg and Trenton) now have only a single tele assignment end stand to lose that under a proposed FCC reallocation of the number 1 video channel.

WDRC will spend $102,774 on its station, relying on a $50,000 loan and will operate on channel No. 10 with a 5kw sound and picture transmitter. Station expects to rely on network shows for half its program hours.

In Harrisburg, the Telegraph Press, owner of WHP, is applying for the No. 10 slot and will plow $190,065 into station construction. The Press withdrew a tele bid last year in the middle of the CBS color fight.

Former Congressman Elmer Wene, operator of WTTM, Trenton, is asking for the No. 1 channel. He'll locate his studios at 341 State St., Trenton, program initially 112 hours a month and spend $104,365 on station construction. Wene may have to do some digging for another channel if and when FCC follows through on a proposal to nip the No. 1 channel away from television.

Meanwhile, the FM Assn. joined The National Assn. of Broadcasters and the Television Broadcasters Ass'n here las week and sought oral argument on the FCC proposal to walk off with the primary video slot. FMA wants the 44-50 mc region, now assigned as the No. 1 tele channel, given over to FM relays.

ATS Awards

American Television Society will present its fifth annual awards tomorrow (Thursday) night at the Hotel Barbizon-Plaza, N. Y. ATS at the same time will fete Maurice Gorham, manager of BBC television who's now in the U. S., and the Mr. and Mrs. tele team of Jinx Falkenburg and Tex McCrary.

Awards will be similar to those made in previous years. Citation will also be given this year to some individual "who has done most to remove problems handicapping television's development."

The Smoke Set

Chicago, Sept. 23.

Now that bistros have been covered, the next lush field for tele retailers promises to be firehouses.

Receivers have been installed in five firehouses of suburban Oak Park and one in Chicago, where firemen look to tele to replace pinochle.

U.S. Television 'Sneaks' Sets in Video-Less Cities; Finds That It Pays Off

Pointing up the general public's conception of television as something akin to a Buck Rodgers dream, United States Television is currently filling orders for sets in cities where there are no shows yet on the air.

About 10 large-screen projection models have been sold in Cleveland, Cincinnati, Pittsburgh and other cities in which tele stations are expected to begin operating in the near future. Stations in several of these cities have been programming experimentally but even this, in most cases, has been confined to test patterns. According to UST execs, tele has become so commonplace in New York, Los Angeles and other keys in which stations have been on the air for some time that there's a tendency to overlook the fact that it's still a novelty in most of the country.

UST is presently selling the greatest percentage of its set output outside of N.Y. and has salesmen canvassing every city in which a station construction permit has been issued. Projection model is still getting a big play in remote places, such as fire houses in metropolitan suburbs. In addition, several of the large-screen sets have been donated to N.Y. hospitals as gifts, with tele being used for recreational therapy.

N. Y. DAILY NEWS PREPS TELE LIBRARY

New York Daily News, priming for an early start to its television operation, has begun to compile a full motion picture library of stock shots it hopes to use in its news and other shows. Station hopes to hit the air sometime next year, with both its studios and transmitter located atop the Daily News Bldg.

To facilitate program planning work, special advisory board has been set up by prexy F. M. Flynn. Among those on the board are women's editor Mary King, beauty editor Antoinette Donnelly, film critic Loretta King, syndicate manager Molly Slott, radio editor Ben Gross, sports editor Jimmy Powers, drama editor John Chapman and columnists Ed Sullivan and Danton Walker.

Agency Sponsors News As KTLA Showcase

Hollywood, Sept. 23.

To showcase its wares—and get a time priority—the Buchanan Co. has started sponsoring "Tele-News Digest," a 10-minute reel of strictly foreign news on Paramount's KTLA. Is a sponsor looking?

Reel contains seven clips of events happening abroad and marks the introduction here of standard 16m. newsreels to the medium. Impression here is WBKB, Chicago, will also get it.

Television Review

SPORTS SCRAP BOOK
With Bill Campbell, Stoney McLinn
Producer: Ernie Walling
Writer: Stoney McLinn
15 Mins.; Wed., 7:45 p.m.
Sustaining
WPTZ, Philly

Two w.k. Philly sports spielers, Bill Campbell (WCAU) and Stoney McLinn (WIP) have wrapped up a video package which has more than usual interest of interview type shows being telecast. Idea is to have demonstrations as well as palaver about the sporting event.

When caught, Campbell had a powwow with a youngster who had won a championship with model airplanes. The kid was unaffected and proud of his model air skimmers which he showed off and explained. McLinn's guest was a handicapper and "caller" at the Garden State racetrack who showed on a blackboard how they spot horses for tabulation of racing results. Show was well-handled and interesting both from an aural standpoint and o.k. to watch.

Shal.

Video Programs Fair, Pay-Go Tele OK, Set Owners Report in First Survey

Hollywood, Sept. 23.

Results of the first television survey conducted in Los Angeles were released last week by Alexander Korn's indie Television Research, of Pasadena, with indications, according to Korn, of soma effect on motion picture attendance and radio listening habits coincident with video's growth.

The summarized check also indicates keen audience desires to see other types of programs than those now afforded on two operating stations here. However, satisfaction was demonstrated, 'tis said, with sports and other events now telecast.

Surpriser was the wide acceptance indicated for a "pay-as-you-go" plan for televising as advanced by the Zenith Corp., which would feed shows via a combination of airwaves and direct line, possibly 'phone lines, for a stipulated fee.

The information gleaned was obtained from questionnaires mailed to homes of 1,000 set owners who have had their sets three months or more, list presumably being that of a majority of the old hands at viewing. There are, however, a reported 3,000 sets now in use in the area, including demonstrators, bars, etc.

Programs 'Fair'

To the query on present programs and reception, 39% voted "very good," 57% said "fair" and 4% opined "poor." Only 27% replied "no" to Zenith's "Phone-Vision" plan, while 73% replied affirmatively to the question of whether or not they'd be willing to pay for shows. Latter item is also regarded as significant to the film and radio industries.

The survey purports to show that 55% of the audience queried attended less sports events after buying receivers, while 37% continued the same attendence end 8% went more frequently. Part of the audience that never went to sports events attended 20% more efter getting sets, while 80% never ettending continued apace.

Among 77% of video audience, radio listening decreased after sets were installed and listening habits remained unchanged for 23%. To the question of preference if both radio and video favorite shows were airing simultaneously, 86% voted a video preference to 14% for radio.

Film Attendance Down

Motion picture attendance averaged 3.6 times per month for set owners prior to buying sets, but now averages only 2.3, according to the figures released by Korn. Since installing sets 46% of those queried now go to films less, 53% continue as before and 1% go more.

More than 90% desire to see first run films, survey showed, 85% desire newsreels and a great majority favor continuation of lots of sports, with football leading. Preference for musical comedies was expressed by 74%; variety shows got 56%; cartoons grabbed 65%; mystery and detective dramatizations (of which there are non) got 61%; and travelogs came off with 55%.

GRAYCE CHANDLER

Grayce Chandler is the newest entry in the big league singing ranks. Dudley Chambers, Warner Brothers' vocal genius, and Ray Heindorf, that studio's topflight orchestrator, have given the comely lass a healthy start. Bee Walker is also high in praise of her newest protegee.

Miss Chandler is set to wax on United Artists' label, backed by the highly touted and widely discussed Bill Milner orchestra.

TIM GAYLE MGT.

Video, Embraced As Educ'l Medium

Indicating that television's use as a medium of education may eventually equal its use for entertainment, video was accepted for visual education purposes last week by both the New York Univ. College of Medicine and the Nutley, N. J., high school.

Declaring that tele is ready now for use in surgery instruction, Dr. John H. Mulholland, chairman of N. Y. U. med school's surgery department, said the only thing immediately lacking is color video. He based his statements on the results of demonstrations staged by RCA two weeks ago for the American College of Surgeons Congress at the Hotel Waldorf-Astoria, N. Y.

"Whereas only one or possibly two surgeons could formerly observe an operation and get close enough to take away additional knowledge," Dr. Mulholland said, "a viewing of these telecasts showed that observation by large numbers of surgeons has been made possible. The number of surgeons who can view an operation now depends only on the number of small screens or the size of a single large screen that television can provide." Color, he added, would enhance tele's value by revealing to viewing surgeons the quality of depth, which is opposed to black and white's "one detracting quality of appearing flat."

Nutley school gets its video kicks through a receiver especially designed for school use by Industrial Television, a Nutley outfit. Installed in the school auditorium, the set brought the students their first view last week of the United Nations Assembly at Lake Success, N. Y. Project has reportedly aroused interest of N. Y. broadcasters, who are now considering airing more current events and educational programs during daytime hours for the benefit of school kids.

Crotty Ankles NBC To Direct WMAL's Tele

Washington, Sept. 23.

Burke Crotty, who has been director of special events for NBC television in New York for the past eight years, has been inked by WMAL-TV here to direct television for it.

Station is owned by "The Evening Star" and is an affiliate of the American Broadcasting Co. Crotty will work under K. H. Berkeley, general manager of the video outlet and the other two properties WMAL and WMAL-FM. Crotty televised first Army-Navy game, also handled first video coverage of a Republican convention and has several other television firsts.

WBKB Claiming Heaviest Sports Sked With Over 50 Contests Set for Screen

Chicago, Sept. 23.

Heaviest sports sked ever televised by one station is claimed by WBKB, local B&K video venture, which this fall and winter will train its cameras on 20 basketball games, 25 pigskin outings, and the Blackhawk's hockey games. The station also will continue boxing and wrestling telecasts sponsored by Keeley Brewing Co.

Home grid games of Notre Dame and Northwestern will be televised Saturday afternoons, beginning Oct. 4, under sponsorship of the American Tobacco Co. Televising of the ND-Iowa fracas Oct. 25, will open WBKB's new relay link with South Bend. Canadian Ace Brewing Co. will bankroll six romps of the Chi Bears, and Keeley Brewing will underwrite five upcoming clashes of the Rockets. Four Cardinal games are skedded, with no sponsor named.

Brown & Williamson Tobacco will pin its label on 10 doubleheader basketball games at the Chicago Stadium, beginning Dec. 13. Ball bouncing will be done by collegiate cagers from DePaul and Northwestern.

Sponsor still is to be snagged for the shinny sessions of the Blackhawks.

WWSW Disk Jockey's Job Goes Up In Pitt. Smoke After Blast at City

Pittsburgh, Sept. 23.

Less than a month ago Stanleigh Malotte came up from Birmingham, to become WWSW's early-morning disk jockey, taking over the 6-to-8 a.m. special when Dave Tyson resigned after six years to go with WCAE. For 11 years, Malotte had been a theatre organist in Birmingham and quite a civic figure down there; in fact, he arrived in town with a personal letter of introduction to Pittsburgh's Mayor David Lawrence from the mayor of the southern city.

But obviously the Smoky City didn't appeal very much to Malotte. So one night a couple of weeks back, "sick and sort of disillusioned," according to his own admission since, he sat down and wrote a long letter to the editor of the Birmingham News, saying it was a libel on Birmingham to call it "The Pittsburgh of the South."

For six columns—the News started the letter on Page One and ran it over in the inside—Malotte threw the book at Pittsburgh. He called it everything under the sun, all uncomplimentary. "An aesthetic abortion, a municipal hovel, a very loud stink, a mining town on a vast scale" the platter-spinner labeled Pittsburgh.

"Pittsburgh has all of Birmingham's vices and none of its virtues," Malotte continued. "All here is hopelessness, stunned defeat and sullen resentment. The people are dimwitted citizens, a race of robots, uncouth and barbaric, human refuse, with a complete absence of social consciousness."

Malotte even took a gander at Pittsburgh from the sky. "Looking down," he went on, "the city looks like a huge hole, literally gutted from the surface of the benign Pennsylvania hills, filled with various assorted erector sets, steam and smoke arising from the long rows of little shanties where things are made. They look like shanties from 10,000 feet. Closer up they look like what is wrong with America. Spiritually they constitute an abcess. Humorless, drab and living in a huge pit."

The publication of the letter in Birmingham started it. Within a couple of days, the local newspapers were deluged with copies, chiefly from former Pittsburghers living in the South, and they were up in arms. One of the first of the protests came to the publisher of the Post-Gazette, which only happens to own WWSW.

Everybody wanted to know, including the local sheets, which printed lengthy excerpts from Malotte's letter, why a guy who hated Pittsburgh so much was sticking around. They didn't have to wait long for an answer.

The disk jockey job on the indie station from 6 to 8 in the morning is open again. WWSW figured a fellow like that wouldn't possibly be very happy staying in "a very loud stink" so they promptly fired him.

STOOPNAGLE, ADAMS INTO MONROE SERIES

The Stroud Twins bow off the Vaughn Monroe program after next Saturday night's (27) broadcast, being replaced by F. Chase Taylor (Col. Stoopnagle). Also, Wendell Adams takes over as producer of the series, effective this week, succeeding George Zachary, who will devote full time to producing the "Ford Theatre," starting Oct. 5 in the 5-6 p.m. spot Sundays on NBC.

Camel cigarets sponsors the Vaughn Monroe series, through the Esty agency.

Engineer Takes Over While Disk Jock Rests

Chicago, Sept. 23.

WJJD, Chi indie, is cashing in on the ad lib reputation of one of its staff engineers by making him the vacation replacement for the disk jockey who brought the engineer to the listeners' attention. William Klinke, who for months has been crossfiring with Ernie Simon, staff jockey, while turning the dials, will fill Simon's matinee spot for two weeks. Dale Harrison, Chi columnist, is doing Simon's a.m. shows.

Art Hare, WJJD's gen. mgr., is solving the union problem by having a staff announcer read the commercials and making Klinke the staff member's daily "guest."

LORRY RAINE

Lorry Raine, titian-tressed new singing star, got her start via Mark Warnow's "Sound Off" show on CBS, is due for a return date October 25. Lorry, off to this flying start, has also guest-starred on "Summerfield Band Concert" and "California Melodies," and will do a sustaining stint on ABC with Buzz Adlam, as well as make some C. P. MacGregor transcriptions with Eddie Skrivanek.

Tim Gayle is Belle Raine's personal rep.

MCA ARTISTS, LTD.

Lowell Institute Co-op Lines Up WNAC for Full Hub Station Coverage

Boston, Sept. 23.

With the addition this week of WNAC (Yankee-Mutual) to its outlets, the Lowell Institute Cooperative Broadcasting Council has cracked every major Hub station after less than a year in operation. WNAC, with its own foundation sponsoring public service programs, was long reluctant.

New series, occupying a Saturday night slot at 7:45, is called "Have You Read This?" and presents members of the English dept. of Boston Univ. under Dr. Willis Wager and Prof. Donald Born in discussions of American literature, beginning with Edgar Allen Poe.

Other shows offered by the Council, a well-heeled outfit, include "Our Weather" on WBZ-WBZA (NBC) Saturdays; "We Human Beings" on WCOP (ABC) Mondays and Wednesdays; "Your Ideas" on WHDH Sundays; "Our Children" on WMEX Monday, Tuesday and Wednesday, and "Crossroads of the Future" on WEEI (CBS) Saturdays.

"Crossroads," a discussion on the Middle East involving professors from all the cooperating colleges (Boston College, Boston Univ., Harvard, M.I.T., Northeastern & Tufts), caught a 5.4 rating with a 32.8% audience availability rating for July and August from Pulse Survey, top rating locally for an educational show. "Our Weather," whose experts predicted last week's hurricane and were on with a full blown discussion of it while it was under way, caught a 4.8 rating.

WMCA SETS 'VOICES' TO LEAD OFF FALL SKED

WMCA, New York indie, debuts a couple of new programs next week as part of its refurbished fall schedule. Starting next Monday (29), "New Voices," showcase for young professional talent trying to break into show business, will be heard across-the-board, with each week featuring a different man-and-woman performer team. Auditions are going on currently, with the standout talent to be given dates at one of the Loew's circuit vaude houses. Joe Gottlieb is producing with Joe O'Brien to handle the emcee chore.

Same day a unitque Mr. and Mrs. show, featuring the William Winters family in a daily series of travelogs recorded on a recent trip to the Pacific areas, will start a 26-week run. The Winters, accompanied by an engineer, tramp-steamered through the Far East, using acetate recording to pick up unusual native festivals, music and opinions from the man-on-the-street. Program is being syndicated to other indies.

You Never Know

The unknown future of "Exploring the Unknown" kicked back on Mutual prexy Edgar Kobak this week, putting him in the position of plugging a new ABC show.

In a five-page letter to agencies, advertisers and others extolling Mutual's fall show lineup and growth in facilities, Kobak reported: "Here are a few of the shows which have been air-tested and which are available for sponsorship: 'Exploring the Unknown' . . . now available because of a change in the sponsor's marketing plans."

Same day Kobak's letter hit most industry desks, ABC announced that "Exploring," sponsored on Mutual last season by Revere Copper, will debut next Sunday (28) on ABC in the 7:30 time slot. It's available for sponsorship, of course.

WLW's Kingsbury To Britain For Ohio Airings

Cincinnati, Sept. 23.

Of real interest to midwest housewives, veterans and industrial workers will be Gil Kingsbury's interviews with these same groups in Britain, aired on WLW via cable. Kingsbury, head of WLW's Washington news bureau, leaves Friday (26) for London and plans to be back in New York around Oct. 30. While abroad, Kingsbury will investigate the British coal mining, textile and pottery industries and the need for machine tools from Ohio Valley machine shops.

Kingsbury will interview farmers and housewives and discuss food and housing problems. He will also talk with American veterans in England and find their attitudes toward universal military training and other problems. In all instances, the newsman will stress the Ohio Valley and midwest stake in these British problems.

Some reports, however, will be aired on WINS, New York. Kingsbury will report back to WLW via daily Atlantic cable. His reports will be aired live at least twice a week, and other comments will be woven into regular WLW newscasts, according to Eldon Park, vice-president in charge of programming for the Crosley Broadcasting Corp. Tentative plans call for him to appear on two "word front" (Sundays, 11 a. m. NBC) shows; his regular Washington report 6:25 p. m. daily will be handled by another newsman as yet unnamed.

Chi Stations Huddle To Clear Up Similarity On Housing Shortage Airer

Chicago, Sept. 23.

Similarity between WENR's "Wanted, A Place to Live" and WCFL's "I Need An Apartment" has led to an amicable exchange between the stations' execs and the understanding that the WCFL stanza will be sharply altered or replaced by a new show. Both are heard on Sunday, both are bankrolled by clothing firms, and both aim to get living quarters for victims of the housing shortage. WENR airer has priority, having bowed more than a month ago while the WCFL show preemed Sept. 7.

WCFL execs, who report they were unaware their show duplicated the WENR program, were huddling with the agency, Sydney S. Lovitt Co., to work out a variation, if not an entirely new show. Feeling at WCFL nevertheless is that there's room in Chicago for two such public service programs.

WENR is ABC's o. and o. Chi station while WCFL is an ABC affiliate.

Roberts Heads Newsmen

Hollywood, Sept. 23.

Radio News Club held its first annual elections resulting in Clete Roberts being named president. Former ABC'er is with KMPC.

Others named were John Beck, of CBS' KNX; v-p, and Bill Burns, of ABC's KECA, secretary-treasurer. Those named to the board were George Levin, KMPC; Chet Huntley, KNX; Fred Henry, KLAC, and Kerwin Hoover, KFI. Maurice Starrels, of KMPC, was named to handle publicity.

Miller's 'Magna Carta' Sidetracked At A. C.; Calls for Drastic Throwoff Of All Governmental Regulation

Washington, Sept. 23.

National Assn. of Broadcasters is making no secret of the fact that the tough new code—and not the "free radio" bill authored by its president, Justin miller—is to be the industry's No. 1 talking point in its all-out battle for self-rule.

Miller was on hand himself to explain his "Magna Carta" bill to newsmen at the Atlantic City convention last week, but he admitted it might take the industry anywhere from five to 10 years to sell the Congress such strong medicine and concluded this made it all the more imperative to get a code on the books by 1948. He foresaw no radio legislation of any kind from the next Congress.

Miller's bill takes the radio industry back to the days of 1927 so far as government regulation of everything except engineering operation is concerned. It strips the government of any program or business authority it has actually held or assumed in administering both the 1927 and 1934 radio acts. The pressure limits FCC to role of technical traffic cop, defines the "public interest, convenience or necessity" which FCC is supposed to safeguard as simply "technically efficient broadcasting reception."

Bill takes FCC entirely out of program field, outlaws the present and/or future Blue Books, kicks out the AVCO precedure of competitive bidding on stations up for sale, and expands standard broadcast license periods from three to five years.

FCC Hamstrung

As Miller explained his bill, FCC would have authority over what is heard on the air in only three cases: where lotteries, indecent or obscene language is broadcast; when a licensee turns over program responsibility to a third person and when a station is programming with an experimental license. There are not more than a half-dozen experimental licenses outstanding at any one time.

Commission, under this bill, could not set a station's license for hearing even if a licensee played nothing but "Home, Sweet Home!" 18-hours a-day or plugged some untested nostrum as a cancer cure. FCC would have nothing to say one way or the other if a station failed to live up to program promises made in its original application.

The bill borrows three provisions from the White Bill, still pending before the Senate Interstate Commerce Committee. It forbids FCC to discriminate among bidders by reason of "race, religious or political affiliation, or lawful occupation, or business association." This section slaps FCC's former bias against newspapers entering radio. Theoretically, it would also mean that the Commission would have no right to keep Communists from owning or operating radio stations.

Another White Bill steal is Miller's provision calling for issuance of "cease and desist" orders by FCC when a station persists in technical violations or broadcasts lottery-like shows, etc. This procedure would make it less likely that any station would ever come up for revocation of license proceedings, since it is given full advance notice of its misdemeanor. Miller bill also outlaws the AVCO procedure, making only requirement for a station buyer that he possess qualifications of an original licensee.

Miller's bill gives radio same break as other industries under the antitrust laws and strengthens broadcasters' right of appeal all up and down the line.

His bill was described as "a working draft only," which "does not commit or bind the industry in any respect."

FRANKIE MASTERS

Frankie, Phyllis Myles and all the boys and girls of the Masters aggregation are charming the cash customers with solid music at Casino Gardens, Ocean Park, California.

Meanwhile, the gang is readying another transcription date for immediate release to Lang-Worth's 500 station affiliates.

LANG-WORTH, INC., NEW YORK

Wholesale Show Changes Causing Chi Time Buyers Worry in Spot Slotting

Chicago, Sept. 23.

Time buyers last week felt the initial throbs of the second half of that bi-annual headache—the switch of programs and spot announcements that accompany time shifts. What makes the headache a little more severe than it was last year is the multiple and wholesale reshuffling of shows on the various network schedules.

Nothing gives a time buyer that empty sensation as when discovering that as a result of the shifting of a grade A network program his or her little cultivated spot announcement has been left behind and stands there alone and lonely on that particular station's schedule. Such a situation as a rule requires quick reappraisal by the time buyer and a search for another station-break niche either on the same station or another local outlet.

Judging from the reports of schedule realignments which began last week to trickle into agencies from affiliated stations, the next two weeks, say time buyers, will see an unprecedented amount of spot announcement checkerboarding.

BUNKER VICE SCALPONE FOR Y&R ON COAST

Walter Bunker, producer of the Fanny Brice show for Young & Rubicam, becomes manager of the agency's Hollywood office, effective immediately, succeeding Al Scalpone. The move was announced yesterday (Tues.) on the Coast by Sylvester L. ("Pat") Weaver, Y & R vice-president and radio director. Siguard Larmon, the agency prez and board chairman, is also in Hollywood.

Bunker will continue to produce the Brice series for General Foods sponsorship, besides taking on the administrative duties. Before entering executive work, Scalpone was a commercial writer.

Al Schacht's World Series 'Preview' Set for WOR Slot

Mutual will knock "Hospitality Club" next Saturday (27) only, at 8:30 p.m., to air a network audition of a new Al Schacht Sports Show originating from the new midtown Gotham eatery operated by the former "clown prince of baseball." Tryout stanza will be in the nature of a World Series buildup, with Dodger and Yankee players guesting. Jack O'Reilly will emcee, with Schacht hosting.

Schacht show is being produced by Paul Gardner and Arthur Miller.

Rooney's Air Campus

Hollywood, Sept. 23.

Sam Stiefel office is working on a radio show for Mickey Rooney that would have Rooney perambulating around the country for a weekly broadcast from different college campuses.

Office denies that any sponsor or agency is yet interested, stating that the idea is strictly an office notion. Paul Dudley is writer

CBS
AKRON, OHIO
ALBANY, GA.
ALBUQUERQUE, N. M.
ANDERSON, S.C.
ASHEVILLE, N. C.
ASHLAND, KY.
ATHENS, GA.
ATLANTA, GA.
ATLANTIC CITY, N. J.
AUGUSTA, GA.
AUSTIN, TEX.
BAKERSFIELD, CAL.
BIRMINGHAM, ALA.
BISBEE, ARIZ.
BOISE, IDAHO
BUTTE, MONT.
CARLSBAD, N. M.
CEDAR CITY, UTAH
CEDAR RAPIDS, IOWA
CHAMPAIGN, ILL.
CHATTANOOGA, TENN.
CHICAGO, ILL.
CINCINNATI, OHIO
COLO. SPRINGS, COLO.
CORPUS CHRISTI, TEX.
DALLAS, TEX.
DANVILLE, ILL.
DU BOIS, PA.
DULUTH, MINN.
FRESNO, CAL.
GLOVERSVILLE, N. Y.
GREAT FALLS, MONT.
GREEN BAY, WIS.
HARRISBURG, PA.
HARTFORD, CONN.
HOPKINSVILLE, KY.
HOUSTON, TEX.
ITHACA, N. Y.
JACKSON, MISS.
JOHNSTOWN, PA.
KEENE, N. H.
KNOXVILLE, TENN.
LOS ANGELES, CAL.
LOUISVILLE, KY.
MANILA, P. I.
MEMPHIS, TENN.
MIAMI, FLA.
MONTGOMERY, ALA.
MONTREAL, QUEBEC
NEW ORLEANS, LA.
OKLAHOMA CITY, OKLA.
OMAHA, NEB.
PITTSBURGH, PA.
PORTSMOUTH, OHIO
PROVIDENCE, R. I.
QUINCY, ILL.
RAPID CITY, S. D.
RENO, NEV.
RICHMOND, VA.
ROANOKE, VA.
ST. AUGUSTINE, FLA.
SACRAMENTO, CAL.
SALT LAKE CITY, UTAH
SAN FRANCISCO, CAL.
SARASOTA, FLA.
SCOTTSBLUFF, NEB.
SCRANTON, PA.
SELMA, ALA.
SHREVEPORT, ALA.
SILVER CITY, N. M.
SOUTH BEND, IND.
SPARTANBURG, S. C.
SPRINGFIELD, ILL.
STOCKTON, CAL.
SYRACUSE, N. Y.
TAMPA, FLA.
TOPEKA, KAN.
TORONTO, ONT.
TROY, N. Y.
TUCSON, ARIZ.
UNIONTOWN, PA.
UTICA, N. Y.
WASHINGTON, D. C.
WATERBURY, CONN.
WATERTOWN, N. Y.
WAUSAU, WIS.
W. PALM BEACH, FLA.
WICHITA, KAN.
WICHITA FALLS, TEX.
WORCESTER, MASS.
YAKIMA, WASH.
YOUNGSTOWN, OHIO
CBS
Saxon

TAKES THE LEAD

bringing you the highest-rated network program ever offered for local sponsorship:

THE JOAN DAVIS SHOW

Never before has a radio headliner with *such* ratings been available for local sponsorships.

Never before has such proven *top* comedy been available cooperatively, on such *top* stations.

It's Joan Davis on CBS...

It's a *strong* program on *strong* stations; available in any or all of the markets you want.

Joan averaged a Nielsen rating of 21.6 this past winter season; she had a Nielsen high of 24.7; she ranked in the "top twenty" on *nine separate occasions.**

The Nielsen data also show she is remarkably consistent in her appeal to *every* size of market: in *big* cities, in *small* cities, in *rural* areas. (Let us show you the specific figures on this.)

Joan is the funniest girl in radio by every count! The country's leading radio critics in poll after poll have voted her "America's No. 1 Comedienne" *for four straight years.*

And *this* year she goes higher and funnier. For Joan's terrific personality and delivery will be backed by laugh-material from the irrepressible typewriter of Abe Burrows, America's top radio wit. And the entire show will be produced by Hollywood's Dick Mack, who has guided Joan to her top-status as America's No. 1 laugh-girl.

Joan becomes available at 9:00-9:30 p.m. EST, October 11—the best cooperative buy ever offered!

Here's *top* programming on long-established *top* network stations across the country: the stations of the...

Columbia Broadcasting System

For sponsorship details on Joan Davis or other CBS Cooperative Programs listed below, see the Cooperative Program Division of CBS *or* your local CBS station.

CBS WORLD NEWS ROUNDUP
8:00-8:15 a.m. CNYT, 7 days

CBS MORNING NEWS
9:00-9:15 a.m. CNYT, Mon.-Sat.

WINNER TAKE ALL
4:30-5:00 p.m. CNYT, Mon.-Fri.

RED BARBER-SPORTS
6:30-6:45 p.m. CNYT, Mon.-Fri.

HAWK LARABEE
7:00-7:30 p.m. CNYT, Saturday

THE WORLD TONIGHT
11:00-11:15 p.m. CNYT, 7 days

CNYT—Current New York Time

**If you prefer average-minute Hooper ratings to NRI's total audiences, the same story holds. Joan has the highest Hooper ever offered as a co-op: a 17.5 high, a 14.8 average (Oct.-Apr.)*

Talent Resents Aud Show Remotes; Claim Everybody Else Shares Coin

Chicago, Sept. 23.

Performers connected with audience participation shows are beginning to murmur about the inequitable deal they're getting on personal appearances, with some of them predicting that the question they're raising may before long evolve into a hot potato for the radio unions. The complaint concerns their appearances on broadcast dates for which there is an admission charge to the public.

The traveling public appearance thing for participation shows is becoming quite an active sideline, particularly here in the midwest. Sponsors, frequently induced to buy this type of show because of the touring angle, originally were interested in having their p.a. programs play broadcast stands only at product exhibitions, such as food shows, druggist gatherings, etc.

The traveling idea, runs the plaint of the performers, now extends considerably beyond what it set out to encompass. The broadcast appearances of such programs are progressively being made a part of state fairs, civic powwows and local jubilees, with the air show more frequently than not ballyhooed as the major attraction.

Admission to the broadcast at these events ranges from 60c to $1.25. Most of the stands, which are network booked and naturally have the client's enthusiastic approval, are for the entire week, or a total of five broadcasts.

The performers, who are raising the point of issue as regards such dates, say it's just a matter of economics with them. They have no objection to going on the road or doing anything that will tend to boost the sale of the sponsor's product, but they do question the equity of the situation. The revenue derived by the promoters of these dates have been known to run as high as $10,000, with the nut figuring around $3,000. Latter amount mainly covers the network's line charge, traveling expenses and hotel bills.

What the performers on these programs would like to know is why they are not entitled to participate in the profits. The network, they point out, makes a profit on the line and, some times, on the engineer's services. Even the producer of the show is set down for an additional $200 or so for the week. To the personalities who work at the mike this is pretty much a one-sided deal and they think it ought to be rectified.

Modified Rapture

Atlantic City, Sept. 23.

NBC and CBS lost no time in congratulating the NAB Board here last Friday (19) for their unanimous vote supporting the new code. Less enthusiastic response came from ABC and Mutual execs.

ABC's Mark Woods repeated sentiments of the ABC affiliates in support of a code but wanted more time to study the document before going "overboard." MBS' Ed Kobak said Mutual wanted a code too but would not commit itself on the specific draft at this time.

Chi Squawks on Code

Chicago, Sept. 23.

Opposition to NAB's new code flared up here last week at meeting of Chicago Radio Management Club when both station and agency members decried reduction of commercial time just about the same time that anti-code indies were denouncing the curbs on the floor of Convention Hall in Atlantic City.

Outcome of local outbursts was fast wire sent by Holman Faust of Mitchell-Faust agency and president of CRMC to code committee: "Advertising agency members this organization think contemplated limitation of commercial time is not solution of stated problem or conditions. Reduction of commercial time does not appear the way to help sell radio or benefit listeners. Suggest you consider means to improve tone of commercials found objectionable regardless of length."

Code

Continued from page 19

Thursday's (18) code discussion. This was typified in statement by WNEW's Cott that indies "did not want to bury the code," but merely want time to rewrite certain portions more to their liking.

The independents directed their fire principally at (1) code definition of a 15-minute program as 14 minutes-30 seconds, in line with network, not indie station practices; (2) limits of one and two minutes of plug in each 4:30 and 9:30 minutes of broadcast time respectively and no more than 2½ minutes of commercial copy in any 14:30 minutes of nightime ether; (3) inflexible bans on double-spotting and concentration of spots in shopping guides, musical clock shows, etc.

The small stations pointed out if permitted to keep present form of shopping guide shows, etc., they would sandwich the stints in between solid sustaining time and be satisfied with even less than the three-minute plug ceiling as an average figure.

Hoyt's Own World Series Show To Supplement WCPO's MBS Pickup

Cincinnati, Sept. 23.

WCPO will supplement Mutual coverage of the world series with two direct programs after each game by its own Waite Hoyt, who has been the exclusive caster of Cincy Reds' games for the past two seasons. Special feeds, both quarter-hour stints, are to be tagged by Alms and Doepke, department store, in a regular series by Hoyt, and by Burger beer, his sponsor of National League airings.

It's the first such extra attention to a world series by a Cincy station. The line will stretch from WINS, New York co-station of Crosley's WLW here.

In addition to his mike chores, Hoyt is to be a guest of the Yankees management with other former Yankee players during the Babe Ruth era in the late '20s. Hoyt has accepted Larry McPhail's invitation to appear in uniform with his old mates at the Sept. 28 all-star-Yankees and all-star-American Leaguers tilt in the Stadium. Also to sit in with them the following night at a dinner the Yanks are tossing for American League notables.

All of which adds up to unusual service and recognition by and to a 250-watt station.

EMERSON RADIO BUYS GRANIK'S CO-OP FORUM

Washington, Sept. 23.

Mutual will add to its rapidly growing roster of co-op shows Nov. 4, when the 20-year-old sustainer, Theodore Granik's "American Forum of the Air," makes its debut as a co-op feature. The granddaddy of all forums has already been sold to Emerson Radio Corp. for sponsorship in Washington and Los Angeles. Several set manufacturers are reported bidding for the WOR (N.Y.) spot. Mutual men here report heavy interest in pacting the forum slot. Program has been shaved to 30 minutes for sponsors.

All proceeds of show due Ted Granik will be earmarked for a charitable fund to combat juvenile delinquency, allegedly to be sponsored by Attorney General Tom Clark.

Case of Stealing Second With the Bases Loaded

After working with NBC for over two weeks setting up long line facilities for the pickup of the Mel Torme (Toni) show from Baltimore this Saturday (27), Foote, Cone & Belding, agency on the account, learned last Friday (19) that the network had overlooked the small matter of having had another broadcast booked for the spot all the time. The other event is the Minnesota-Washington football game from Minneapolis.

Toni had meantime arranged for an intensive merchandising campaign for Baltimore to be tied in with the Torme pickup. It also sent 3,000 publicity pictures which the crooner was to autograph and pass out following the broadcast.

Torme opens at the Hippodrome, Balto. tomorrow (Thurs.).

Pepsi's Texas Splurge

Fort Worth, Sept. 23.

Pepsi Cola will sponsor a half-hour weekly program each Thursday over stations of the Texas State Network. Program will originate here through KFJZ, key station of TSN and will feature the music of Al Clauser and his Oklahoma Outlaws.

Broadcasts will be aired by 18 stations.

WMPS' 250G Plant Set

Memphis, Sept. 23.

WMPS' new $250,000 streamlined plant, with its power stepped up tenfold and wavelength switched from 1460 kilocycles to 680, hit the air at 12:01 a. m. Sunday (21).

Local ABC station, owned by Abe Plough of chemical Manufacturing Co. now operates on 10,000 watts daily and 5,000 at night. Is also stepping up broadcast schedule to 20 hours daily, from 5 a. m. to 1 a. m.

Rochester, N. Y.—Heinrich Motors, automobile dealers, will sponsor play-by-play airing of Univ. of Rochester football games over WHAM, beginning Sept. 27. This is a new departure, as time in past has been filled with games of more football-minded colleges.

All Yours ... alert ready-made television audiences on Du Mont Station WABD New York

Highway to the Stars...
Brand-new weekly serial with a heart-warming story and the kind of appeal that keeps an audience coming back for more—regularly. Takes you through the struggle, fun and exciting career of a girl in love with both a boy and a career. A smooth-running, fast-clicking production.

Doorway to Fame...
This is the "big break" in television for which hundreds of young talented actors, singers and dancers have been praying. They really *give!* Half-hour Friday evenings. There are no bugs in this easy-to-produce program! You can "discover" some of the future stars of television.

Birthday Party...
7:30 to 8 Thursday evenings following television's most popular juvenile show "Small Fry." Each week a new group of gifted youngsters attends the party—display an amazing array of talent as entertainers. A show for the whole family—and one that's a cinch to run—one that can sell goods.

television —your fastest-growing audience— has its part in your budget ... plan for it NOW!

These are sure-fire programs ... custom made ... pre-tested ... ready to work for you. Heavy mail response is already *proving genuine listener interest* in many WABD presentations. Latest industry reports indicate more than 35,000 television receivers in service in the New York area, estimated to approach 200,000 by the end of 1947.

WABD is currently presenting the most ambitious television program schedule of any New York station, averaging 39 hours per week.

Here's your audience, here's your station, here are your programs. Phone or wire ... TODAY.

WABD—DU MONT
Time Sales Dept.
515 Madison Ave.,
New York 22, N. Y.
Phone: PL 3-9800

WABD NEW YORK Key Station of the TELEVISION DUMONT NETWORK

Academy, Producer Group Unite to Ease Problems Of Film Availabilities

Hollywood, Sept. 23.

Academy of Television Arts and Sciences and the Independent Motion Picture Producers Assn. are mapping the formation of a nonprofit corporation to simplify the now complex handling of films for television. Encouraged by the response to queries from independent film producers and operating or prospective station managements, the two organizations are taking the step primarily to encourage greater availability of films for the medium.

Television Booking Corp. is the tentative title for the unit now being worked out by committees headed by Edgar Bergen, for the Acedemy, and I. E. Chadwick, for the producers. When set it will function as a central clearing house, cataloging, evaluating and booking special video films and what standard pix that are considered suitable for video.

It will be open to any producer or station operator in the country, 'tis said, the aim being to eliminate present haphazard bookings due to only sketchy knowledge of processes and availabilities. The outfit would strive for a complete index of product, location, how obtained, running time, quality of prints, subject matter, critiques, and will probably attempt to set up a price schedule.

Royal

Continued from page 22

ing of television by more spectacular radio decisions at last week's NBC convention in Atlantic City, NBC toppers are convinced that the interests shown by affiliate station owners marked the turning point for the web, RCA and the entire industry. Belief was spotlighted by the statement of RCA prexy David Sarnoff that the old cliche—television is just around the corner—has been buried. Tele is actually here.

Kersta pointed out this week that NBC and its affiliates now hold approximately 35% of the total tele station grants. Efforts will now be made to get those stations on the air as soon as possible and to prime other affiliates into seeking grants. As for its owned and operated stations, NBC hopes to have Los Angeles take the air by the middle of next year, Chicago shortly thereafter and Cleveland early in 1949.

NBC is pushing ahead with its network plans, despite the fact that it's too early yet to line up any set form of affiliation contracts. It's difficult to talk in definite terms now, according to Kersta, since it's impossible to predict what relay systems will cost and there's no iron-clad schedule of availability of net facilities. Bell System hopes to have its coaxial cable through to the Coast by the end of 1949 but there's no guarantee the present program will adhere to the time schedule. In addition, Kersta said, it's difficult to determine when new stations will be able to begin operating.

Web Present Setup

NBC's present net comprises WNBT (N.Y.) and WNBW (Washington), both o. & o. stations, plus WRGB (Schenectady), WPTZ (Philadelphia) and WBAL (Baltimore). Kersta declined to divulge what kind of money the affiliates get for sponsored programs originating in New York, since such figures won't mean much in the light of future developments. Web is set up pretty much as an AM radio web, he said, with affiliates getting commercial shows and taking sustainers.

In addition to those stations to which NBC services live shows, it also feeds its newsreel films to WWJ-TV (Detroit) and KSD-TV (St. Louis). These stations, along with others opening up outside the relay link, will also be fed canned versions of many of the live shows originating in N.Y. Time schedule on this, however, depends on how soon NBC gets delivery on its Kinescope Recorder cameras from Eastman Kodak.

Texaco Sets Alan Young

Hollywood, Sept. 23.

After three guest stints on the Tony Martin show, Alan Young has signed for a regular comedy spot on that program.

Terms include featured billing.

MANN VICE WILLIAMS; BOTH HAVE LEGIT BUG

Robert J. Mann moved in Monday (22) as CBS director of commercial program development, succeeding Herschel Williams. Move perks speculation on Williams' future plans, as he is known to be readying a bow-out despite network announcement that he has been given a special assignment. He may take another turn at legit production, in which he was once before active.

Mann, who has been freelancing since his return in 1946 from three years in the Navy, also has an eye on legit, having recently polished off a play, "Be Good, Sweet Maid," which he expects to see on Broadway. Prior to the war, Mann was eight years in radio from the agency end, successively with Young & Rubican, McCann-Erickson, Pedlar & Ryan, and Ruthrauff & Ryan.

Des Moines—Carter Reynolds has been named director of continuity for KRNT, Des Moines, replacing Bill Riley, who will take over a tele-test feature for the station, starting on Sept. 29.

Ford's Fight Telecasts

Hollywood, Sept. 23.

Ford has stepped up as the number two television sponsor here in taking the amateur fights now being carried by Paramount's KTLA.

Yesterday (22) the station started airing the boxing every other week for Ford, alternating with sponsorship of the wrestling matches from the pro Olympic Stadium.

Philco is still No. 1 with nine shows.

WPRO-AFRA Impasse

Providence, Sept. 23.

Contract renewal between local station WPRO and the American Federation of Radio Artists, negotiated several weeks ago, is reported still unsigned. Understood the union's national office is withholding approval of the new pact, which was negotiated by Frank Reel, its assistant executive-secretary.

Terms of the renewal deal are said to be generally similar to the old one, with the exceptional of a looser AFRA-shop clause.

Unique Rate Structure Keeps WBKB Still in Red; Need Low-Priced Sets

Chicago, Sept. 23.

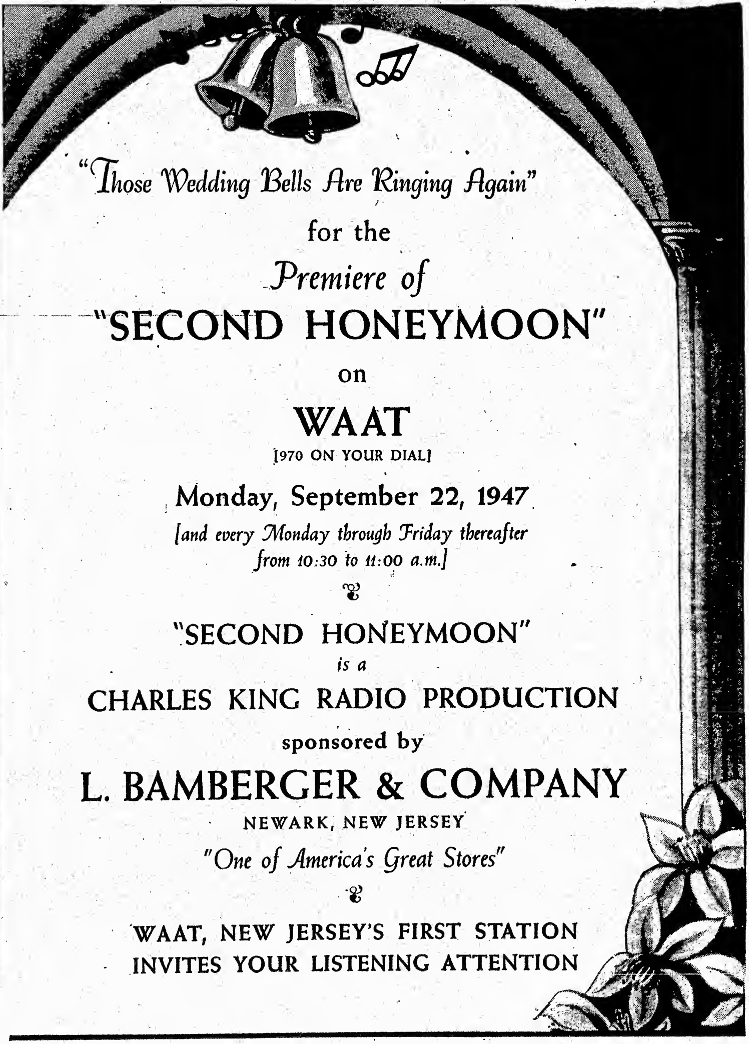
Even though 60% of its time is commercial and renewals have averaged 75%, WBKB, the Chicago video venture of Balaban & Katz, still isn't paying its way. Chief cause of the red ink is WBKB's unique rate structure keyed to the number of receivers in the Chi area. On this basis, cost of live shows per hour is $375 for 5,000-15,000 sets, $500 for 15,000-25,000, $800 for 25,000-35,000 and $1,000 for 35,000 and over. Currently, with 5,800 sets installed, the hourly tab is $375.

WBKB rates were formulated in August, 1946, in the belief there would be 25,000 sets installed within a year. This estimate was based on tele manufacturers' production plans and the existent reservoir of purchasing power. Sets didn't begin to dribble through until November, and then in quantities far below what had been expected. Meanwhile, purchasing power drained off into other channels, or at least that's the analysis of WBKB researchers.

Chicagoans are buying tele sets at the rate of 150-200 per week. WBKB spokesmen feel that sales could be hypoed by marketing lower priced sets. Concord's Transvision costs $169 unassembled and without a cabinet, but the average minimum for assembled and installed sets is $400. In short, there's no tele equivalent of the cheap crystal set that did so much in spurring the growth of radio.

Lack of tele knowledge among retailers is cited as another serious brake on sales. Many otherwise glib salesmen are reported to dummy up on tele sets simply because they don't know what to say. And this on an item that costs up to $2,400.

Worcester—WTAG music supervisor Gladys Tomajan, has been appointed radio director of the Worcester Junior League.



"Those Wedding Bells Are Ringing Again"
for the
Premiere of
"SECOND HONEYMOON"
on
WAAT
[970 ON YOUR DIAL]
Monday, September 22, 1947
[and every Monday through Friday thereafter
from 10:30 to 11:00 a.m.]

"SECOND HONEYMOON"
is a
CHARLES KING RADIO PRODUCTION
sponsored by
L. BAMBERGER & COMPANY
NEWARK, NEW JERSEY
"One of America's Great Stores"

WAAT, NEW JERSEY'S FIRST STATION
INVITES YOUR LISTENING ATTENTION

Teamwork of Two NBC Stations Scores Beat on Hurricane Story

Houston, Sept. 23.

Two NBC stations teamed to score a news beat on the story of the big hurricane damage to New Orleans, Friday (19) and followed it with a report to the full network on "news of the world." With all regular communication channels into New Orleans down, Pat Flaherty, KPRC news director, pulled an ace out of nowhere to get the first direct story of the disaster.

He found teletype circuits still in operation and succeeded in contacting Harry Arthur of WSMB, New Orleans. Arthur teletyped Flaherty an eye-witness story of the damage, which the latter bulletined over his station immediately, probably giving thousands of Louisianians the first report of the giant blow's effect on the Crescent City. KPRC's signal reaches well into southern Louisiana.

Flaherty again broadcast the special report on NBC's "news of the world" that afternoon. Arthur reported that only one of the city's nine radio stations was in operation at the time of his report, which was some two hours after the center of the terrific storm had passed over New Orleans and headed for Baton Rouge, the state capitol. He did not identify the station. Teamwork of the two NBC outlets gave them a clean half-hour beat on the news story.

KPRC also had the report exclusive over its four competitors in Houston, working in close cooperation with local members of the Hams Radio Relay League. KPRC later gave its listeners direct reports from Baton Rouge when the storm struck that inland city with winds still raging at 100 miles an hour.

The man who can hand you the fans

A sponsor can buy a slice of Stan Lomax if he's fast

TO publish the news that Sportscaster Stan Lomax has an opening on his 6:45 PM WOR show may mean that we're soft in the head. Or that we'd better rope off 1440 Broadway. Because Stan has the fans right in his fist.

What fans? Men, women and children.
Baseball, football, basketball fans.

When Lomax pitches sports news every Monday through Saturday at 6:45 PM — the fans listen. And when a sales message is pitched on his show — the fans catch, swallow and buy. He once steered 11,985 listeners into the salesrooms of Dodge auto dealers. The Jacob Ruppert Brewing Company has been his baby for 9 years.

STAN LOMAX covers ALL sports; his season is never over.

He's idolized by the high, prep and college brotherhood because he covers their meets.

He has built up two generations of loyal fans during his 17-year stint on WOR.

IN ALL: we think Lomax is one of the most economical night-time radio buys in New York. Well, wouldn't you, when he has reached 866,711 different homes with radios a week at a total cost of about ⅓rd of a cent per home per week? A quick sponsor can share Stan Lomax with such noble companies as Lever Bros., the New York Telephone Co., The Jacob Ruppert Brewing Co., Oldsmobile, and Curtis Publications. For more fast facts, phone or write . . .

WOR

MUTUAL *1440 BROADWAY, NEW YORK*

VIPs' REUNION

'Sad Sacks From Saks 5th Ave.' Stage A. C. Get-Together

Atlantic City, Sept. 28.

The full complement, of 15, excepting one, comprising the 1945 Radio Mission to the ETO, reunioned Wednesday (17) night at the Hotel Claridge here, coincidental with the NAB convention. Also present was ex-Col. Ed Kirby, escorting officer to the radio VIPs, yclept "The Sad Sacks from Saks 5th Avenuue." Justin Miller, president of the NAB, informally presided at the shindig staged by VIP Clair McCullough, of Lancaster, Pa. Besides Judge Miller, McCullough and Kirby (who now manages a station in Nashville, Tenn.) present were Mark Woods, ABC network prez; Bob Swezey, Mutual veepee; Bill Hedges, NBC veepee; Joe Ream, CBS veepee; independent station executives Col. Harry C. Wilder, Syracuse; Martin Campbell, Dallas; J. Leonard Reinsch, Atlanta, and John Fetzer, Kalamazoo; ex-WNYC (N. Y.) director Morris S. Novik, and three tradepaper reps: Jack Alicoate (Radio Daily), Sol Taishoff (Broadcasting) and Abel Green (VARIETY). Absent was Billboard's Joe Csida, due to his wife's emergency appendectomy. Novik, who has been close to the late Mayor F. H. LaGuardia—for whom the entire radio mission also had an unusual regard—was almost called away. Col. Wilder, on the other hand, even though he had the 25th anniversary of his WSYR, Syracuse, N. Y., due on Friday (20), remained over for the reunion, which was pledged as an annual affair.

McCullough whipped up a couple of novelty "service stripes," captioned "The Radio Beam," which was the gag working title of the VIP junketeers in the summer of '45.

LANE SANS FIELD IN KFBI 350G PURCHASE

Chicago, Sept. 23.

Howard Lane, v.p. in charge of radio for Marshall Field Enterprises, heads the group of Chi, Washington and Kansas buyers who last week plunked down $350,000 for KFBI, ABC-MBS outlet in Wichita. The 10,000-watter was purchased from the Farmers and Bankers Life Insurance Co. by Lane, R. J. Laubengayer of Salina, Sidney F. Harris of Ottawa, Jack P. Harris of Hutchinson, K. W. Pyle of Wichita, Horace A. Lohnes of Washington and Clem J. Randau of Chicago, who formerly was associated with Field Enterprises.

Purchase is reported to be a private venture for Lane, separate and distinct from his operations for Field.

Spot Market Looking Up; Packard Motors Campaign

Packard Motors is launching an intensive one-minute and chainbreak campaign Oct. 15 through Young & Rubicam. It's for three weeks and the schedule stipulates the airing of an announcement three times a day. Market list covers the country.

Groves Bromo Quinine, which has been inactive for some time in radio, is returning to the spot field in December also with chainbreaks and minute announcements. Schedules are for 13 weeks. Duane Jones is placing.

Garrett Wine goes minute spot Oct. 20 at the rate of five to 10 blurbs a week with contracts covering from six to 10 weeks. Ruthrauff & Ryan is dishing out the contracts. Also on the spot active list is American Chicle, which is expanding its announcement campaign into many major markets. Badger, Brown & Hershey does the booking.

KXOK's 'Wakeup' Kudosed

St. Louis, Sept. 23.

National award of the American Bar Assn. for the nation's outstanding local public interest program has been conferred upon KXOK's "Wake Up, St. Louis." The award and a gold wrist watch were presented to Williard Max, chairman of the St. Louis Bar Assn.'s radio committee, at the ABA's national convention in Cleveland Sunday (21).

Show is aired Tuesdays at 8:30 p. m. and features a debate on a topic of current interest in Greater St. Louis. Stanza is sponsored jointly by the bar association, the Junior Chamber of Commerce and KXOK.

INSTALL KNOX MANNING AS COAST AFRA PREXY

Hollywood, Sept. 23.

Local elections of AFRA officers and board were announced this week and installations will be made at annual general membership meeting, Sept. 26, with Knox Manning replacing Carlton KaDell. Ken Carpenter, national prexy, was named to first vice presidency, Frank Martin, Earle Ross and John (Bud) Hiestand were elected second, third and fourth v-p's, respectively. New recording secretary is Allan Watson and treasurer is Stanley Farrar.

Among 11 new board members Ken Christy, Stanley Farrar, Will Wright, Georgia Backus, Tyler McVey, Virginia Gregg and Hal Berger were named to represent actors. Knox Manning, Del Sharbutt and John Hiestand were named for announcers, and Allan Watson will rep singers.

Hartford AFRA Elects

Hartford, Sept. 23.

Bill Sheehan of WDRC has been named president of the Hartford council of AFRA. Other officers are: Pete Stoner, WTIC, vice-president; Lou Brooks, WONS, corresponding secretary; Ross Miller, WTIC, recording secretary; Floyd Richards, WTIC, treasurer.

One member of each of the four stations represented in the new unit, will form an executive council.

Poconos Get Voice

Stroudsburg, Pa., Sept. 23.

WHAB, a 250-watter, began broadcasting Saturday (20). Located in Stroudsburg, it calls itself "The Voice of the Poconos."

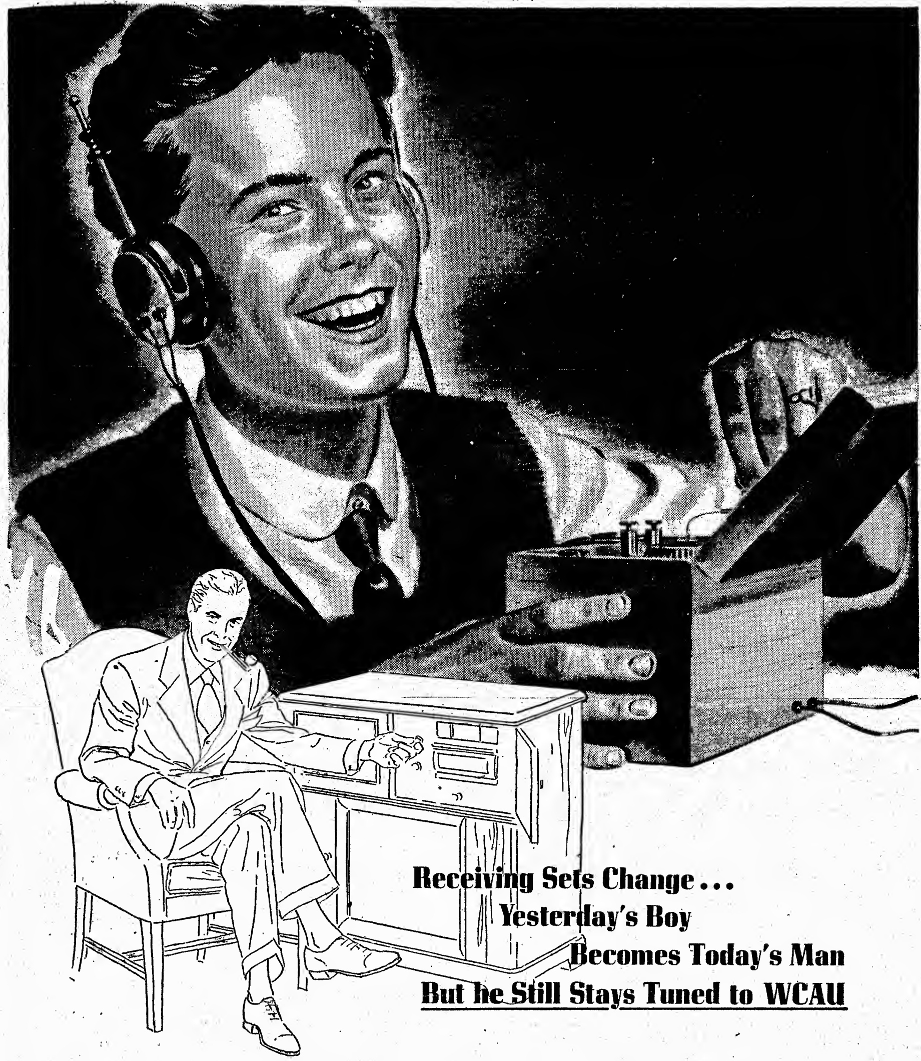
Pocono Broadcasting Co. is owner of the new station. Harold B. Newman is manager, George Reinhart, chief engineer, and Jesse Weiss and Ernest Transue other members of engineering staff. Joe Webster is program director.

Station is 840 on the dial.

Thanks to the
CHICAGO
DISC Jockeys
for their cooperation during our engagement at the Hotel Sherman
COLLEGE INN
HI, LO, JACK
and the
DAME
Currently
METROPOLITAN
SEATTLE, WASH.
BOB KERR, RKO Bldg., New York

From Hollywood!
THE MODERNAIRES
CAMPBELL SOUP'S
"CLUB FIFTEEN"
CBS MON THRU FR.
7 30 7 45 E D T
COLUMBIA RECORDS
Personal Management
THOMAS P. SHEILS

TIM GAYLE
Publicity-Personal Mgt.
1637 N. VINE ST.
HOLLYWOOD 28, CALIF.



Receiving Sets Change . . .
Yesterday's Boy
Becomes Today's Man
But he Still Stays Tuned to WCAU

Ever since the establishment of audience-measurement surveys WCAU has been first among Philadelphia stations.

Umbrella Coverage:
Selling-power in all Directions

WCAU

50,000 Watts ★ CBS Affiliate

PHILADELPHIA'S LEADING RADIO INSTITUTION

BOB HOPE SHOW
With Jerry Colonna, Vera Vague, Van Heflin, Georgia Gibbs, Miriam singing group; Wendell Niles announcer; Les Brown's orch
Writers: Norman Sullivan, Ray Allen, Hal Goodman, Ralph Goodman, Larry Kline, Paul Laven, Cy Rose, Burt Styler, Fred Williams
Producer-director: Bob Stephenson
Agency supervisor: Al Capstaff
30 Mins.; Tues., 10 p.m.
PEPSODENT
NBC, from Hollywood
(*Foote, Cone & Belding*)

Here's the epitome of radio's "sad saga of sameness." Apparently it's just too much to expect that Hope would veer an inch from his time-tested routine. His answer, it goes without saying, is: Why get out of the rut as long as there's pay dirt in it? And top pay dirt at that! By Hooper's count, too, Hope seems to be justified. His routine is apparently one of the things we fought the war for, like Ma's apple pie. Question simply is: Who's going to outlive the other, Hope or the listening public?

What happened on Hope's curtain raiser of his 10th season last week (16) was just more of the same, and too much of it. The old gagmaster and his insult-for-insult sparring mates, Colonna and Miss Vague, let go the usual snappers about Hope's nose, his writers, the sponsor, Eagle Rock and Santa Monica, etc. Van Heflin, who sleuthed as "Philip Marlowe" during Hope's summer layoff, kept coming into the act with a routine about still having that last culprit to catch. Georgia Gibbs, first guest vocalist on the show, piped a nicely contrived version of "Feudin' and Fightin'." The studio audience, performing as usual, knocked itself out clapping. Hodgepodgey as the act was, it clicked for laughs at the accustomed pace until the last five minutes, which turned into a fuddled mess of lost lines, garbled action and wild guffawing, though perplexing to the listener.

Les Brown's orchestrating was surprisingly undistinguished.

Wendell Niles knows his way with commercials, but that Pepsodent "favorite by 3-to-1" copy has a repetitious irritation smacking of Lucky Strike's notorious trip-hammering.
Doan.

FORWARD GEORGIA
With Jimmy Bridges, announcer
Writer-Director: Elmo Ellis
30 Mins.; Fri., 8 p.m.
Sustaining
WSB, Atlanta

"Forward Georgia" is a series of dramats which WSB is devoting to the promtion of the state and its industry. Written in the Horatio Alger tradition of from rags to riches, each session is based on the history of a new Georgia industry. At the conclusion of each dramat, interviews with the company founders are held plus additional plugs for Dixie as the coming center of America's economy.

Recent session aired the story of Georgia's new glue factory which is utilizing an abundant domestic product—peanuts. Both script and production were okay despite the use of a formula technique. Most glaring defect were the numerous musical bridges which were handled by an organist with monotonous sameness.

MARK WARNOW ORCH
With Borden Singers, Marvin Miller, announcer
Producer: Clarence Olmstead
Writer: Carl Phillips
30 Mins.; Fri., 9 p.m.
BORDEN
CBS, from Hollywood
(*Kenyon & Eckhardt*)

Like a singed kid who's hyper-scared of fire, Borden is apparently ultra-shy of any suggestion of daring or novelty in radio. That's not too surprising after a fliv like "Arthur's Place" and Ed Wynn's "Happy Island," the Fanny Hurst series and virtually everything else in radio the dairy firm has touched.

At any rate, the account is now practically falling over in the opposite direction. This time, it's playing the ultimate in caution, with Mark Warnow's orchestra and 12-voice chorus in a program of nothing but familiar music, neither classic nor pop, but each tune the sort everyone can and probably does whistle.

With Warnow batoning and a man of Clare Olmstead's repute producing, the account can't go far wrong on such a formula. On the other hand, it's about the antithesis of inspiration or initiative, and it's hardly calculated to lure any major audience flow away from NBC. It's thoroughly professional music, as Warnow always delivers, but it leaves the suspicion that the account might do virtually the same thing with a spot recorded series, supplying the stations with the list of selections, continuity and commercial copy, and letting the local boys spin the platters.

On the premiere broadcast, the numbers included "June Is Bustin' Out All Over," "Blue Danube," "Moonlight Madonna," "Grand Night for Singing," "Chiri Biri Bin," a Stephen Foster medley, a five-ply guess-the-title medley (but with no prize or other gimmick) and the Brahms "Cradle Song." Except for difference in performance, it was virtually indistinguishable from "American Album of Familiar Music," "Manhattan Merry-Go-Round," "Firestone Hour," "Highways of Melody," or countless recorded sustainers on innumerable local stations.

The commercial copy, besides plugging that grammatical masterpiece, "If it's Borden's, it's GOT to be good," seemed overloaded with a variety of products. In addition to plugging Elsie the Cow and that seemingly endless name contest for Elsie's calf, there were mentions of evaporated milk (with three not-too-clear sales points: premiums, usefulness for cooking and value as baby fare), homogenized milk and the new Lady Borden ice cream. In the lingo of the ad fraternity, this multiplicity of products may limit commercial penetration, or something.
Hobe.

DOROTHY KILGALLEN
With Alan Ladd, Jay Jackson
Producer-Director: Cy Pitts
15 Mins.; Thurs., 10:45 a.m.
DRACKETT CO.
ABC, from New York
(*Young & Rubicam*)

Dorothy Kilgallen, the syndicated Broadway columnist who's long been an airtime feature with her breakfast chatter program done in conjunction with her husband, radio actor and legit producer Richard Kollmer, bows as a radio single with her "Star Time" show. While the format of this 15-minute show is familiar, show rates an above-par score for a.m. programming by virtue of Miss Kilgallen's news-beats, expert delivery and nicely-worded interviews.

During her preem stint, Miss Kilgallen appeared to have made excellent use of her numerous news contacts. The items handed out were fresh, containing sufficient interest for the housewife.

One valuable asset to the session is Miss Kilgallen's ability to get top names to get up early enough to take an air bow. Initial stanza had Alan Ladd on tap, and resulted in an interview that was a lively blend of fact and delivery that maintained interest throughout..

Exuberant tone of the show given by the cross chatter of Jay Jackson, who also handles the announcements for Windex and Drano. He does well in both departments.
Jose.

Toscy Swings It

Arturo Toscanini can swing it—and how! The longhair doyen, 80 years young, pulled a surprise switch Sunday (21), in a special appearance with his NBC Symphony, when he scheduled the radio preem of "Symphony 5½," by the producer of the NBC Symph broadcasts, Don Gillis. Doffing the classical after a three-quarter hour of Beethoven, Smetana and Kabalevsky, the maestro presented the Gillis work for what proved to be the hour's sensation, a veritable tour de force.

Symph, subtitled "Symphony For Fun," was just what it sounds like, a gay, jazzy jamboree with chuckles throughout. Music sounded derivative in spots, intentionally so. The first movement, symph's best, was a fast, rhythmic allegro right out of Tin Pan Alley. The second, a lovely largo, made its obeisance to Dvorak, and the third (aptly subtitled "Scherzophrenia") kidded "Ol' Man River," the samba and boogie-woogie. The last movement had everything in it from the cakewalk to the scherele.

But what was most striking was the vigor and vitality the maestro threw into the work, especially into the jazzlike first and fourth movements. Goodman, Whiteman and Herman shoulda been there or heard it. It was (excuse the expression) classic.
Bron.

STOP ME IF YOU'VE HEARD THIS ONE
With Roger Bower, Morey Amsterdam, Lew Lehr, Cal Tinney; Ted Brown, announcer
30 Mins.; Sat., 9 p.m.
Sustaining
Mutual, from New York

This ad-lib joke sweepstakes immediately suggests the solidly established "Can You Top This?" and, whatever the merit in the conflicting claims of priority, this new entry will inevitably suffer because of the several years the Senator Ford-Harry Hershfield-Joe Laurie series has had to become entrenched. However, there's always room for another good show, whatever the type, so "Stop Me If You've Heard This One" has a chance, if it can be pulled together and given pace. It's very ripe corn, but could become popular.

The formula for "Stop Me" is fairly simple, but needs revision. Roger Bower, as m.c. (as well as producer-director), starts to tell a joke submitted by a listener. Each of the three "gagbusters" may stop him if he thinks he knows the anecdote, and finish it himself. If the gag is the same as that submitted, the inning is over, with the sender receiving $5. If the "gagbuster's" wheeze isn't the same as that submitted, the sender gets an additional $1 and Bower continues with the original joke until he's interrupted again (in which case the procedure is repeated) or completes the joke. In the latter case, the sender gets $10.

All of which makes for disorganization and confusion. If "Stop Me" is to succeed, the formula must be drastically clarified to eliminate the long, irrelevant and unfunny gags. Also, the three "gagbusters" must stop straining so hard, and give the show's pattern a chance to emerge. As it is, the stanza is occasionally funny, frequently innocuous and sometimes depressing.

On the premiere Saturday night (20), Bower handled the contributed jokes competently, Morey Amsterdam varied from hilarious to embarrassing, Lew Lehr was passable after he made a single use of his hokum dialect (Amsterdam called him a Dutch Nick Kenny), and Cal Tinney overdid the Okie characterization.
Hobe.

Follow-up Comment

Art Linkletter was admirably poised but one could detect annoyance and mental disturbance after a Dixie belle, by the initials of Connie

(Continued on page 35)

EXODUS 1947
With Alexander Scourby, Martin Wolfson, Ed Jerome, Joseph De Santis, Wendell Holmes, Burford Hampden, Steve Hill, Frank Butler, Ruth Yorke
Writer: Michael Sklar
Producer-Director: Mitchell Grayson
30 Mins.; Fri. (19), 9:30 p.m.
Sustaining
WMCA, N. Y.

This dramat, based on news reports and eye-witness accounts of the treatment accorded the Jewish refugees aboard the ship Exodus which recently tried to run the British blockade around Palestine, was a heart-rending experience. It didn't pull any punches in its recreation of the event and neither did it exaggerate the known facts. But, unlike the cold type headlines, what emerged from this session was a searing, unforgettable indictment of the appalling cruelty running amok in this thoroughly calloused world.

Rated in terms of pure radio programming, this show was as poignant a dramatic effort as one would care to listen to. Scripter Michael Sklar, producer of WMCA's "New World A-Coming" series, integrated the raw ingredients of the Exodus tragedy with sensitivity and power. The production by Mitchell Grayson equalled topranking network shows with a roster of standout thespers who played with evident sincerity, and a superbly accurate musical score by William Taylor.

Unfolding in documentary fashion, show traced the odyssey of the 4,500 refugees who hopefully left the French port of Sete July 10 for sanctuary in Palestine only to find themselves back in Poppendorf concentration camp in Germany exactly two months later. Story was told via a series of closeups on various refugees and British officers and politicians with a running commentary, full of irony in its repetition of the freedoms guaranteed under the United Nations world charter, tying the threads together.

This type of show, however, must be primarily rated not as entertainment (what an irrelevant word!) but as editorial comment. It set out to blister some consciences and it did.
Herm.

THE TIME IS NOW
With Gregory Peck, narrator
Writer: Allan Sloane
Producer: Norman Corwin
30 Mins.; Tues. (16), 10:30 p.m.
Sustaining
CBS, from Hollywood

With the General Assembly of the United Nations on the eve of convening in an atmosphere of cynicism and diplomatic haggling, CBS decided the times were right to restore the fundamental principles of the world organization and to plug for its ultimate success. Norman Corwin, who produced "The Time Is Now" from a script by Allan Sloane, imprinted the show with his unmistakable trademark of grandiloquent sincerity. Gregory Peck handled the narration in a soft key that effectively set off the urgency of the program's message.

As a dramatic essay, however, the show lacked a centralizing focus and sustained emotional sock. It struggled to give an optimistic picture of the UN but the load of setbacks which the program honestly recounted, weakened the basic theme. Against the civil strife in India, Palestine and Greece and the underlying conflict between America and Russia, the program stacked up as UN successes, its study of world housing conditions, malaria control and temporary halting of the fighting in Indonesia. It didn't stand up as a persuasive argument in behalf of UN.

Symptomatically, the program gained power only when it was painting the darker side. One sequence, in which a starving European protested against being fed on an array of statistics proving that she and her children had to go hungry, was specially striking. Other parts were inclined to be slightly gabby. Making up for lack of dramatic substance in the script, background music was full of brilliant high spots.
Herm.

LA GUARDIA MEMORIAL
With Harold L. Ickes, Fannie Hurst, Raymond Edward Johnson, Adelaide Klein, Eunice Howard, Murray Forbes, Bill Quinn, Ted Jewett, Frank Thomas; Phil Tonken, announcer; Emerson Buckley, conductor
Writer: Howard Merrill
Producer-director: Roger Bower
Supervisors: Dave Driscoll, Edythe Meserand
30 Mins.; Sun. (21), 9 p.m.
Sustaining
WOR, N. Y.

Although WOR chose not to carry Fiorello LaGuardia's co-op commentary on Mutual—and ABC's WJZ was the former mayor's N. Y. outlet—WOR went out of its way via this one-shot last Sunday (21) to present a credible, sympathetic tribute to the late Little Flower. Raymond Edward Johnson, a newcomer to WOR's documentary efforts, handled a heavy load of narration with quiet, conscientious effectiveness.

Howard Merrill's script hit the high spots of LaGuardia's career, told the things that went into his making, the traits of personality that made him famous. Most important, via dramatic spots, the stanza translated LaGuardia's civic achievements "into human terms"—what they meant to "the little people." There were many lines with which many people could agree: "He is the guy who never threw in the towel fighting for labor . . . a man who proved so-called foreigners are good material for good Americans . . . When a man of goodwill dies, the bells toll everywhere."

Ickes, from Washington, and Miss Hurst, from N. Y., spoke affectionate tributes to their friend in the sequence's windup.

Only jarring note in the stanza was the musical bridges, which were much too numerous and consistently crashing.
Doan.

THIS IS IT
With Bob Ferris
15 Mins.; Mon.-thru-Sat., 9:45 p.m.
Sustaining
KJR, Seattle

KJR's new on the town wire-recorded feature spot is a natural. Program of 15 minutes is packed with news interest and names and reveals smart selection and editing by producer-narrator Bob Ferris. Idea is to get out around Seattle and record interviews with local people in the news for broadcast same day. Show caught, which carried four different stories, held interest all the way.

First, head of local United Nations Council, founded in 1939, and first of its kind in the nation, gave background and aims of the organization, seguing into coverage of response of local trolley drivers to plea of blood bank for donors (39 gave blood) with three individual givers given their say. Next, Rev. Newton Moats explained his idea of having a salmon derby next season for the clergy, and final feature was from West Seattle Stadium, where Kiwanians and Lions were prepping their coming donkey baseball game.

In each case Ferris did a fine job of featuring the interviewed so that voices, ideas, etc., of each individual held spontaneity and freshness of non-rehearsed material without letting show drag. It's a fast-moving, interest-packed quarter hour.
Reed.

CAL TINNEY Presents
MOREY AMSTERDAM, LEW LEHR, CAL TINNEY, ROGER BOWER
In the Original Joke-Expert Program
"STOP ME if you've heard this one"
WOR-MUTUAL NETWORK
SATURDAYS, 9:00 P.M., EST
Management: GALE, INC.
Mitchell Benson
Press:
PAT BALLARD

WMPS

MEMPHIS, TENNESSEE

Now 68 On Your Radio*

YOU CAN HEAR THE DIFFERENCE

*NOW OPERATING ON 680 KILOCYCLES AND DELIVERING TEN TIMES MORE POWER.
AFFILIATED WITH ABC...REPRESENTED BY TAYLOR-HOWE-SNOWDEN, RADIO SALES

Inside Stuff—Radio

Probably no other proposed program in radio history has aroused as much opposition as "Show of the Year," with which the Sullivan, Stauffer, Colwell & Bayles agency has been trying to capture the Pall Mall account. Not only Foote, Cone & Belding, which has the account, but various other agencies openly or tacitly expressed the intention of trying to block the series by declining to allow their various programs to be reprised as "Show of the Year" vehicles. It's believed the refusal of several key sponsors to participate in the series was largely influenced by the recommendations of their agencies.

However, there were also cases of outright sabotage attempts against "Show of the Year," in at least two instances taking the form of impersonation and misrepresentation. For example, a Young & Rubicam executive received a phone call from someone claiming to be "Mr. Godwin, of the Four A's" (American Assn. of Advertising Agencies), and requesting that Y & R refrain from taking any action on clearing its programs for "Show of the Year" until the Four A's could meet a week later to decide on a policy regarding the proposed series. Inquiry revealed that the Four A's has no official or employee named Godwin, and had no intention of holding any meeting or adopting any policy anent "Show."

The same Y & R exec subsequently received another call from someone claiming to represent the FCC and also asking that no action be taken on the S S C & B invite. This call likewise proved to be a fraud. Execs of several other agencies also reported receiving more or less similar calls. During the same period, while the fate of "Show" was in the balance, Variety received numerous tips, mostly second-hand or anonymous, about various sponsors that had allegedly turned down S S C & B bids.

When S S C & B failed to line up a sufficient number of high-Hooper program availabilities before the Sept. 12 deadline specified by Pall Mall, the account elected to retain its "Big Story" series through F C & B, but announced that if a satisfactory array of top-program availabilities could be obtained within 13 weeks, it would still be "interested" in "Show of the Year."

Everybody's-trying-to-get-in-the-act note:

Recent item in Variety concerning various radio flacks who'll be riding the lecture circuit this season touched off a flood of "me, too!" shouts. Jud LaHaye, who is returning to Fordham's radio faculty, says WQXR's (N.Y.) Pat Hurley will guest lecture there again. Arthur Pine, who has his own flack outfit, reports he'll again teach radio and publicity at the City College of N. Y. Paul Denis, Post radio editor, is again billed by the Lecture Bureau of N. Y. Perry Lafferty, co-scripter of CBS' "County Fair," will teach radio at Sarah Lawrence College. William Kendall Clarke, CBS staff dramatist and instructor in advanced radio writing at N. Y. Univ., also will teach at Finch Junior College, which has opened up a new curriculum in radio script writing and station operations. Also on the Finch faculty will be Anita De Mars, ex-production director of Metropolitan Television for WABF-FM.

Dick Rieber of Radio Reports, Inc., on his own hook is conducting an unusual poll via mail questionnaire to try to find out what broadcasters think of the publicity material they receive. Queries are particularly pointed toward commentators and program writers, asking them for "general comments" as well as specific info on what portion of the stuff they get is usable, how it could be improved, etc. Rieber plans incorporating results of the poll into a book on publicity.

Radio Directors' Guild's second annual ball has been calendared for Nov. 21 at the Waldorf-Astoria, N. Y., and Lester O'Keefe, as ball chairman, is lining up top talent for entertainment. RDG hopes the event will be as memorable as last year's—but expects to avoid a repetition of the memorable Milton Berle-Henry Morgan fracas which highlighted the 1946 shindig.

Meanwhile, Arthur Hanna and Ernie Ricca are dummying up a new RDG yearbook for distribution at the ball. In addition to a talent directory which incorporates full listing of network shows, sponsors, agencies, directors, writers, etc., the book will feature editorials by leading directors on various phases of radio as well as appraisals of the past year and forecasts of the coming 12 months. Yearbook also will contain brief career biogs of RDG directors.

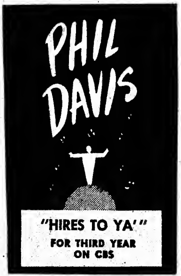
David Lilienthal, head of and speaking for the Atomic Commission, unquestionably places himself among radio's outstanding speakers with his broadcast over CBS Monday night (22). He has that informal and relaxed Rooseveltian quality on the air which holds and convinces.

He would be dynamite in a political campaign but, of course, is beyond use.

There'll be a way soon for Gotham dialers to hear some of the Mutual shows which the web's highly independent N. Y. outlet, WOR, doesn't air. But the listeners will need FM sets. WBAM, WOR's FM station which suspended programming last year in order to assist FCC engineers in propagation tests, expects to resume operation Oct. 20—and WOR prexy Ted Streibert says WBAM's programming will be devoted for the time being primarily to duplication of non-musical WOR and Mutual shows, "particularly those Mutual programs not now heard in New York." WBAM will be on the high band at 97.1 mc.

Another N. Y. FMer, Loew's-owned WMGM, took to its new high band frequency, 100.3 mc, last week for the first time. Station expects to boost its power from 1 kw. to 10 kw. within a few weeks.

McKnight Village, new residential development on the outskirts of Pittsburgh, is fast getting itself known as Radio Row. At least a dozen prominent Golden Triangle air personalities have bought homes there in last year and several more are moving in shortly. The radio population, in fact, is growing so fast that Carleton Ide, KDKA announcer and a McKnight Villager, has been invited to write a regular column about Pitt broadcasting activities for the Berkshire Sentinel, weekly community newspaper which services the district. He's already accepted the bid, and his neighbors-in-radio who want to see their names in print are already cottoning up to Mrs. Ide with jars of jams and jellies, etc.


PHIL DAVIS
"HIRES TO YA'"
FOR THIRD YEAR
ON CBS

WMC's Bigtime Football Sked; 11 Games Are Set

Memphis, Sept. 23.

WMC is broadcasting 11 major Southern football games this season, with chief announcer Charlie Sullivan doing the spieling.

Started Sept. 20 with Ole Miss' 14-7 upset of Kentucky at Oxford. Will air Tennessee-Georgie Tech fray from Atlanta Saturday (27).

Chief engineer Eddie Fraser is accompanying Sullivan to handle technical end of these remotes.

WMC-FM carrying, as well as WMC.

St. Louis—The Milton Oil Co., distributors of Dixcel gasoline, has renewed for 52 weeks the KXOK, five-days-a-week "License Quiz" program. Don Phillips is the quizzer.

ON TARGET

Good timing is as essential in selling as in polo. Weed's nationwide organization is fully aware of the importance of proper timing in all elements that influence the buying of radio time.

Convention Address —
Ritz-Carlton Hotel, Atlantic City

WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK · BOSTON · CHICAGO · DETROIT · SAN FRANCISCO · ALTANTA · HOLLYWOOD

Petrillo

Continued from page 20

could lick the Petrillo bans, NAB and FMA both would be well along the road to success. The NAB convention membership last week unanimously called on the board of directors, through prexy Justin Miller, to "create such special bodies"—including reps of FM, tele, networks and independent stations—and "do all other things necessary and proper to achieve a lasting solution of this problem."

Earlier in the day, the FMA board of directors authorized its membership "to lend full cooperation and support to other organizations in a concerted effort to combat this discriminatory and arbitrary action." FMA prexy Everett Dillard was authorized to name a committee to work with NAB and other groups.

Negotiations took on a frenzied appearance in closing days of the Atlantic City sessions as word got around that Petrillo plans biggest putsch against the nets and recording companies to date. Report is he will pull out all musicians for recording or web shows 60 days before expiration of their present contracts Jan. 1 and Feb. 1, 1948.

NAB and FMA put their heads together too in new effort to upset the Petrillo ban on AM-FM duplication. NAB convention voted unanimously Thursday (18) that "broadcasters insist on their right to duplicate music programs." John Shephard, 3d, flywheel of the Yankee network, admitted duplicating shows on all Yankee AM-FM stations and encouraged other radio men to follow suit. FM at its Manhattan convention the week before named a special committee to meet with Petrillo on the duplication question.

Meanwhile, counsel for the FMA said that with the "most recent turn of events" he has decided not to file a statement on the Petrillo situation with the Justice Dept. at this time. It was believed the industry will not go to Justice until all attempts to negotiate with Petrillo have been exhausted.

To date, the AFM chief has not acknowledged an FMA wire last Thursday (18) seeking confirmation of his ban on FM network shows.

BMB

Continued from page 21

that when the final chips begin to fall the webs will be in there with their subscriptions and money. BMB will be able to recruit all the pressure it needs from the outside when the payment moment arrives, with such solid support composed of those who pay the broadcast bills, the advertisers and their agencies.

An indication of how pronounced is this support came from two speakers at the BMB session of the convention. Joe Allen, advertising manager of Bristol-Myers, declared that due to BMB the buyer of facilities is now able to deal in terms of actual coverage instead of "fantastic claims," while Leonard Bush, Compton agency v.p. and, like Allen, a veteran in radio, said that BMB today stands where the ABC stood at its inception and, like ABC, it must be made enduring.

G. Richard Shafto, gen. mgr. of WIS, Columbia, S. C., outlined at the same session a 15-point program for the permanent operation of BMB. Under this plan station contracts would be automatically renewable, unless cancelled on 90-days' notice, over a period of five years and various discounts would be permitted station subscribers from year to year. Also BMB would undertake interim coverage surveys for individual stations, if requested by the stations.

Denny

Continued from page 20

...he cannot shift that responsibility to the NAB."

On other fronts, Denny gave strongest plugs of any Convention keynoter to FM and television, reaffirmed that the Blue Book is still "fundamental FCC policy" and said the Commission doesn't intend to protect stations from new competition even if some people go broke as a result.

On the international front, he urged support for the Voice of America, warning thta U. S. is now a poor third in shortwave operations.

Pessimistic note on newcomers' chances of survival was sounded by the FCC Chairman. Recent FCC survey, he said, showed that construction costs for fulltime localwatters in towns under 50,000 had jumped to minimum of $34,000; to $50,000 in the larger cities.

Even more ominous was report on earnings of 249 postwar AM stations which shows half of them operating in the red their first year on the air.

Denny said he was even more convinced of FM's "important advantages over AM" this year than he had been at last year's NAB meet. He foresaw specialized programming by FM stations linked in over-the-air networks to bulwark varied program diet afforded by the FM affiliates of the four AM webs. The new Continental FM web was hailed as "one of most important moves in FM."

How to Win

Continued from page 19

ing program buys. They pointed to the fanciful returns encountered by the CBS organization, Radio Sales, which spiraled its total income by 20% through the sale of programs as well as time.

Gaining considerable momentum in recent months has been the argument that station salesmen and sales rep outfits are offered no incentive to help sell 15 and 30-minute programs developed by stations because they are bypassed on commissions or bonuses for such sales. As result, it's pointed out, the entire accent is placed on spot announcements.

Despite these arguments, the subcommittee's proposal was given a quick brush. The station operators hollered about the multiplying commissions they're already burdened with; they squawked about 15% agency commission, and that with the advent of co-op programming, etc., they're shelling out too much coin already.

The turndown has already been deplored in some industry quarters where it is felt that station managers are missing the boat in revamping their economic concepts that will make for better programming.

Program Sales

Continued from page 19

because his compensation doesn't include a like commission on programs. Competitive reps are expected to meet this line of attack with the setting up of programs selling plans for their stations in the near, if not immediate, future. Raymer some time ago installed a program coordinating sales department in his New York office.

The repercussions that have resulted from Radio Sales' station expansion operations have not been with their behind the scenes legal feelers. Washington lawyers, according to reports, have been brought in for consultation. CBS itself is proceeding with the expansion along extremely cautious lines. It is preparing for release within the next few days a detailed statement, explaining the policy its Radio Sales will pursue in acquiring stations, the type of services it will offer, etc.

Ernest Anderson presents
FRED ROBBINS'
ONE-NITE STAND
A Midnight Variety Concert
starring
NELLIE
LUTCHER
Eleven-Thirty Saturday Night
OCT 4th
At TOWN HALL
All Seats Reserved

Heard by most...
Preferred by most
in the BUYING Ark-La-Tex
Write for Availabilities

KWKH
SHREVEPORT
50,000 WATTS
Represented by The Branham Co
The Shreveport Times Station

"Thank You— MEMBERS OF THE PRESS!..

FOR THOSE
WONDERFUL,
WONDERFUL REVIEWS"

MONICA LEWIS

FIRST NEW YORK STAGE APPEARANCE

LOEW'S STATE THEATRE TWO WEEKS Sept. 4 - Sept. 18

THANKS, COLUMNISTS

ED. SULLIVAN

"Monica Lewis is cute as a button plus what BILLBOARD praises as a 'stick-out' voice. No wonder you're busting records this time."

●

DOROTHY KILLGALLEN

"Eddie Cantor predicts that Monica Lewis, now at Loew's State will be a star in the near future."

●

THANKS, PHOTO EDITORS

For your pictures and by-lines on this engagement—

JOURNAL-AMERICAN
WORLD-TELEGRAM
POST
SUN
MIRROR

●

THANKS, TOO

Ed Sullivan, his Harvest Moon Winners. Sidney Piermont, and the entire staff at Loew's State—You've been so wonderful to work with!

THANKS, TRADE PRESS

Billboard

"Monica Lewis, making her stem theatre preem, was big league caliber. Miss Lewis' errorless warbling won show-stopping ovations. The versatile, deep-throated throbber, with poise aplenty, delivered with gestures and pleasant grimaces, but she sold with her rich voice. Tip-off on her quality was when she stopped the show with her opening number . . . her encore had clammering-for-more customers refusing to accept her beg-off."

●

Variety

"Monica Lewis provides pleasing session with well delivered songs. She's personable, shows good taste in selection of her numbers and works up enough audience enthusiasm to win encores."

●

SID WEISS, *Radio Daily*

"Hear Monica Lewis or see her and you have listened to and ogled the most improved gal singer of '47."

THANKS, DAILIES

Herald Tribune

"Radio singing star, Monica Lewis, is as attractive to look at as she is to listen to. The over-all effect is pleasing."

●

FRANK QUINN, *Daily Mirror*

"Monica Lewis is a comely thrush, pleasing to hear and see, sings ballads and rhythmic tunes with ease. Her ballads develop into swoon-bait, a switch having the males squeal."

●

New York Post

"Blonde and attractive Monica Lewis sings in an easy manner that is pleasant to observe and hear."

●

SYDNEY PANZER, *Daily Mirror*

"Monica Lewis, ravishing blonde singer, now co-starring at Loew's State . . . get an earful of this eyeful."

Personal Management . . . EDDIE GREENE
Booked By . . MUSIC CORP. OF AMERICA
Press Representative . . . GARY STEVENS

●

OVER ONE MILLION MONICA LEWIS SIGNATURE RECORDS SOLD SINCE JAN. 1946

From the Production Centres

IN NEW YORK CITY . . .

Chet Gierlach, formerly with CBS and BBD&O, has joined Duane Jones agency to direct and produce radio shows. He'll continue to direct out-of-town "Hour of Charm" stanzas....George Hamilton Combs, WHN commentator, shoved off for Europe and the Middle East Sept. 12 for a three-month lookaround. He'll ship back wire-recorded stuff for his daily airer....Judson Bailey, former AP baseball editor, has joined CBS' sports staff....Art Donegan, assistant publicity director of ABC, and Nancy Phillips, member of the press dept., married recently....Frank Delano joined Foote, Cone & Belding as an account exec. Was with Young & Rubicam for 14 years....Rogert Krupp, ex-ABC staffer, into the spieler's spot on NBC's "Just Plain Bill"....Stanley Niss signed with the Phillips Lord office to script "Gangbusters" for a third season....Sam Northcross, who exited Young & Rubicam after heading up the agency's radio research for two years, has turned up at George Gallup's Audience Research, Inc., as v.p. in charge of the radio division. ARI radio branch, he says, will concentrate on qualitative research such as pre-testing commercial copy and scripts, ad impact, new ideas, etc.....Tina Prescott into the "County Fair" quartet....Garry Moore back to Coast after a fortnight in N. Y.....Walter Vaughn and Cliff Carpenter into "David Harum" cast. Charles S. Webster and James Goss join "Helen Trent." Ogden Miles, Carole Teitel and Elsie Hitz new trio with "Stella Dallas." John Stanley, Arline Joyce and Joseph Conway joined "Just Plain Bill."

CBS program veepee Hubbell Robinson expected in today (Wed.) from the Coast....Ruthrauff & Ryan agency thinking about opening up a Mexico City office....Mutual veepee E.P.H. (Jimmy) James easeled his net's new engineering coverage claims before the BMB board last Thursday (18)....WOR's finally sold the Kate Smith co-op to Flagstaff Foods...."Requestfully Yours," Paul Brenner's program on WAAT, Newark, picked as "outstanding record show of 1947" by judges at New Jersey State Fair which teed off this week. Brenner gets a plug at the fair via display of his photo alongside of award....Among the new members of the American Federation of Radio Artists are Pearl Buck, Alice Childress, Homer Croy and Richard Newton....Don McLaughlin replaced Matt Crowley as one of the regular leads in "Road of Life"....Lightning last week struck and wrecked the porch of the Norwalk home of the Ed Downes (Viola Griswold), but they were out and no one was injured....Staff of "Vox Pop," which starts Wednesday (1) on ABC for American Express, will be the same as last season, with Parks Johnson, who owns the show, as co-m.c. with Warren Hull, and Rogers Brackett producing, Charles Willis advance man and, with Mrs. Johnson, purchaser of gifts....Lynn Duddy choral group does a guest date Oct. 4 on the Vaughn Monroe stanza....Pat Weaver, v.p. and radio director of Young & Rubicam, due back from the Coast after the "Duffy's Tavern" season preem Oct. 1.

David Schoenbrun, CBS newsgabber in Paris; Howard Philips, WMCA (N. Y.) producer, and Paul Archinard, NBC newsman in Paris, in from Europe last Friday (19) aboard the liner De Grasse....Joe Erens, Milton Berle writer, guesting tonight (Wed.) at the Gagwriters' Institute....Staats Cotsworth guesting on CBS' "Grand Central Station" next Saturday (27)....Writer-producer Oscar Brand's WNYC airer, in which he satirizes commercial radio stanzas, being expanded to half an hour....Allan Stevenson into the cast of "Right to Happiness"....WQXR inked Paul H. Raymer Co. as national rep. Donald Cooke, Inc., formerly had the biz.

Joan Davis' new co-op has been bought on WCBS by Seeman Bros., via Tarcher agency, for White Rose foodstuffs....Frank Stanton, CBS prexy, a newly-elected fellow of the American Ass'n. for the Advancement of Science....Producer Stephen Slesinger planed to the Coast Monday (22) to supervise teeoff of the Zane Gray series on Mutual last (Tues.) night....Dwight Weist's Seabee plane sank last weekend after water leaked into its "airtight" compartments. Maybe he should interview a salvage operator when he comes up for his second hearing as "We, the People" emcee next Tuesday (30)....Voice of racetrack announcer in new Joseph Fields-Ben Sher racetrack comedy, "I Gotta Get Out," opening at Cort theatre tomorrow (25) is that of Bert Lee, WHN sportscaster.

IN HOLLYWOOD . . .

After 13 years with the William Morris agency Maurice Morton is pulling out to go on his own as agent, producer and packager. He initials the venture at the production controls of the Parkyakarkas co-op'er on Mutual....Bing Crosby cuts his third Philco platter Oct. 3 with Dinah Shore slated as guest....If Elgin-American and Phil Baker get together on a deal for his quizzer, "What Do You Know?" he'll be bonused in proportion to the sale job he does....Colette Lyons, musical comedy comedienne, has a good chance to land the Miss Duff role with Ed Gardner. Flo Halop would have been a natural for the role discarded by Sandra Gould but she chose to go with Jack Paar. Miss Gould (Mrs. Larry Berns) took a regular berth with Jack Carson....Adrian Samish was unsuccessful in getting Bob Burns on wax in a five-a-week homey commentary of topical events but took three other shows east for inspection by Procter & Gamble for Dreft. Unless he can get a half-hour show Burns will content himself with guest shots this season. He doesn't like the idea of being tied down every weekday and he's well enough fixed not to worry too much about steady employment....Jack Benny will match stroke for stroke with Yehudi Menuhin in a fiddlefest on Elgin's two-hour special Thanksgiving Day to be produced by Earl Ebi and scripted by Ed Helwick.

Edgar Bergen is taking Charlie, Mortimer and the rest of his shade-grown gang baok to Pasadena Playhouse for his Sunday airings. He's a little fed up on seeing the same faces in the front rows at NBC every sabbath and the Pasadenans seem to recharge their risibilities for every broadcast....Tobe Reed is the only radioite in these diggins who competes with himself. His "Scrap Book" spins on ABC while he's working the Burns and Allen show....ABC leased new quarters in Hollywood and will concentrate most of its far flung activities in that location. Don Searle and his executive staff, however, stay put on the third floor at NBC....Dennis Day auditioned new characters to see what's lying around loose and just in case Frank Galen and his writing aides dream up some new situations... There was an orgy of cigar passing at KNX last Friday when new arrivals were announced by Bill Shaw, Bob Breckner and Norman Macdonnell. All were born within a few hours of each other....Pending a decision by James Petrillo on music fees for co-op disks, Abbott and Costello will go out live. Eddie Forman is back as head writer....Betty Garde, one of New York's finest, is due out for picture work and may become a permanent resident....John Guedel is trying to spark sponsor interest in Rudy Vallee's "Show Business," a behind-the-scenes commentary by one who has been in, out and through it.

IN CHICAGO . . .

H. Leslie Atlass, v.p. of the CBS Central Division, did a switch on the radio and agency biggies who spent the week in Atlantic City attending the NAB convention. He entrained for St. Louis on business....Billy Chandler, of the Morris B. Sachs show, back from an all-summer vacation in Canada....Les Johnson, general manager of WHBF, Rock Island, back from his final NAB meeting as district director for the association, a post he had held for four years....Gene O'Fallon, Frank Bishop and Mark Crandall, all with KFEL, Denver, conferring with Mutual's Chi office enroute west after the Atlantic City meet.

"The Breakfast Club," just back from a Wichita, Kan., appearance, scarcely had time to alight in Chi, when they announced a trip to Springfield, Ill., on Oct. 4....Elizabeth Klemm, femme winner of top vocal honors at the Chicagoland Music Festival for 1947, bowed Saturday (20) over WGN on the "Theatre of the Air"....Chicago Motor Club has renewed "Jimmy Blade and His Music" for another 52 weeks....Donald G. Tennant replaced Ed Bailey on the NBC production staff. Bailey has joined the "Truth Or Consequences" staff in Hollywood....During Harold Russell's vaude tour, he made several auditions as a sportscaster. The reports have been so favorable, a second take will be made...."Red Grange Predicts" will be the title of the new Portis Style Industries sponsored show, bowing Sept. 28 on WGN.

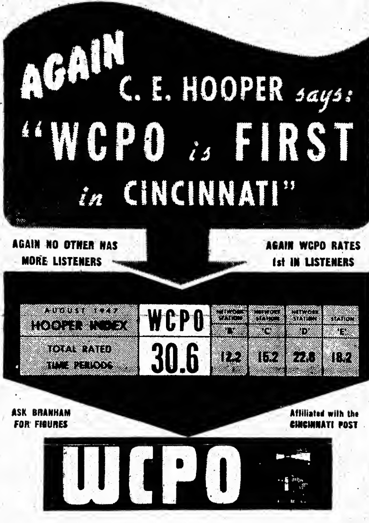
Governor Green and Mayor Kennelly have officially proclaimed Sept. 22-26 as "Tom Mix Child Safety Campaign Week" in Illinois. Curley Bradley, who portrays Mix on the air, has been named special deputy for the drive....Jules Herbuveaux, program manager at WMAQ, vacationing....Allen Prescott subs for the second time in two months for Don McNeill, Sept. 22, 23 and 24, while the "Breakfast Club" host takes a few days off....Jackie Searle, WBBM singing headliner, has left the studios for freelance work.

Considine as GE 'Voice'

Hearst columnist Bob Considine has won the nod for a spot on General Electric's new 10:30 a.m. Fred Waring show on NBC as "the Voice of GE."

For $250 weekly, Considine will do a 2½-minutes spiel telling in reporter-fashion of various phases of the GE operation. It's Considine's first regular commitment on the airwaves. In addition to his column chores, he's also readying a film biog of Babe Ruth. Jack Carson is being dickered to play the Babe.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"



Cross-the-Board

Continued from page 21

lar network use of the technique have been carried on by WTOP, the Columbia-owned Washington station. The Howard Hughes hearings were so covered. Preparations now under way for launching the technique in regular network news operations are being directed by Lee Bland, newly named special events chief.

Emphasis the network expects to place on the new type of news coverage was indicated Monday (22) with announcement of Bland's appointment. The post of director of special events has been vacant since Bill Slocum exited it last April. Bland got plenty of experience along the lines of the new technique when he accompanied Norman Corwin on the latter's One World Flight around the globe last year.

Bland, who came to CBS in 1936 from WKRC, Cincinnati, lately has been associated with Bob Heller's documentary unit. In his new capacity he'll report to Ted Church.

Early uses of the technique on a network scale probably will include coverage of Congressional hearings from Washington. Another idea, typical of a "feature story" phase of the planning, is to record highlights from a day during a speaking tour of a Presidential candidate. United Nations activities will probably be a frequent subject of the news shows.

Extensive scope of CBS plans for injecting taped material into news reports can be judged from alterations under way in the two main newscasting studios at N. Y. headquarters. A narrow booth has been inserted between the studios and five tape recorders are being permanently installed. The battery of recorders will be used both to pick up spot feeds off phone lines and shortwave and to feed waxed material into newscasts originating from N. Y. A staffer operating the recorder room will do a job similar to that of a film cutter, playing back incoming material and editing it to eliminate all but the desired highlights.

"It's our feeling," said Davidson Taylor, veepee and director of public affairs, "that this technique may develop a new dimension in news coverage. It will bring the place where the news is happening directly to the people and inject a new realism into news reports."

Des Moines—WHO is prepping its fifth annual National Plowing Match and Soil Conservation Field Day, to be staged in rural Hamilton County next Saturday (27.) Event last year drew a turnout of 50,000 participants and spectators, and won the station a duPont radio award.

Forthcoming outing will be aired over NBC's "National Farm & Home Hour" and will be subject of broadcasts via WOW, Omaha; WKRC, Cincinnati, and KMOX, St. Louis, as well as receiving fullest kind of coverage by WHO.

WOR's Dick Pack Cooks Up World Series Hoopla; UN Gets Info on Dem Bums

Full-blown ballyhoo campaign for the forthcoming World Series broadcasts, including street parades, hitchhike plugs and free information to foreign United Nations delegates on baseball, has been devised by Dick Pack, publicity chief for WOR (Mutual, N. Y.). Campaign is slated to tee off over the weekend in advance of the Series opener next Tuesday (30) and to continue as long as the event lasts.

Top stunt on the agenda is a special one-shot rebroadcast of Robert Russell Bennett's "Symphony in D for Dodgers" by Sylvan Levin and his Mutual orch. Symphony, which garnered considerable publicity when first aired six years ago, will be brought up to date. Fourth movement consists of oral passages in which announcer Red Barber originally appeared, described the ninth inning of a big Dodger game. Pack hopes to use Barber again this year, despite the fact the announcer is now director of sports for CBS.

Femme listeners are to be briefed on baseball during a Barbara Welles show in a stunt with which Pack hopes to get a major news break. "Baseball Clinic" is to be staged by Miss Welles in one of her broadcasts which will originate from a theatre studio. Announcer Stan Lomax is to do the teaching and will lecture the audience on the intricacies of baseball and how to listen to games. He'll also bring some baseball stars along to add sock to the show.

Small pamphlet, to be by-lined by Lomax, will be handed out gratis to all foreign UN delegates and UN workers. Booklet, to be printed in two or three languages, will be titled: "The ABC's of Baseball: How to Listen to and Watch Baseball." With anything dealing with the UN always good for a story, Pack hopes to wrap up plenty of WOR and Mutual promotion with this one.

Other stunts include the hiring of two ancient cars, to be driven around N. Y. by a driver and a model during the first four days of the series.

THANKS TO
Joe Hiller, Miles Ingalls
and the management of the
WM. PENN HOTEL
PITTSBURGH
not only for the quick repeat date,
but also for selecting me to open
THE TERRACE ROOM
for the Fall season
JOAN
BROOKS
and thanks, too,
DISC JOCKEYS
OF HOUSTON
for making my current engagement
at the
CLUB PLANTATION
a real Texas homecoming
BOB KERR, RKO Bldg., New York

DISK JOCKEYS
PEP YOUR PROGRAM!
With fresh PUNCH LINES. We publish the PUNCH LINES new gag files of wonderful hilarious jokes, all new, written especially by a top radio gagman. Now ready PUNCH LINES, files 1, 2, 3 or 4 only $1 each. Money back if not satisfied.
LAUGHS UNLIMITED
276 W 43 St New York City

ATTENTION! OFFICES FOR LEASE
Brand New Class A 4-Story Building. Located on Radio Row—6085 Sunset Blvd. Also store 40 x 80 with 800 sq. ft. mezzanine.
Owner, 6087 Sunset Blvd., Hollywood, Calif. GLadstone 8942.

Radio script writer, immediate opening, national organization with headquarters in midwestern city. Permanent staff position. Writing assignments in national network field, established nation-wide transcribed dramatic shows, local and regional broadcasts; also promotional and public relations activities. Advancement open to individual capacity. Position held for World War II veteran. Housing opportunities are limited. Submit scripts, background resume with first reply. Address Box 116, Variety, 154 West 46th St., New York 19, N. Y.

Programming Built Around UN Promised In Bid for Station

Washington, Sept. 23.

A new standard broadcast station, whose programming will highlight United Nations activities, is promised by the Greenwich Broadcasting Corp. which recently asked FCC for use of 1490 kc for a 250-watter in Greenwich, Conn. Flywheel in the bid is Walter Lemmon, president of the Worldwide Broadcasting Corp., licensee of international station WRUL, Boston. His partners are Charles Pettengill and Carl J. Jensen. Lemmon contemplates sale of more stock to local Greenwich people.

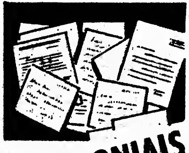
Meanwhile, foreign - language listeners in and around New York City may be deprived of maximum service from WHOM, Jersey City, unless FCC okays his petition to move into New York City, Generoso Pope, owner of WHOM, told the Commission. In a strongly-worded petition, Pope asked FCC to okay his request to close up his Jersey City studios without the need to go through hearing. Pope said he had never contracted to program for local Jersey City needs and was now using the Jersey studios merely for purposes of station identification. A move to Manhattan, he argued, would improve WHOM's service to its Jewish, Italian and Polish listeners.

GRID DEAL LAST STRAW IN FOX-SS CHI BREAK

Chicago, Sept. 23.

Schwimmer & Scott announced last week that Peter Fox Brewing Co., its client for the last 12 years, was up for grabs after Oct. 1. Story behind the account's exit is one of increasing dissatisfaction in which both parties grew crosseyed trying to see eye to eye. The situation was aggravated recently when Standard Oil snagged the Chi Bears grid broadcasts, an item for which Fox panted.

Fox is undecided in its choice of a new agency for the $500,000 annual account, but Shaw-Levally, Chicago, is near the gold line.



TESTIMONIALS

We Got 'Em!

PASADENA STAR-NEWS
"This colorful ensemble is considered the top Western band by critics of cowboy music."

"The Texas Rangers" transcriptions of western tunes are tops in quality of content. The price is reasonable — scaled to the size of the station and market. Available, too, *at cost* is an attractive song book for give-away or self-liquidating offer.

Write or Wire for Complete Details

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION
Geo. E. Halley, Mgr. Syndicated Features
PICKWICK HOTEL, KANSAS CITY 6, MO.

Followup Comment

Continued from page 30

Welch, from Nashville, Tenn., volunteered for $100 to be the subject of a whip expert stunt which would flick a cigaret (Raleigh, of course) from her lips. Linkletter's trademarked stunt of bidding downwards, inquiring who would tackle it for $50, $25, and so on down to $1, got Miss Welch to remark, "Now you're trying to Jew me down." Linkletter couldn't cover up in time and mildly chided her, "Now I wish you wouldn't use such language over the air." He might have added anywhere. Also, it keynotes the danger of playing straight into a certain amount of trouble with unpoised studio audiences' responses, especially when a colloquialism is entailed.

Irving Berlin stopped in on "Tex & Jinx" (NBC) last Wednesday night (17) to tell how he came to write his zippy new patriotic ditty, "The Freedom Train"—he thought it up on the way home from a Freedom Train planning parley at the White House — and to intro its preem airing, with Vic Damone on the vocal. Damone garnered a nice kudo from Berlin, who said the stint was "in good hands." Damone also piped Berlin's new "Kate," which sounds like a surefire Hit Parade topper.

Incidentally, Johnny Guarnieri's five-piece orch on the "T&J" stanza is super. Small combo more than makes up in refreshing arrangements what it lacks in number of pieces.

U. S. commercial radio has "high spots and bright programs" which one doesn't get in the non-competitive BBC setup. But the level of the latter's programs "is very good all the time," while the American sustaining shows "are only good enough to get by," according to Sir Ian Frazier, formerly a governor of BBC.

Interviewed by Tex McCrary on "Hi Jinx" over WNBC (17), Sir Ian also said: "I find your newscasts interesting, bright and quick—those who do them well are paid big money—but they seem monotonous—no pauses, sentences running into one another, in a manner unpleasant to the ear."

WOW'S BIGTIME NOON PRODUCTION PAYOFF

Omaha, Sept. 23.

WOW, experimenting with a new super type of program in the middle of the day feels that it has proved itself through a couple of weeks' tryout. The whole format of the hour, noon to 1 p.m., has been turned into a continuous show, "WOW Calling."

The program begins on a busy downtown corner. A passerby picks a capsule from a bowl and the program goes back to the studio for a news period. At 12:30, following a half hour of news, the whole strength of the studio staff of 30 members is thrown into a lively variety show with full studio orchestra.

There is a telephone quiz to the person whose name was drawn on the street. The call involves a jackpot which builds up if the contestant loses out. The tempo of the full hour show holds up at 12:45 as the noonday "forum" goes on. Since its inception the show has gained listeners and the public has written in large numbers to assure the studio it appreciates "WOW Calling."

Stang in L.A.-N.Y. Stint To Wash Up Berle Date

Arnold Stang, having already gone to the Coast last week to join the Eddie Cantor program, had to plane back Monday (22) to New York for his final appearance with the Milton Berle show last night (Tues.). He flew back again to Hollywood just after the broadcast. The Cantor series preems tomorrow night (Thur.) on NBC for Pabst.

In accordance with his contract with the Biow agency, Stang gave notice of his intention of leaving the Berle stanza after last night's show, but was informed verbally that he need not fill the final date if doing so would inconvenience him. However, Berle is reported to have protested, so Stang agreed to make the quick plane trip to New York and back for the washup date.

Seattle — KRSC-FM here is now operating 14 hours a day, with shows on the air from 8:45 a.m. to 11 p.m. Bob Priebe, manager of the station, says that there are around 6,000 FM receiving sets in town and that a goodly share of them are kept tuned to FRSC, only FM outlet in Seattle.

What's in a Name

Philadelphia, Sept. 23.

Hal Simonds, vet WFIL salesman, called on a local dairy outfit and started a sales pitch for the company to sponsor the Abbott and Costello show which starts this season with local sponsorship.

The advertising exec hit the ceiling. "What!" he screamed, sponsor Abbott and Costello when the Abbotts Dairies are our worst competitors. We'd be plugging their trade name every time Abbott was mentioned on the air."

Simonds took a powder and hot-footed over to the Richard A. Foley engency which handles the Abbott account. Abbott bought "Abbott" on WFIL.

Schwerin to Pitch System On Coast One Month

Hollywood, Sept. 23.

Horace Schwerin will arrive in Hollywood next Monday (29) for a one-month stay during which he will make a series of pitches on the Schwerin System to Coast talent, sponsors, agencies, package producers and net reps. Introducing the presentations will be Hugh M. Beville, Jr., NBC research director. Most of the initial meetings will be held at NBC's Hollywood offices.

Schwerin will try to stress fact that his service is of value to talent and producers, as well as research for sponsors and agencies. The material in the presentations will be drawn from the more than 200 tests of programs made for NBC and other clients in the past year.

Schwerin will be joined on the Coast by John J. Louis of the Needham, Louis & Brorby agency, at a presentation to the "Fibber McGee and Molly" principals as part of the itinerary. "Fibber" is one of the Schwerin clients.

Penn Forum Preem

Philadelphia, Sept. 23.

The "Univ. of Pennsylvania Forum" will be presented by the U. of P. and WCAU Sundays from 1 to 1:30 p. m., beginning Oct. 5.

Programs will originate from Houston Hall, on the campus, and will revolve around discussions of universal problems by national and international personalities. The series will go network over CBS in some instances.

Benton Sets Up 17-Man International B'casting Board; 4 Net Prexies Named

A new 17-man advisory committee on international broadcasting was appointed yesterday (22) by Assistant Secretary of State William Benton, in charge of the international information program.

The group, he said, was to serve pending action by Congress on the Department's proposal for the creation of an International Broadcasting Foundation of the United States, which would manage a dx broadcasting program for the nation.

Six of the members served on the previous committee of consultants which wound up with a report May 16, and seven represent shortwave broadcast licensees. Those invited to the committee:

Gardner Cowles, Jr., publisher of the Des Moines Register and Tribune and president of Cowles Broadcasting Co.; Wesley Dumm, president of Associated Broadcasters, Inc.; Mark Ethridge, publisher of the Louisville Courier and past president of the NAB; Walter Evans, president of Westinghouse Electric; Don Fransico, vice-president of J. Walter Thompson agency; Father Robert I. Gannon, president of Fordham University.

Also Edgar Kobak, MBS president; Roy Larsen, president of Time, Inc.; Harold Lasswell, of the Yale Law School; Walter Lemmon, president of World-Wide Broadcasting Foundation; Justin Miller, NAB president; Edward Noble, chairman of the board of ABC; Paul Porter, attorney and former chairman of FCC; Phillip Reed, chairman of General Electric; James D. Shouse, president of Crosley Corp.; Frank Stanton, CBS president; and Niles Trammell, NBC president.

"I expect," said Benton, "this new committee will be an interim committee only because it is my hope that not long after Congress reconvenes it will give consideration to the urgent need for legislation to determine the long range organization for the handling of international broadcasting. The committee will advise the Department on these subjects pertaining to our international broadcasting which will be of greatest interest to the people and the Congress.

WJR PACTS LEAHY AS ADVISER, GABBER

Detroit, Sept. 23.

Harry Wismer, sports director of ABC and assistant to prexy G. A. Richards of WJR, Detroit, unveiled a dual deal here yesterday (Mon.) with Coach Frank Leahy of Notre Dame whereby the latter will serve as sports adviser to WJR and additionally platter a weekly football show with Wismer. The recorded program is being produced and distributed by the Schoenfeld, Huber & Greene agency, Chicago.

Grid mentor of the Fighting Irish will discuss latest football developments and predict outcome of major games on the waxed stanza, titled "Leahy of Notre Dame." Presumably he'll include forecasts on his own team's games, an angle of the show which should prove interesting as the season progresses. Airer has been inked by WJR, of course, with the initialer set for Friday (26) at 5:15 p. m.

Wismer will narrate a sports feature story on each stanza.

Leahy will keep a number of speaking engagements during the season as a WJR representative, Wismer said. As sports consultant "Leahy will advise on all sports programs on WJR," Wismer reported, "and will be a great influence on WJR sportscasters and on the sports fans of Michigan."

Pittsburgh — Murray Minster, WJAS announcer, has resigned to enter School of Foreign Service at Georgetown Univ. Ex-GI returned to station's staff two years ago after overseas service in the army. Claude Morris, former program director of KDKA, has returned to town from New York, where he's been freelancing, to join Julius Dubin advertising agency as head of its radio department. Dick Cook, publisher of monthly Bulletin-Index, is back on KQV with another sponsor (Coligan Hard Water Softener) for his five times weekly morning newscasts. Cook's been away from the air since last May, when his old bankroller withdrew.

More Chicago People

are listening to

W · I · N · D

(560 KC)

12 Noon to 6 PM

seven days a week

than to any other station

See Hooper for July

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK OF SEPT. 14

National Rating This week	Last week	Artist	Label	Title	Pub.	N.Y.	Chicago			L.A.		Detroit		Seattle	S.F.	St. Louis		Char-lotte	Bost	Cincy		Dallas		Phila	Pitt			TOTAL POINTS
						Paul Brenner—WAAT	Ernie Simon—WJJD	Eddie Hubbard—WIND	Bill Evans—WGN	Bill Anson—KFWB	Gene Norman—KFWB	Toby David—WJR	Ed McKenzie—WJBK	Bill Griffiths—KOL	Jack Gregson—KSFO	Rush Hughes—KXOK	Gil Newsome—KWK	Kurt Webster—WBT	Sherm Feller—WEEI	Malcolm Richards—WCPO	Nelson King—WCKY	Geo. Russell—KSKY	Bill Wells—KIXL	Joe Grady—WPEN	Bill Brant—KDKA			
1	5	Francis Craig	Bullet	Near You	Supreme	..	1	1	1	3	5	1	5	..	..	1	1	1	..	10	1	1	..	1	1	..	..	131
2	2	Tex Williams	Capitol	Smoke, Smoke, Smoke	American	..	9	2	3	..	3	10	6	1	2	..	..	10	..	3	4	7	..	..	..	..	..	72
3	1	Harmonicats	Vitacoustic	Peg o' My Heart	Robbins	3	..	10	7	4	1	4	4	..	1	..	..	..	..	..	..	..	..	..	..	..	..	55
4	5	Vic Damone	Mercury	I Have But One Heart	Barton	2	6	4	4	..	..	7	1	..	..	..	..	..	..	..	..	..	7	2	..	..	..	50
5	11	Perry Como	Victor	When You Were Sweet 16	Shapiro-B.	..	..	3	5	5	7	..	..	3	..	5	5	..	..	..	..	6	..	..	..	..	..	49
6	8	Dorothy Shay	Columbia	Feudin' and Fightin'	Chappell	..	..	5	2	..	..	..	..	..	5	..	..	..	..	2	6	5	..	..	4	..	..	49
7	3	Frankie Laine	Mercury	That's My Desire	Mills	..	10	..	6	1	4	5	7	6	..	..	..	..	..	..	..	..	..	..	..	..	..	38
8	14	Betty Hutton	Capitol	I Wish I Didn't Love You So	Paramount	..	..	..	..	..	2	..	9	..	3	..	..	..	..	..	..	2	..	..	..	..	..	28
9	..	Nellie Lutcher	Capitol	He's Real Gone Guy	Criterion	..	..	..	..	..	..	3	2	..	7	4	..	..	..	..	..	..	..	..	..	..	..	28
10	7	Frank Sinatra	Columbia	Aint'cha Ever Comin' Back	Sinatra	5	..	..	..	..	..	..	10	..	..	2	2	..	..	..	..	..	..	..	..	..	..	25
11	10	Perry Como	Victor	I Wonder Who's Kissing Her Now	Marks	8	..	6	8	..	..	..	..	..	6	..	..	..	..	4	..	..	..	..	..	..	..	23
12	..	Vaughn Monroe	Victor	Kokomo, Indiana	BVC	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	5	..	..	..	5	..	..	21
13	..	Dick Haymes	Decca	I Wish I Didn't Love You So	Paramount	..	2	7	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	21
14	22	Dinah Shore	Columbia	You Do	BVC	..	..	..	..	7	..	8	..	..	..	..	..	..	..	7	2	..	..	..	..	..	..	20
15	19	Freddy Martin	Victor	Lady 29 Palms	Martin	..	..	8	10	8	..	..	..	7	4	..	..	..	..	..	..	..	..	..	..	..	..	18
16	..	Bloch-Dale	Signature	Kate	Berlin	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	18
17	14	Dinah Shore	Columbia	I Wish I Didn't Love You So	Paramount	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	4	..	..	..	16
18	19	Tony Pastor	Columbia	Lady 29 Palms	Martin	..	..	..	..	..	..	9	3	..	..	..	..	..	6	..	..	..	..	..	..	..	..	15
19	13	Mills Bros.	Decca	Oh My Achin' Heart	Mood	..	..	..	..	..	..	..	..	..	..	3	4	..	..	..	..	..	..	..	..	..	..	15
20	..	Peggy Lee	Columbia	Long Long Train Red Caboose	Bob Miller	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	3	..	..	..	..	14
21	20	King Cole Trio	Capitol	I Miss You So	Leeds	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	3	..	..	..	14
22	25	Jack Owens	Tower	How Soon	Supreme	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	14
23	..	Vaughn Monroe	Victor	I Wish I Didn't Love You So	Paramount	6	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
24	..	Tommy Dorsey	Victor	Kate	Berlin	..	4	..	..	..	..	..	..	..	..	..	..	..	..	9	8	..	..	..	..	..	..	12
25	..	Bing Crosby	Decca	You Do	BVC	..	..	..	..	..	9	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	12
26	..	Freddy Martin	Victor	Cumana	Martin	..	..	..	..	..	6	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	11
27	..	Johnny Long	M-G-M	Paradise	Feist	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10	..	..	11
28	17	Sam Donahue	Capitol	I Never Knew	Feist	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
29	..	Sammy Kaye	Victor	Apple Blossom Wedding	Shapiro-B.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	10
30	..	Martha Tilton	Capitol	That's My Desire	Mills	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9
31	..	Andrews Sisters	Decca	Near You	Supreme	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8
32	16	Freddy Martin	Victor	Come to Mardi Gras	Southern	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	8
33	..	Vic Damone	Mercury	Angela Mia	Crawford	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
34	..	Margaret Whiting	Capitol	You Do	BVC	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	7
35	..	Louis Prima	Victor	Civilization	Morris	10	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6
36	18	Sammy Kaye	Victor	Echo Said No	Lombardo	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
37	..	Gordon Jenkins	Decca	Maybe You'll Be There	Triangle	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
38	..	Frank Sinatra	Columbia	Almost Like Being In Love	Fox	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
39	..	Andy Russell	Capitol	My Best to You	Foster	..	..	..	..	..	8	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	4
40	4	Ingle-Stafford	Capitol	Temptation	Robbins	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	3
41	..	Elliott Lawrence	Columbia	Echo Said No	Lombardo	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	3
42	..	Dick Haymes	Decca	Naughty Angeline	Simon	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	3
43	..	Johnny Mercer	Capitol	Tallahassee	Famous	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
44	..	Woody Herman	Columbia	Baby Baby All the Time	Trout	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3
45	..	Buddy Clarke	Columbia	They're Mine, They're Mine	Morris	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2
46	..	Andrews Sisters	Decca	On the Avenue	Leeds	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	2
47	..	Frankie Laine	Mercury	All of Me	Berlin	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	2
48	..	Bing Crosby	Decca	Whiffenpoof Song	Feist-Schirmer	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
49	..	Nellie Lutcher	Capitol	Let Me Love You Tonight	Robbins	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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RECORDING BIZ THRIVING AGAIN

Dreyfus Smooths 'Allegro' Disking Hassle by Lifting Release Date

Williamson Music, part of the Dreyfus music publishing group, last week erased all cause of the hassle surrounding the disking of the Richard Rodgers and Oscar Hammerstein score to "Allegro," legit musical due soon on Broadway, by lifting the Sept. 25 release date that had been placed on the tunes, which various recording companies charged RCA-Victor had jumped.

Dreyfus wired all manufacturers that they could do as they pleased with "Allegro" disks immediately after Capitol Records had marketed its versions by Gordon MacRae on the Coast in an effort to catch up with Perry Como's previously marketed, but assertedly recalled, versions for Victor. Columbia followed suit last Friday (20) by releasing Frank Sinatra's versions of the two tunes—"So Far" and "When a Feller Needs A Girl."

Argument over releasing of the tunes from the show was one of the hottest of many during the past couple of years. It started a month or so ago when Capitol Records and Columbia charged that RCA-Victor had had copies of the music and had actually recorded them with Como before they or other diskers could get lead sheets. Subsequently, Dreyfus placed a Sept. 25 release date on all disks, including Victor's, but some of the latter's having already been shipped to distributors had reached counters despite Victor's attempts to stop their sale.

This circumstance later led Sinatra to complain to Max Dreyfus himself, his beef coming on top of a rather sharp objection made by Jack Kapp, president of Decca, who had been abroad, but who got into the dispute immediately after returning. Both Kapp and Sinatra duplicated their complaints to Rodgers and Hammerstein.

BMI Board Ups Burton to V.P.

Broadcast Music, Inc., added another vicepresident to its executive staff last week, when attorney and contract-maker Bob Burton was upped to that position. He joins Sidney Kaye and Charles Wall as BMI v.p.s and is also, of course, a member of the director board presided over by prez Carl Haverlin.

Burton's election to v.p. was made by the full BMI board, which convened in Atlantic City last week during the National Assn. of Broadcasters' convention.

OL' SATCHMO SOCKO IN STARTING NEW POLICY

Chicago, Sept. 23.

Louis Armstrong, who cracked b.o. records at Billy Berg's, Hollywood, with his new small jazz combination featuring Jack Teagarden, Zutty Singleton and Barney Bigard, started out at the Rag Doll nitery here last week (17) where he left off at Berg's.

Cops had to be called opening night to help regulate mobs that tried to get into the small spot (360 capacity) for the opening, and the band has kept the club packed to the doors nightly since. In fact, Jack Pertz, Rag Doll operator, even increased the capacity of his spot later in the week when he found nobody danced to Armstrong but wanted only to listen. He put 30 more tables on the dance floor and added 120 to his capacity. He also hiked his minimum charge from $1.50 to $2 (payable at door), and still they came.

Armstrong is the first name the Rag Doll has booked from the music field and it's likely that the tremendous response to him will continue the spot's new policy after he's gone.

Owens Band Cleaned Out, But Only for Few Minutes

Hollywood, Sept. 23.

Harry Owens Royal Hawaiians, playing one-niters on the way down to Hollywood from San Francisco, hit Stockton with a bang. Orchestra was warming up in the Civic Aud. when Owens ran up to the dressing room for his cigarets and found the cupboard bare.

Just after learning that all their clothing had been stolen, Hawaiians heard two shots, ran outside and found that police had apprehended the thieves as they were coming out of the building.

McMillan Set As CAPAC Prez; Lowe Gen. Mgr.

Toronto, Sept. 23.

Ernest McMillan, composer and conductor above the border, was named president of the Canadian Authors, Publishers and Composers, Ltd., here last week at the same time that Bill Lowe, Toronto music publisher, was named general manager of the organization. Appointments were made by the CAPAC board in meeting here last Wednesday (17). Lowe's had been expected, but McMillan's citation was not.

McMillan and Lowe actually split the chores formerly performed for CAPAC by Henry T. Jamieson, a former certified public accountant who years ago had given up all activities to handle CAPAC affairs. He resigned from the organization. In taking over the general manager post, Lowe, it's claimed, will give up his publishing interests. With another Canadian publisher, Gordon Thompson, also a member of the CAPAC board, he represented the major portion of U. S. publishers in Canada. Few U. S. firms have their own branches in Canada. Chappell and Boosey-Hawkes, U. S. and English firm, have offices here.

Richard Murray, executive of the American Society of Composers, Authors and Publishers, was here for last week's CAPAC meet which named Lowe and McMillan to their new posts.

T. D. Finds Blasting Of Air Hammers Too Hot For Air Disk Cutting

Omaha, Sept. 24.

Tommy Dorsey, trying to cut transcriptions for his disk jockey air show at station KOIL here, ran into too tough opposition. A street repair crew was using pneumatic cutters on asphalt nearby and the leader finally gave up. "They kept changing tempo," he complained.

Dorsey found conditions in the midwest good for band business. At the Chermot ballroom last Friday night (19) he played to 3,800 dancers, very close to a record.

Big Salt Lake B.O.

Salt Lake City, Sept. 23.

Tommy Dorsey ushered in the fall season here with a socko one-nighter at Jerry Jones' Rainbow Randevu, last Monday (15). Dorsey played to a capacity house, and had no trouble going into percentage. Biz seems to be on the upswing at local dance spots, with Jones reporting a better take with his house band than he's had in a year. Names are still the only answer.

Coconut Grove is also recovering from Summer doldrums, but without name bands to bolster the b.o., pickup is just about to normal. Peak biz for the Grove won't start until the end of the month.

Frankie Carle is current at the Randevu.

BILLINGS BY-PASS SUMMER SLUMP

Recording business has during the past couple weeks gotten completely clear of its postwar "adjustment period" and summer sales slump and is now sailing along at a pace claimed to be equal, in gross business, to that of the period immediately after the war. All the majors assert that their gross billings are up to what they had been before the slump. Of course, a portion of the business being done is in standard catalog material, which wasn't being pressed during the war due to the heavy demand for current material.

One of the things which deepened the summer's retail sales slump, in so far as the factories were concerned was the realignment of initial orders by distributors. Distribs that had been taking initial consignments of new releases on the basis of booming wartime sales suddenly found themselves overstocked with disks when the postwar period began to ease sales figures. Months of continuing high initial orders in the face of easing sales pyramided stock to the point where most distribs were heavily overloaded. In some cases, majors forfeited quite a bit of coin by taking goodly portions of the overload back, destroying part of it and filing usuable standards for future reissuing.

This adjustment period is now over. Distribs have revised their ordering to coincide with current business and, as a result, manufacturers are again pressing at full pace, not around the clock as during the war, but at a better one-shift rate than pre-war since all companies have improved factory facilities.

Coinciding with the reawakening of disk sales, music pubs and jobbers assert that sheet music sales are showing a real inclination toward moving back into much higher brackets. Sales figures jumped appreciably during the past 10 days, and pubs are looking forward to another boom winter.

Disk Sales Jump In Central-Am.; U. S. Tops So Far

Washington, Sept. 23.

Platter biz is on the upbeat in Central America, with the U. S. holding a wide margin as the leading supplier, but with Mexican-made disks pushing our product hard in some markets, U. S. Department of Commerce finds.

Survey discloses that, following U. S. and Mexican records, those from Argentina, Cuba and Spain grab off what remaining business there is. On the basis of surveys in a number of countries, commerce men say that prospects are good for the future, but urge that the sale of phonograph equipment be pushed. It points out also that Latins like native music best and that U. S. firms are missing a bet by not making more of it for sale among these nations.

Country by country, here is how things shape up:

Mexico: There are two firms pressing disks, and the recent installation of new machinery has upped their combined productive capacity to 500,000 disks per month. With the aid of a third firm, backed by U. S money, the total output is expected to hit 650,000 monthly before years' end. Bulk of the output is 10-inch. It consists of local artists in different types of Mexican, Spanish and other L-A music. Sale last year totaled 2,725,000, more than twice the figure for 1938. Exports of records last year reached 71,758 pieces, of which more than 40,000 were sold in the U. S. The U. S., on the other hand, holds top position in exporting records to Mexico. Last year the country imported more than

(Continued on page 40)

BMI, Major Networks Extend Pact To 1960; ASCAP Renewal Expected

Major radio networks, which sponsored and financially backed the birth and growth of Broadcast Music, Inc., in 1940, during radio's fight with the American Society of Composers, Authors and Publishers, will continue BMI in the performance rights field. Majors—NBC, CBS, ABC and Mutual—signed renewal contracts with BMI during last week's National Assn. of Broadcasters' convention at Atlantic City. New deals are for 10 years beyond the current contract, which expires in 1950.

Now that BMI is assured of the network license fees for another 13 years, it will go after individual stations for contract renewals, presumably for the same period of time. Deals with indie outlets and stations only affiliated with but not owned by the nets must, of course, be engineered separately.

It's felt that the networks' renewal with BMI is due principally to the anticipated renewal of the current network contracts with the American Society of Composers, Authors and Publishers. This contract, which expires at the end of 1949, is automatically extended in the event ASCAP does not ask for an increase in rates for access to its repertoire. And ASCAP admittedly is not seeking a raise; the negotiations which have been going on for months, and which were cited at Atlantic City by Ted Streibert, chairman of radio's music committee dealing with ASCAP, as progressing smoothly, have been endeavoring only to alleviate certain disputed terms of the pact.

Irv Fields' Travelog

Songwriter - maestro Irving Fields has been dubbed the "unofficial ambassador of Tin Pan Alley" by music row's cognoscenti due to his tunes' geographical titles.

Locale of Fields' numbers sketches from the tropics to Ohio as evidenced by "Managua Nicaragua," "Miami Beach Rhumba," "Hugo and I Go In Mexico," "Guatemala" and "Chillicothe, Ohio."

L. A. AFM Fights U. S. Tax Rules Nixing Expenses

Hollywood, Sept. 23.

American Federation of Musicians' Local 47 has appealed to the Office of Internal Revenue, Washington, D. C., for a ruling as to whether or not musicians should be classed as professional workers. For more than a month the Local has been engaged in a running fight with the Los Angeles outpost of Internal Revenue because latter has returned to senders more than 1,000 income-tax statements filed before last March deadline by windjammers here. L. A. Revenue office flatly disallowed expenses incurred by musicians in securing and keeping employment.

Tax-collector here refuses to permit musicians to deduct transportation costs in getting to work as well as all claims of bandleaders on costs of entertainment and gifts. Local 47's pitch is that musicians should at least be classed as are salesmen, who are permitted rather wide leeway in deducting costs of operation from income submissions.

Union has hired a firm of tax consultants to push the fight in Washington, seeking a top-level decision which will bind nationally. Local also is pointing out that in no other area of country does the musician seem to be harassed by Internal Revenue as here, with the further point made that until this year, the L. A. tax-collector acknowledged expenses incurred by demands of the profession.

Decca Disavows Tie With Monica Lewis, Quitting Signature

Fact that singer Monica Lewis recently breached her business relationship with husband Bob Thiele, who operates Signature Records, created a sort of mystery in New York last week. Miss Lewis worked for Thiele's Signature label ever since he set the company in motion, but the latter part of last week Signature execs sent out releases stating that she had signed with Decca Records and would be leaving Signature. Decca, on the other hand, disavowed the connection, explaining that it had talked terms with the singer, but no conclusions had been reached and certainly no contract signed.

Signature also said that Ray Bloch, one of its musical conductors, had been approached by Decca, but that Bloch had turned down the major company's offer in order to stick with Signature.

Signature's apparent anxiety to establish that Miss Lewis had swung over to Decca was deemed peculiar by the trade. Some who learned of it and didn't know that Thiele and the singer had also parted maritally immediately concluded that Thiele himself had sought to shift her to Decca.

George Levy, general manager of Leeds Music and its affiliate music publishing firms, leaves New York Saturday (27) for his first trip to Coast. He'll be west two weeks.

Yellen, Fain, Ross Set Up Pub Firm

Jack Yellen, former partner in Ager, Yellen & Bornstein, Sammy Fain, who never before has been a publisher, and Charles Ross have set up a new publishing firm in New York. Three-way partnership went into action yesterday (Tuesday) following Ross' resignation from World and Republic music firms, of which he was general professional manager.

Yellen has been writing tunes for shows, films, etc. ever since dissolving the A., Y., & B combination, which at one time had one of the foremost catalogs in the business. Fain has also been writing for films and shows, one of his latest being "Toplitzky of Notre Dame." They'll begin with a tune called "Wildest Gal In Town."

POSES AS BLAZERS' MGR., DEFRAUDS PROMOTER

Promoter of a one-nighter played by Johnny Moore's Three Blazers at Sacramento last week was clipped for $1,000 by a thief who posed as Milt Ebbins, the trio's personal manager.

Blazers, hot on the Coast via recordings, had racked up a good crowd at the spot and receipts were big. Counting up at the end of the evening, Sid Fields, group's road manager, was informed that "Ebbins" had collected $1,000 of the group's coin. Fields explained to the promoter that Ebbins was in N.Y., and it was then that the promoter found he had handed the coin to a thief.

It seems Fields got a phone message during the evening to come to his hotel to pick up an urgent wire. When he got there no wire awaited him nor had the hotel phoned him. During the time he was away, the thief, who undoubtedly made the call, waltzed up to the promoter and snagged the $1,000 by impersonating Ebbins.

Jocks, Jukes and Disks

By George Frazier

Gordon MacRae's Capitol of "Body and Soul" and "A Fellow Needs a Girl" is the sort of thing that makes a record reviewer's existence bearable. Reviewing records is exceedingly tedious and, leave us face it: many records make the job tougher—so bad are they.

But, always in the professional life of a record reviewer there is tha possibility of somathing fresh and axciting turning up among tha new releases. In the past 15 years there was Rudy Vallee's Victor of "Deep Night," for example; and the first faces by Bing Crosby and Frank Sinatra, and Benny Goodman's "Texas Tea Party," which was to usher in a whole era, and the Tommy Dorsey band, with Barigan blowing unforgettably among the brass. These were momants of high excitement. This week this tin-ear has experienced another such moment.

Gordon MacRae is the most impressive male singer to have come along since Sinatra. MacRae has recorded before, but this, his first Capitol coupling, is the first real testimony to his talent. It would probably be wrong to say that he is an individualist on the ordar of, say, Mel Torme, but, at the same time, it doesn't really matter much. MacRae is a great singer. Of all the boys around at the moment, only Sinatra and Buddy Clark belong in his class. His voice has resonance and warmth. It also has the intensity of Crosby's in the early 1930's. He is, in short, a fine singer. Capitol has given him sock material with which to make his debut.

Best Bets

Ballad — "A Fellow Needs a Girl" and "Body and Soul" (Gordon MacRae), "But Not For Me" (Lee Wiley) and "Our Hour" (The Modernaires).

Rhythm — "The Stanley Steamer" (Georgia Gibbs) and "You Better Watch Yourself, Bub" (Nellie Lutcher).

Latin-American — "Quizas, Quizas, Quizas" (Ralph Font).

Hillbilly — "B-One Baby" (Cliffie Stone).

Dance—"Fun and Fancy Free" (Gene Krupa).

Blues—"Kidney Stew Blues" and "Old Maid Boogie" (Eddie Vinson).

"Body and Soul," which is in for a revival in connection with the John Garfield film, is sung superbly by MacRae. There are spots in it that sound incrediably like ones in Crosby's old Brunswick of "Just One More Chance." "A Fellow Needs a Girl," however, is the real gem. Just by way in information, MacRae is in his early twenties and is now being tested by Warners.

Margaret Whiting, another in Capitol's stable, is also out with a number—"So Far"—from "Allegro." Miss Whiting is a very good singer. But, this performance is not up to par in "So Far." A curious nasality invalidates a good deal of her singing on this side. The tune, however, sounds like a winning one and coin machines will probably give it a swirl. On the other side, Miss Whiting sings "Lazy Countryside," from Walt Disney's "Fun and Fancy Free."

Dinah Shore, Jo Stafford and **Georgia Gibbs** are all on hand with versions of "The Stanley Steamer," one of Harry Warren and Ralph Blane's extracts from Metro's "Summer Holiday." Aesthetically speaking, the best of the trio is Miss Gibbs' Majestic. She's an exceptional singer. She is not, however, what is known as a commercial singer. This version should be the big-seller. Reverse is a jazzy treatment of "The One I Love." It isn't especially appealing.

Jo Stafford's "Steamer" will probably outsell Miss Gibbs'. Only comment is that it shouldn't. Especially with the Starlighters on hand to confuse the issue. Reverse, however, is something else again. It's called "When You Got a Man on Your Mind"; we have a feeling that the jukeboxes will, too.

Dinah Shore's "Steamer," in which she has the assistance of The Modernaires and Sonny Burke's band, sounds like a big winner. Miss Shore backs it up with "I'm Out to Forget Tonight." This lyric rather baffles one.

Nellie Lutcher has moved into Cafe Society Downtown, New York, and seems to be doing a brisk businass. This is attributable to the powar of the phonograph record. Miss Lutcher's latest (Capitol) brackats "You Better Watch Yourself, Bub" and "My Mother's Eyes." First is typical Lutcher—bouncy, braathless and a little incoherent. It should sell very well, indaed. "My Mother's Eyes," Georgia Jessel's old property, presents a problam, however. Miss Lutcher does it strictly on the level, and the result is rather curious. Having established harself as a stylist of the irreverent, she sounds out of place in this tear-jerker. Her performance is acceptable enough; it's simply that this is not her forte.

The Modernaires with Virginia Maxey have a strong bet in their Columbia of "Our Hour." It's a tuneful and imaginative number that should catch on. Performers interpret it with a minimum of gushiness. Backing it is "Say It With a Slap," from Disney's "Fun and Fancy Free." It's the sort of thing that will either click big or fall flat on its face.

Wax Facts

Gene Krupa's "I'll Never Maka the Same Mistake Again" and "Fun and Fancy Free" (Columbia) are pleasant, if not noticeably inspired. Vocalizing is by Buddy Hughes. "Fun and Fancy Free" has a touch of Krupa's percussion genius....In tha hayseed field, **Cliffie Stone's** "B-One Baby" (Capitol) has a quaint charm that should make it popular in locations where this sort of thing is popular....A tune oalled "Civilization" get a going-over from **Jack Smith**, tha **Clark Sisters**, and **Frank DeVol's** band on Capitol. Song, which has rather serious moral implications, is being pushed, but can't see how this particular version is going to help matters. Louis Prima's Victor is far and away the batter buy....Apollo's coupling of "Quizas, Quizas, Quizas" and "Jalousie" by Ralph Font constitutes an appealing bit of Latin-Americana.

But this week, like we said, the man of distinction is a man named MacRae. He's really pretty exciting stuff,

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El Morocco nitery, Montreal, has signed popular Buddy Clarke's orchestra to a flat one-year contract. Clarke was recently released by the Mount Royal hotel after a two-year run on the swank Normandie Roof.

St. Regis Goes Formal

St. Regis' Iridium Room, N. Y., reverts to prewar policy of formal dinner dancing to Paul Sparr's orch, alternating with Darling & Jones, featuring Maria Morales.

Room will closa at midnight, the late bunch to shift to the downstairs Maisonette Room which will have Milt Shaw's band alternating with Laszlo & Pepito.

Col. Disks Maps Sales Expansion On Jock Airers

Columbia Records is planning to expand its sponsorship of record programs to promote further sales of its artists. Company has had its advertising agency, McCann-Erickson, testing different markets on the idea of adding local disk jockey-conducted programs to the national coverage via 500-odd stations on Columbia's program m.c.d by Fred Robbins, WOV, N. Y., disk-spinnar, who took over the show almost a year ago from Martin Block.

Columbia is now contemplating adding disk shows on some 160 additional stations simply by buying time on disk shows, which, presumably, will play only Columbia records. Additional covarage, it's estimated, will cost Columbia some $250,000 annually.

Difference between the new series of shows and the Robbins show is that the former will be paid for by Columbia whereas the Robbins disker can be sponsored on virtually any outlet in the country by local distributors and dealers.

Old Gold Teeoff

Incidentally, Columbia Racords tees off its tiaup with tha Old Gold radio show in tha latters debut tomorrow night (Thursday) on CBS. Dinah Shora, Columbia artist, will guast on the program and will introduca "That's All I Want to Know," a new tune she recorded for the labal, published by Beverly Music.

Idea of tha promotion plan, worked out by Columbia's Manie Sacks with Old Gold ad agency men, is that the show each waak will pick up a Columbia artist anywhere he or she happens to be in the country, though the program originates in Hollywood. Each will introduce a new tuna inscribed on Columbia disks for future release.

Disk Jockey Reviews

ABC CLUB
With Eddie Hubbard
Sponsors: Liggett and Meyers
55 Mins.; Mon.-Sun., 10:05 p.m.
LIGGETT & MEYERS
WIND, Chicago

Eddie Hubbard, pilot of the Chesterfield "ABC Club," presents all types of music, without catering to a particular group of music lovers. Style and the format of his show is an ear-catcher for the average listener who seeks a disk show without an overflow of chatter. But it is filled with enough informative convarsation to add up to a hep program.

Show's sponsor, at the inception of tha "ABC Club," were having a streak of good luck with the emcee of its live show, Martin Block, and decided to try to find his match to head a Chicago local airer. In Hubbard, they found what they sought—a duplioate vocal style, plus approach that makes his chit-chat and commercial delivery tops.

Big faature of the seven-a-week-airer, is the nightly playing of the A-B-C tunas of the week. Numbers, chosen through a survey of record sales at outlying Chi retail platter shops which are the threa biggest sellers in a particular part of the city, with each store credited.

Hubbard also divides his show into 15-minute segments of jazz, standards, sweet, dixieland, etc., each played weekly at a spacific time. Every Tuesday, he presents a record reviewing sessions, with three or four local representatives of trade papers axpressing opinions. This feature has become a great fan mail inducement, with weekly writer of the wisest criticism of previous shows, invited as guest reviewers at future date.

Hubbard, who fancies himself as a singer, often harmonizes with both male and female disk names. Fortunately, he does fair enough justice to a number, and is continually swamped with requests for personal offerings.

Although his audience picks most of his tunes, Hubbard's programming makes room for a few personal predictions of potential hit parade material. He has been creditad with promoting the success of "Peg O' My Heart" by the Harmonicats, by constant plugging.

Mack.

SWING SESSION
With Bob Kennedy
2 hours, Sat., 2 p.m.
Participating
WHB, Kansas City

This afternoon stanza is a main bid by WHB to gather in the sharp disk followers. Station aims to hold its audience with the latest records and a top 10 rating which is arrived at by a poll of six leading music stores locally. Six stores also pay some of the costs with spot announcements, and help build the program with suggestions for oldies or special numbers which are selling well or getting unusual attention.

Platter spinning is assigned to Bob Kennedy, who has had the program for some time. Kennedy also tries to work in flock of requests, acknowledging name of town or other locale but not using listener's nama. Requests are also considered in rating the top 10. These ara played at intervals throughout the program in order of their rating, the top tune coming at the end of the show. During the football season the show may get condensed to dovetail with Mutual net pigskin broadcasts, but it holds the two full hours rest of the yaar.

Kennedy pretty much handles the show from beginning to end. He makes the music store poll himself and handles tha raquest mail, spiels the commercials (which include spot announcements in general as well as the music and record plugs), and produces the show. Program also serves to build up the station's promotional mag, Swing, of which Kennedy is music columnist.

In line with popular choica, trend of "Swing Session" has been pretty sweet. Music store poll consistently comes up with a majority of sweet tunes, and requests run to a similar vein. Balanca of tunes are kept in this tempo more or less, although at various times almost anything on wax goes on the show. It is easy listening on Saturday afternoons.

Quin.

MAX DOLIN SHOW
30 Mins.; Wed and S [illegible] p.m.
Sustaining
KIRO, Seattle

Max Dolin, musical director of KIRO, well known violinist and orchestra leader, has inaugurated a new type of record show for this area. His salections are chiafly semi-classical, with some popular tunas; but jazz and rebop are not included. Dolin's years as a violinist in many parts of the world have given him a goodly fund of stories and anecdotes about musicians, composers, conductors, etc., and this knowledge is used to advantage in his comment and chatter while handling the disks.

Altogether it's a melodious and plaasing 30 minutes, and the chatter is casual and pertinent. Only critioism is that Dolin's slight accent, which is pleasing rather than otharwisa, makes comments difficult to understand when the tempo is speeded.

10 Best Sellers on Coin-Machines

1.	NEAR YOU (2) (Supreme)	Francis Craig	Bullet
2.	PEG O' MY HEART (16) (Robbins)	Harmonicats Three Suns	Vitacoustic Victor
3.	THAT'S MY DESIRE (22) (Mills)	Frankie Laine Sammy Kaye	Mercury Victor
4.	I WONDER WHO'S KISSING HER NOW (2) (Marks)	Perry Como	Victor
5.	SMOKE, SMOKE, SMOKE (7) (American)	Tex Williams Phil Harris	Capitol Victor
6.	WHEN YOU WERE SWEET 16 (10) (Shapiro-B)	Perry Como Mills Bros.	Victor Decca
7.	LADY FROM 29 PALMS (Martin)	Freddy Martin Andrews Sisters	Victor Decca
8.	TALLAHASSEE (5) (Famous)	Crosby-Andrews Vaughn Monroe	Decca Victor
9.	FEUDIN' AND FIGHTIN' (7) (Chappell)	Dorothy Shay Tex Beneke	Columbia Victor
10.	I HAVE BUT ONE HEART (3) (Barton)	Vic Damone Frank Sinatra	Mercury Columbia

Coming Up

I WISH I DIDN'T LOVE YOU (Paramount)	Betty Hutton Vaughn Monroe	Capitol Victor
YOU DO (BVC)	Dinah Shore Margaret Whiting	Columbia Capitol
I WANT TO BE LOVED (Paramount)	Benny Goodman Beryl Davis	Capitol Victor
HURRY ON DOWN (Criterion)	Nellie Lutcher	Capitol
ALMOST LIKE BEING LOVE (Fox)	Frank Sinatra Margaret Whiting	Columbia Capitol
APPLE BLOSSOM WEDDING (Shapiro-B)	Buddy Clark Sammy Kaye	Columbia Victor
ON THE AVENUE (Leeds)	Andrews Sisters Carmen Cavallaro	Decca Decca
WHIFFENPOOF SONG (Miller-Schirmer)	Bing Crosby	Decca
NAUGHTY ANGELINE (Simon)	Dick Haymes Art Lund	Decca M-G-M
KATE (Berlin)	Eddy Howard	Majestic
BLACK AND BLUE (Mills)	Frankie Laine	Mercury
ASK ANYONE WHO KNOWS (Witmark)	Margaret Whiting	Capitol
ECHO SAID NO (Lombardo)	Elliot Lawrence Sammy Kaye	Columbia Victor
CUMANA (Martin)	Freddy Martin	Victor
KOKOMO, IND. (BVC)	Bing Crosby Dinah Shore	Decca Columbia
PEGGY O'NEILL (Feist)	Harmonicats	Vitacoustic

Pitt. Jocks Go to Aid Of Local Bandleader Burned in Ship Blaze

Pittsburgh, Sept. 23.

Led by KQV's Al Nobel, who was the first to go to bat, town's disk jocks are lining up solidly behind an effort to get Clyde Trask, bandleader who was severely burned here when excursion steamer Island Queen blaw up at a downtown wharf, back on his feet again. Short time ago Trask's orchestra waxed four sides for an indie outfit, and the local platter-spinners have been giving them a big play and urging their listeners to go out and buy disks. Rasults, according to downtown record dealers, have been very satisfactory.

In addition to suffering painful injuries when, with his clothes on fira, Trask jumped into river from burning fourth deck of tha steamer, he lost his complete music library, accumulated over a period of years, as well as all his band's instruments.

Still confined to a local hospital, it'll ba weeks yet before Trask will be well enough to be relaased.

FOX SUES APOLLO FOR $5,000 PUB ROYALTIES

Harry Fox, collector of music publishers' royalty coin from recording companies, began action Monday (22) in New York courts against Apollo Records, indie disk firm, for failure to pay royalties due. Fox asserts Apollo owes pubs he represents more than $5,000 and has consistently avoided payment.

Along with his action to recover the coin, Fox revoked all licenses previously issued Apollo to record songs, which doesn't prevent them from cutting the tunes but does force the company to pay the full 2c. statutory royalty rate per disk in the event it does.

Artie Valando to Coast for Oxford

Artie Valando, brother of Tommy Valando, general professional manager of Santly-Joy, shifts from the New York office of Oxford Music, S-J subsidiary, to head Coast branch. He replaces Bill Coty, who moves back into N. Y.

Valando leaves for Coast this Friday (26).

Palladium Coin Policy, Length Of Run Revised

Hollywood, Sept. 23.

Maury Cohen, operator of the Palladium, one of the top prestige ballroom location sites in country, is planning to revise his booking policy for next year, again. At the moment, he is set solidly witb talent until Tex Beneke winds a stand on Feb. 8.

For years, Palladium policy has been to hold orchestras for six-week stands, but after scrutinizing biz over past months, Cohen has concluded that that period is rather too long. Operator has decided that four-week stays are sufficient to exhaust the biggest b.o. potential any orchestra has to offer in this area.

Cohen knows that situation here has changed since war ended, that terpalace tastes have altered, and that to a degree economic conditions have forced ballroom attendees to slice their visits to dancehalls.

Cohen also plans to adjust his deals with bands. Practice in past years was to pay a flat figure weekly, then, last year, this was revised to call for a split, usually over $13,500. But, within past year, cost of upkeep at a large, glossy operation such as Palladium has risen along with general cost-of-living and Cohen has concluded that bandleaders must do more gambling on percentage so that the guarantee is at a minimum, and first coin coming in at boxoffice gets earmarked for site's upkeep.

Currently, Jimmy Dorsey is at Palladium at reported $4,500 and split over $13,500; Harry James follows at same figure; Elliot Lawrence is next, at $3,000 and split over $12,500; Tex Beneke opens Dec. 23 at $6,500 guarantee and split over $15,500. (This is due to Beneke's heavy nut.)

Considering soaring cost of upkeep and fact that patrons all over are spending less in ballroom bars and grills, Cohen must shear costs. That the agencies are going to go along with him is evident. Already MCA, GAC and the new Continental are offering their wares at reduced guarantees with the chance to grab off large percentage bites, after upkeep takeouts. Cohen's capery is the class location of the Far West, and many top name batoneers won't venture out of the east unless they are assured of it as an anchor around which other engagements can be warped.

Red Ingle's Wax Disk Click Equals Big Coin; $6,500 at Chi Theatre

Hollywood, Sept. 23.

Another prime example of coin that can be extracted from vaude on the heels of a single disk click is in the booking of Red Ingle and his seven-piece comedy crew into the Oriental, Chicago, starting Nov. 20 at $6,500 weekly. Ingle severed from Spike Jones' aggregation late last year to form own combo and his first disk release, for Capitol—"Tim-Tayshun"—scored solidly.

Currently, William Morris agency is peddling Ingle group on a skein of Coast one-niters, getting a flat $1,000 nightly in ballrooms, with Ingle supplying only his comedy act and leader paying $200 in each town to hire a local crew to supply dansapation for the customers. This tour opens Oct. 4 with stand at Pacific Square, San Diego.

Nellie Lutcher, who also clicked strongly for Capitol in last several months, also has found out what disk recognition can mean at a vaudfilm house. She recently packaged a show and played the Lincoln, Negro theatre in Los Angeles, on a 50-50 split after first $1,000 and gross approximated $10,000. Other acts' salaries on bill totaled $1,800, which meant Miss Lutcher pocketed bettter than $2,000 with commissions charged off. It was first vaudate singer ever played. For 12 years prior to Cap cadging her for platters, singer played Los Angeles spots as piper-pianist working for straight union scale.

Miss Lutcher's first eastern date is an eight-week stand at Cafe Society Downtown, N. Y., where she opened last week at $600 weekly. Appearance was inked before her Coast vaude click.

Best British Sheet Sellers

(Week Ending Sept. 18)

London, Sept. 19.

Now Is the Hour	Keith
Chi-Ba-Ba	Sun
Sorrento	Ricordi
People Will Say	Berlin
Little Old Mill	Chappell
Guilty	F. D. & H.
I Believe	Morris
Old Spanish Trail	Maurice
Mam'selle	F. D. & H.
Got Sun in the Morning	Berlin
Garden in Rain	Connelly
Souvenirs	L. Wright

Second 12

Heartaches	Connelly
They Say It's Wonderful	Berlin
Anniversary Song	Connelly
Gal in Calico	Feldman
Marianne	Southern
Beautiful Morning	Chappell
Time After Time	Morris
Donegal	Leeds
Little Tenderness	Connelly
Violetta	Dix
My Adobe Hacienda	Southern
Nicaragua	Leeds

Morris Buys Warock Firm From O'Connor

Johnny O'Connor, music publisher, member of the American Society of Composers, Authors and Publishers board and former manager of Fred Waring, last week sold his Warock Music Co. to the E. H. (Buddy) Morris combine. Culmination of the deal, which had been on and off several times, was hastened by the fact that the firm's value was increasing daily via a tune called "Serenade To The Bells." Warock has been on the block for some time.

Sammy Kaye recorded "Serenade" for RCA-Victor recently and his disking has created a demand for the tune to the extent that many publishers had sought to buy it from O'Connor. Up until last week the song had been owned by Woodward Music, a small firm recently set up by O'Connor. When he made the deal with Morris, Woodward assigned "Serenade" to Warock.

Setting up of Woodward firm, of course, keeps O'Connor in the music biz even though the catalog is small, and it retains for him his position on the ASCAP board (members must be publishers or writers). O'Connor, however, has been saying that this was his last term on the board. Though he sold Warock to Morris, O'Connor assertedly stays on the firm's board.

LOU JORDAN BACK AT WORK; $9,600 IN ALA.

Birmingham, Sept. 23.

Louis Jordan, playing his first date in this territory since last year, did a bangup b.o. job with his Tympany Five at the Aud. here last Wednesday (17). He played to $9,600-worth of stubholders and took out approximately $4,850 for his end on a $1,500 guarantee against 60% over $2,300. Ralph Weinberg and Oliver Naylor co-promoted the date.

Jordan only got out of a New York hospital a couple weeks back after a serious abdominal operation. It was thought at first that he wouldn't be sufficiently recovered for him to work Birmingham and a string of one-nighters into the deeper south and southwest. He is playing them, however, but is not allowed to spend as much time on the stand as he normally would.

Universal Label Sets Officers; Putnam Prez

Chicago, Sept. 23.

Milton T. Putnam was named prexy last week in a new line-up of officers for Universal Records, Chi indie now pressing the Harmonicats. Other officers are A. B. Clapper as v.p. and general manager; Robert A. Weber, secretary-treasurer; George Tasker, director of artists and repertoire, and Wayne G. Williams, director of advertising and promotion.

Putnam, Clapper and Tasker were officers in Vitacoustic, which had Harmonicats on a loan basis. The whole group pulled out last month in dissatisfaction over the 'Cats promotion. First side out for the harmonica trio on Universal is "My Gal Sal" and "I Love You."

New Generation Of Music Fans Key To Fields' Band Revival

The fact that there's a new generation of fans is the key to Shep Fields' revival of his "Rippling Rhythm" band at his own Glen Island Casino, New Rochelle, N. Y. He feels that it has been so many years since he was at the top of the band heap with the "rippling" style that a completely new generation of music-followers has grown up in the interim and wide open to the style.

Fields also points out how every year brings a successful revival of one or more popular songs that were hits years back—and a great many of today's buyers think that the tunes are completely new. This thinking he has applied to his band. He points out also (sadly, sometimes) that not all the kids who go to Glen Island ever heard of him, and few were ever aware of the "Rippling Rhythm."

Fields Tries to Extend

Fields, incidentally, is going to keep his Glen Island Casino, New Rochelle, N. Y., operation going as long as possible into the fall and winter. Business at the spot picked up considerably recently, with the past weekend reaching the best totals in eight weeks. The improvement cued Fields to try to keep open the year around.

Fields, in view of biz improvement, is likely to retain his own combo there instead of bringing in another. This, of course, would indefinitely delay Fields' plans to move out on a road tour with the outfit

Herman Set for Long One-Nighter String

Woody Herman, when he hits the road Oct. 16 for the first time with his new band, will tee off one of the longest strings of one-nighters he has ever scheduled.

Opening at Civic Aud, San Bernardino, Cal., band plays 38 one-nighters almost consecutively, all on the Coast.

Rich, MCA Seen Parting After Coin Tussle

Hollywood, Sept. 23.

Music Corp. of America and maestro-drummer Buddy Rich got into a hot hassle last week into which the American Federation of Musicians was called and which may culminate in MCA's release of the outfit. Argument, which was over MCA's alleged withholding of deposit coin paid to MCA by promoters for forthcoming dates by Rich's band, brought a sharp reprimand to MCA by the AFM.

It all started when Rich played a date last Wednesday in Seattle. He was due in Ione, Ore., thereatfer for a one-nighter, but found himself without sufficient coin to pay hotel and transportation costs. Rich called both MCA's Hollywood and N. Y. offices and, though deposits totalling a fairly large sum were being held by MCA, the agency flatly refused, it's claimed, to send Rich any money. This attitude apparently was prompted by the fact that Rich owes MCA around $700, most of which represents transportation costs advanced him recently when he was stuck for money.

When he couldn't get coin from MCA, Rich couldn't move and missed the Oregon date. He complained to the AFM and the union advised MCA that it could not hold deposits to apply against a loan (although it could against unpaid commissions), and ordered the money released to Rich. Thereafter, the leader asked for a release from the agency and the latter is said to have okayed such a move if Rich pays up what he owes and if he fulfills dates set by MCA men into mid-November.

Leroy Anderson and Alex North inked by Mills Music to exclusive writing pacts last week.

Songs-With Largest Radio Audience

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of September 12-18, 1947

Ain'tcha Ever Comin' Back	Sinatra
All My Love	Harms
All Of Me	Bourne
Almost Like Being In Love—*"Brigadoon"	Sam Fox
Apple Blossom Wedding	Shapiro-B
As Years Go By	Miller
Ask Anyone Who Knows	Witmark
Cecilia	ABC
Come To the Mardi Gras	Southern
Don't Tell Me	Robbins
Every So Often	Warren
Feudin' And Fightin'	Chappell
I Wish I Didn't Love You So—†"Perils Pauline"	Paramount
I Wonder, I Wonder	Robbins
I Wonder Kissing Her—†"Wonder Who's Kissing"	E. B. Marks
Je Vous Aime—†"Copacabana"	Crawford
Just An Old Love Of Mine	C-P
Just Plain Love	Morris
Kate	Berlin
Lady From 29 Palms	Martin
Love And the Weather	Berlin
On the Avenue	Leeds
Peg O' My Heart	Robbins
So Far—*"Allegro"	Williamson
Stanley Steamer	Warren
Story Of Sorrento	Pemore
Tallahassee	Famous
That's My Desire	Mills
When You Were Sweet Sixteen	Shapiro-B
You Do—†"Mother Wore Tights"	BVC

The remaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
Can You Look Me In the Eyes	Mutual
Christmas Dreaming	Leeds
Echo Said "No"	Lombardo
For Once In Your Life	Dreyer
Fun and Fancy Free—†"Fun-Fancy Free"	Santly-Joy
I Have But One Heart	Barton
Kokomo, Ind.—†"Mother Wore Tights"	BVC
Lazy Countryside—†"Fun-Fancy Free"	Santly-Joy
My Future Just Passed	Beverly
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Naughty Angeline	Simon
Near You	Supreme
Oh, My Achin' Heart	Mood
Old Devil Moon—†"Finian's Rainbow"	Crawford
Sipping Cider By the Zuyder Zee	Bloom
Tennessee	Stevens
Turntable Song—†"Something In Wind"	Miller
What Are You Doing New Year's Eve	Famous
You're Not So Easy To Forget	Feist

Inside Orchestras—Music

Management of Hollywood Show Bar, Pittsburgh, let Mousie Powell band out of its two-week contract, with options, after just six days so comedy-maestro could accept date at St. George hotel, Brooklyn, which opened up for him at last minute. Powell got the release by appealing that the St. George date was the break he's been waiting for a long time.

In return for spot giving him the green light, Powell has agreed to come back later in the year for one month at present salary no matter what his price may be at the time. That was okay with Show Bar since Powell gave it a land-office biz in his single week there. He opened at St. George Monday (22) and was followed here by 3 Coronets on a return date.

Sylvia Rosenberg, for many years exec secretary to the prez of American Society of Composers, Authors and Publishers (under Gene Buck for long time, and now under Deems Taylor), is being roundly feted by vet ASCAP members on her current visit to Hollywood, her first. Group of writers, headed by L. Wolfe Gilbert, Harry Warren, Harry Ruby, tossed her a dinner last week. Numerous other writer-members of Society have been squiring her around the film lots. At the recent annual ASCAP pow-wow in Hollywood, Gilbert got up and eulogized Miss Rosenberg's years of service and members present cheered her for a good five minutes. When Bert Kalmer died last week, Miss Rosenberg interrupted her vacation to handle ASCAP's participation in the rites.

Many trades people cannot understand how a single disking of a tune can sell hundreds of thousands of copies without ever achieving notice in coin-machine popularity ratings, disk jock logs, etc. It has happened often in recent years. Latest example of how it can be done, which, incidentally, points up a surprising sale, is Frankie Carle's recording of "Sunrise Serenade," made last year for Columbia. On Carle's recently received six-month royalty statement he was paid for over 500,000 copies of the "Serenade" song. Yet it never hit the popularity charts. Answer is, apparently, that most of the unusually high sales went into private homes.

Something of a record is being hung up in Hollywood by newcomer crooner, Tony Trankina, who got in from Chicago only three weeks ago on "spec" with his manager, Bettie Fox. In the short space of time he appears to be running the gamut of show biz, dealing in radio, films, recordings and niteries. He's been signed to reopen Bocage Room Oct. 2, has signed with new Lion Records, is set with Eddie Bracken as airshow vocalist if and when latter is sold, and has been to see Ben Lyon, casting director at 20th-Fox, another interested. Music Corporation of America is also reportedly building a quarter-hour airshow around the singer.

Jack Ellsworth, WHIM (Providence) disk jock, stumbled on a way last week to promote certain disks. Playing Dorothy Shay's Columbia album of hillbilly tunes, from which "Feudin' and Fightin' originated as a national sheet sales and disk hit, he inadvertently put the singer-comedienne's "Mountain Gal" on the air. This disk, which has a slightly risque finale, is not suitable for radio and is banned as a rule. Not wishing to pull the recording abruptly, he faded it out just before the finish and went into a commercial. Station drew dozens of calls immediately asking for a description of the finale and where the disk could be bought.

Several personnel letouts which occurred in the Big Three (Robbins-Feist-Miller) some time ago chiefly concerned stockroom staffers. Mentioned in the same story were possible salary cuts for sales manager Bernard Prager and production manager Stephen Levitz. This is not so. Both are vets with the Robbins organization, dating back to the inception of the firm, and their status is undisturbed, stresses g.m. Abe Olman.

Douglas Pitching L.A. Jockeys to Establish Local Branch of NADJ

Hollywood, Sept. 23.

Hugh Douglas, v.p. of National Assn. of Disk Jockeys, is here from Chicago and will spend next two weeks drumming for establishment of a local chapter. Douglas will circulate among local jockeys to gauge reaction to organization while awaiting return from vacation of Bill Leyden, national secretary of KMPC.

Local chapters have already been set up in New York and Chicago, plus some secondary cities, with membership reported at approximately 400.

Vita Signs Talent

Chicago, Sept. 23.

Vitacoustic records, Chi indie, signed Jack Carroll, baritone, last week for four sides and options. Company also starts a jam series with Todd Rhodes, who cut "Bell Boy Boogie" and "Dance of the Redskins."

Lloyd Garrett, president, said that Vita had acquired new pressing facilities in Camden, N. J., in order to cut shipping charges.

COMING BACK
BIGGER
THAN EVER

WHY SHOULD
I CRY
OVER YOU?

Words and Mus. by
Ned Miller and Chester Conn

Leo Feist inc.
1619 Broadway • New York, N. Y.
HARRY LINK, Gen. Prof. Mgr.
GEORGE DALIN, Prof. Mgr.

GEORGE PINCUS
SUGGESTS FOR YOUR PROGRAM
EXACTLY
LIKE
YOU
Music by . . .
JIMMY McHUGH
SHAPIRO-BERNSTEIN

Everyone Is Waiting to Hear
WHAT ARE
YOU DOING
NEW YEAR'S EVE

15 Best Sheet Sellers

(Week Ending Sept. 21)

Title	Writers	Publisher
NEAR YOU	(Francis Craig-Kermit Goell)	Supreme
WONDER WHO'S KISSING HER	(Will M. Hough, Frank Adams, Joseph Howard)	Marks
PEG O' MY HEART	(Alfred Bryan-Fred Fisher)	Robbins
WHEN YOU WERE SWEET 16	(James Thornton)	Shapiro-B
I WISH I DIDN'T LOVE YOU	(Frank Loesser)	Paramount
APPLE BLOSSOM WEDDING	(Nat Simon-Charles Tobias)	Shapiro-B
LADY FROM 29 PALMS	(Allie Wrubel)	Martin
THAT'S MY DESIRE	(Carroll Loveday-Helmy Kresa)	Mills
I HAVE BUT ONE HEART	(John Farrow-Marty Symes)	Barton
FEUDIN' AND FIGHTIN'	(Burton Lane-Al Dubin)	Chappell
YOU DO	(Joe Myrow-Mack Gordon)	BVC
WHIFFENPOOF SONG	(Meade Minngerode-George Pomeroy-Tod Galloway)	Miller-Schirmer
SMOKE, SMOKE, SMOKE	(Merle Travis-Tex Williams)	American
ON THE AVENUE	(Harold Rome-Fred Freed)	Leeds
KATE	(Irving Berlin)	Berlin

Midwest Ballroom Ops Meet in Des Moines To Discuss Band Biz

Chicago, Sept. 23.

Midwest Ballroom Operators drew the biggest attendance in recent years with over 300 delegates huddling in two-day meet starting Monday (22) in Des Moines. Ops were particularly vocal with demands that bands lower prices to conform with smaller grosses. Several factions were hot on reduced admission prices, but others wished to retain present tariffs with the plea that higher expenses forbid admish cuts. Broadcast Music Corporation is making a heavy pitch to sign up ballrooms. However, MBO is asking for a readjustment in ASCAP rates and danceries will be more receptive to BMI if ASCAP lowers its tariffs. As is, owners say that they can't afford both services. Form B contracts were also discussed.

T. D., JAMES HYPO COAST ONE-NIGHTERS

Los Angeles, Sept. 23.

One-night business up and down the Coast is getting a shot in the arm these days due to one-nighters being covered by Harry James and Tommy Dorsey. Both names are doing exceptionally well at the b.o. James had gone into percentage on all but one of a fairly long string of dates, sold at guarantees of $2,000 and up. He's due to head east again late next month for a date at the Click, Philadelphia nitery, and more one-nighters thereafter.

A good portion of the Dorsey reaction is felt due to the heavy promotion campaigns being put on by radio outlets that handle his transcribed disk-jockey show. A recent one-nighter at Fresno, for example, drew so much biz that the band went $900 into percentage money for the first time in many Fresno dates. T. D. himself attributed it to the help he's getting from the disk show exploitation.

Claridge Gets 1st N. Y. Chance, at the Edison

Gay Claridge orchestra, a longtime Chicago favorite, gets its first shot at a New York location next month, when it moves into the Edison hotel. Band opens Oct. 9 for an indefinite run, replacing the current George Towne.

William Morris agency handles Claridge, and in setting him at the Edison topped some dozen or so other bands offered for the job by rival agencies.

Jack Mills to London

Jack Mills, prexy of Mills Music, sails for London Friday (26) on the Queen Mary for confabs with H. G. Watkins, head of Mills' newly established British subsidiary. He will work out operational plans for the branch and may set up a professional staff.

Mills expects to be away for a month. He previously planned such a trip last July but inability to book return passage delayed the junket. It's anticipated the new firm will act as a liaison for Mills with various British pubs.

Ellington as Disk Jock for WMCA

Duke Ellington definitely begins a sideline career as a disk jockey on WMCA, New York, Jan. 1 and has been sold to one sponsor as a starter. In joining Tommy Dorsey and Paul Whiteman into a transcribed disk jock idea, Ellington will occupy a midnight to 1 a.m. slot on the station five nights a week. Sponsor signed to date is Paradise Wine.

WMCA, which has Andre Baruch and Bea Wain, as a man-wife disk jock team in addition to Dorsey and others, is also talking with Harry James on a transcribed disk jock piano. It is WMA's aim to top WNEW and WHN, both N. Y., as the city's top disk stations. However, the deal with James may not reach fruition. There are undisclosed complications.

Incidentally, whereas WMCA took the Dorsey show from the Lou Cowan agency, it is agenting the Ellington series itself. Station will make an attempt to sell Ellington all over the country a la Dorsey.

Writer Sues Pub For Infringement; Tunes Involved 18 Yrs. Old

Sterling D. (Bud) Sloan, songwriter, filed suit against publisher Shapiro-Bernstein last week (17) in New York federal court for alleged infringement of his copyrighted tune, "The Sun Shines Bright Again for Me," by publishing a song entitled "Moonlight on the Colorado."

According to the complaint, Sloan and James Martinet wrote and copyrighted "Sun Shines" in November, 1929. Martinet later assigned all his rights to Sloan. Complaint charges that about 1930 Shapiro infringed by publishing "Moonlight," which, Sloan claims, was copied from his tune. Action seeks an injunction and an accounting of profits.

St. L. Mulls Honoring Wm. C. Handy in New Memorial Park Idea

St. Louis, Oct. 23.

William C. Handy, 74-year old Negro composer of the internationally famous "St. Louis Blues" will be honored in some fashion in the newly-planned river-front memorial area if a idea by David M. Grant, prez of the St. Louis Branch of the National Assn. for the Advancement of Colored People is accepted. Last week in a letter to Edward D. Dail, chairman of the association Grant wrote, "No city in the world has been the beneficiary of publicity comparable to that received by St. Louis through the world famous "St. Louis Blues."

Dail favors Grant's suggestion and thinks some recognition should be given the Memphis-born composer in the memorial area, along with other persons who have contributed to the history and development of the city and the Louisiana purchase territory. He said he would lay Grant's idea before the association's exec. committee.

L. A. Disk Sales

Continued from page 37

819,000 pieces, of which more than 90% came from this country.

Survey comments: "The potentialities of this market to absorb any appreciable quantity of 'jive' or 'boogie-woogie' music is limited. However, a good market exists for classical and semi-classical, recorded in the U. S. Demand for the classical record is frequently stimulated by songs in motion pictures."

Guatemala: Country does not produce any records. Its imports last year amounted to about 23,000 records. U. S. is the leading supplier, but Mexican influence is increasing. Latin-American music rates first, with U. S. dance tunes and ballads in second place.

Cuba: Company was organized in Havana in 1944 to make records. First year it put out 11,000. Last year the output ran about 150 000. of which about one-third are going into the export market. Country imported 164,000 records in 1945, of which 144,000 came from the U. S. Report adds: "Distributors of musical accessories state that if low- and medium-priced electrical phonographs are exported to Cuba in large quantities during 1947 and 1948, sales of United States phonograph records might very well increase by 350,000 units per year."

Dominican Republic: No domestic production and about 36,000 records imported per year. About 20,000 came from this country last year, with the prospects excellent for the future.

Haiti: Majority of records are imported from the U. S.

Costa Rica: Country imports from $8,000 to $9,000 worth of records annually. of which about 65 or 75% come from the U. S. Mexican and Argentine records cutting into that business.

El Salvador: Warning that Mexicans may eventually control the majority of this market. Country buys 25,000 to 30,000 platters a year. A few years ago U. S. had from 90 to 96% of the business. Now share has been whittled down to 60%.

Honduras: Small market here due to limited number of phonographs. U. S. now has about 75% of the business, with Mexicans cutting in appreciably past couple of years.

Panama: Spanish popular records are outselling American product by a six-to-one ratio. U. S. can increase share of the business with records of native popular songs.

AFM Okays Cap's Idea To Transcribe Disks For Xmas Seal Deal

Hollywood, Sept. 23.

James C. Petrillo has okayed a request of Capitol Records to transcribe a half-hour radio show from released disks of its topline personnel. Show will be donated to the National Tuberculosis and Health Assn.'s Christmas seal drive, which starts in November.

Capitol is blending recordings of Johnny Mercer, Margaret Whiting, Benny Goodman, Andy Russell, Peggy Lee, Jo Stafford, Pied Pipers and Paul Weston's orchestra for the program, plus waxed voice tracks. Tubercular association will sell transcription to radio stations throughout the country to boost seal sales.

Los Angeles Philharmonic, under the direction of Alfred Wallenstein, also will do a half-hour radio show with Edward Arnold narrating.

McIntyre's Repeat

Hal McIntyre's orchestra, which recently completed a two-week run at the Post Lodge, Larchmont, N. Y., goes back into the spot Sept 30 for 12 weeks. He'll take over from the current Marshall Young orchestra, which he replaced when he did the two-week stint.

McIntyre, an M-G-M disker, hasn't played a New York area location since his Commodore hotel date.

SAM FOX
Points With Pride to the
All-Hit Score of
BROADWAY'S
BEST
MUSICAL
BRIGADOON
Lyrics by ALAN JAY LERNER
Music by FREDERICK LOEWE

"ALMOST LIKE BEING IN LOVE"
Recorded by
COLUMBIA—Frank Sinatra
CAPITOL—Jo Stafford
VICTOR—Larry Green
DECCA—Guy Lombardo • Mary Martin
MAJESTIC—Mildred Bailey
VICTOR—David Brooks • Marion Bell
SIGNATURE—Larry Douglas
RAINBOW—Alfred Drake

"THE HEATHER ON THE HILL"
Recorded by:
CAPITOL—Clark Dennis
VICTOR—Larry Green
SIGNATURE—Bobby Doyle
VICTOR—David Brooks • Marion Bell
RAINBOW—Alfred Drake • Roberta Roberts

"COME TO ME, BEND TO ME"
Recorded by:
COLUMBIA—Buddy Clark
VICTOR—Lee Sullivan
SIGNATURE—Floyd Sherman
RAINBOW—Bill Venturo

"THERE BUT FOR YOU GO I"
Recorded by:
COLUMBIA—Frank Sinatra
VICTOR—David Brooks
SIGNATURE—Bobby Doyle

Above Songs and Six Others from the Show Recorded by the Original Cast — RCA Victor Album P178
Transcriptions Also Available

SAM FOX PUBLISHING CO.

Presenting Our New Song
HILLS OF COLORADO
A SWEET MELODY AND LYRIC ABOUT A BEAUTIFUL STATE
TWO FINE RECORDINGS WILL BE RELEASED THIS WEEK
GUY LOMBARDO — DECCA
ROBERT SCOTT — MERCURY
LEAHY — Vocals < READY > WARRINGTON — Dance
LONDON MUSIC CORP. (Joe Santly, Gen. Mgr.) 1619 Broadway, New York 19

On the Upbeat

Hollywood

Jeri Ney squiggled by Woody Herman as vibes-vocalist for big band Herman now is molding here. . . . Ben Homer in from N. Y. to arrange for Les Brown. . . . Louis Jordan inked for week at Golden Gate theatre, S. F., Feb. 11. . . . Johnny White, gen. professional manager of Remick Music, visiting. . . . Bob Cooper (husband of chirp June Christy) took tenor chair vacated in Stan Kenton band by Vido Musso. Warner and George Weidler (brothers of filmstress Virginia Weidler) also are with orchestra. . . . Mel Torme booked for Sept. 25 week at Hipp, Balto, at $1,500 for frame. . . . Phil Moore tossing a symphonic jazz bash at Shrine auditorium Oct. 13, and will baton 50-man outfit. . . . Sterling Young starts fortnite stand tomorrow (25) at Flamingo, Las Vegas. . . . Carmen Cavallaro into Ciro's for indef stay, starting Dec. 29. . . . Frankie Masters, after winding at Tommy Dorsey's Casino Gardens here, will locate for three weeks at Edgewater, San Francisco, beginning Oct. 29. . . . Lionel Hampton one-niting around area at $1,250 against 60% as crew awaits opening vaudate Tues. (30) at Million Dollar theatre, . . . MCA offering Les Brown, anchored here now by Bob Hope airshow, to nearby one-nite promoters at $1,000 per guarantee against usual percentage. . . GAC booking Desi Arnaz on autumn ballroom swing down the Coast. . . . Woody Herman's now-forming aggregation being offered Coast promoters at $2,000 guarantee per single stand. . . . Al Gayle, at Biltmore hotel for more than a year playing the cocktailery with seven-piecer, amplifying outfit to 15 men, and will trek eastward on one-niters, starting next month. Gayle has a new manager, Lee Soble. . . . Dick Vildine orch, with Tito Guizar, booked into Palace, San Francisco, Oct. 16, for four stanzas by MCA, with agency thus slicing into what normally is a William Morris account. GAC had gotten in with Desi Arnaz.

New York

Columbia Records pressing Benny Goodman Records despite that artist's move to Capitol label....Oscar Moore, guitarist with King Cole Trio ever since latter's hit, leaves combo as of Oct. 20 to move over to frere Johnny Moore's Three Blazers group, leader of which is also a guitarist....Juggy Gayle to Coast to install Rocky Carr as United Music's Coast rep....George Levy to Coast Friday (27) for two weeks on Leeds Music biz and vacation....Phil Brito signed General Artists contract....Janet Tremaine, GAC contract division head, out of hospital and recuperating at home from illness....Apollo cut Frank Saunders, Arthur Godfrey's singing bartender on eight sides....Johnny Long, Vic Lombardo and Tony Pastor's orchestras added to General Artists string into Ansley hotel, Atlanta....Fred Lowery and Dorothy Rae at Pappy's Showland, Dallas, his home town....Illinois Jacquet works Carnegie Hall Saturday (27) with Norman Granz "Jazz At Philharmonic" unit....Woody Herman re-

(Continued on page 42)

Metro Sync, New Disks Spark Berlin's Revival

"What'll I Do?," old Irving Berlin ballad, will be spotlighted in Metro's forthcoming "Big City" coincident with its new recordings by Perry Como on Victor, King Cole Trio for Capitol and Frank Sinatra for Columbia.

Berlin got the idea of spotting the song in a film, producer Joe Pasternak buying it for "City" a Margaret O'Brien starrer. Film will thus be used as a springboard for the tune, a la Berlin's "Blue Skies" and others.

900G Foreign Coin Due ASCAP-ers

Foreign coin held by the American Society of Composers, Authors and Publishers for distribution to U. S. writers and publishers totals closer to $900,000 than the previously cited figure of $500,000. This money, which represents foreign society payments to ASCAP via reciprocal rights agreements, and which reaches such a large sum due to the fact that the war held up the usual annual payments for seven years or more, will be distributed to ASCAP writers and publishers before Jan. 1.

Herman Starr, head of the Warner Bros. publishing group and a prominent member of the ASCAP board, heads the committee working on allocating the coin. According to the figures worked out, some $850,000 of it, Starr says, will go to writers and the remainder to publishers.

AFM Issues Directive to Locals On By-Passing Form B Contract

New 'Lamplighter' Lyric For Xmas-Trade Gravy

Shapiro-Bernstein is making a unique approach to the reissuing of a past hit song. It is now preparing to launch a new version of "The Old Lamplighter," which occupied the No. 1 position on sheet sales lists only a year or so ago. New version, which will retain the original title, will be based on an Xmas lyric and is designed to cut in on some of the holiday-song gravy reaped annually by Irving Berlin's "White Christmas," et al.

Nat Simon and Charles Tobias wrote the music and lyric, respectively, to "Lamplighter," and Tobias turned out the new Xmas lyric.

LEEDS COMPLETES DEAL WITH EAGLE LION PIX

Lou Levy, of Leeds Music, completed a deal last week in Hollywood which gives his music firm its first film company tieup. He worked out an arrangement to publish all tunes stemming from Eagle Lion productions for the next two and a half years, with a similar option period. Agreement is effective immediately.

Levy's pact is with all four companies within the Eagle Lion setup, Eagle Lion, Inc.; Producers Releasing Corp.; Eagle Lion Studios, Inc. and PRC Productions.

American Federation of Musicians last week advised all local branches throughout the country of the decision reached at its recent international executive board meeting in Chicago concerning its Form B contract. Union told locals that it cannot and will not do anything about planning a new contract blank to replace Form B until the U. S. Treasury advises on a course of procedure, which directive has been expected for weeks.

Meanwhile all bandleaders, local and traveling alike, are to deduct withholding, social security and unemployment taxes from salaries of their men and forward the sums to the proper government agencies, just as if Form B and its clause making buyers of a band its employers (hence liable for the sums themselves) did not exist.

The above is substantially what was told to major band agency representatives who attended the executive board meeting for the purpose of inducing the AFM not to delay any longer on the writing and distribution of a new contract blank.

Camden Convention Hall Sets New Deal With AFM

Philadelphia, Sept. 23.

Camden Convention Hall signed an agreement with Local 77, American Federation of Musicians, calling for not less than 15 musicians when stage attractions requiring music are presented.

Agreement is similar to the one prevailing for Convention Hall in Philly.

LEEDS HITS!
Dodgers
Yankees
A HOMER!
ON THE AVENUE
Batting Records
EDDY HOWARD (Majestic) • DICK JURGENS (Columbia) • CHUCK FOSTER (Mercury)
ART MOONEY (M-G-M) • HAL DERWIN (Capitol) • THE THREE SUNS (Victor)
JEAN SABLON (Victor) • THE ANDREWS SISTERS with CARMEN CAVALLARO (Decca)
ROUNDING THIRD!
CHRISTMAS DREAMING
(A LITTLE EARLY THIS YEAR)
Batting Records
FRANK SINATRA (Columbia) • DICK HAYMES (Decca)
DENNIS DAY (Victor) • BLUE BARRON (M-G-M)
I MISS YOU SO
Batting Records
LIONEL HAMPTON (Decca)
KING COLE TRIO (Capitol)
THE CHARIOTEERS (Columbia)
CECIL & THE FIDDLE (Victor)
ON DECK TO HIT!
SINCERELY YOURS
Batting Records
FREDDIE STEWART (Capitol)
SAVANNAH CHURCHILL (Manor)
BUDDY CLARK (Columbia)
DODGERS
YANKEES
LOU LEVY
CLUB OWNER
AL GALLICO
MANAGER
DON GENSON
1st BASE COACH
GOLDIE GOLDMARK
3rd BASE COACH

Last Minute Sports Flash! SINCERELY YOURS Just Recorded by INK SPOTS (Decca), TONY MARTIN (Victor), MARTHA TILTON (Majestic)

Band Reviews

JAN AUGUST ORCH (4)
Hotel Astor Roof, N. Y.

As with Lenny Herman, the so-called "relief" band when he was twained with other bands at this hostelry, Jan August, in the final weeks of the Astor Roof's policy, makes unusual impact. For four people he certainly delivers plenty of dansapation. As Skinnay Ennis introduces him—as "the 'Misirlou' kid—August with his three assistants does plenty. The maestro-pianist is a wiz at the ivories and the supporting string bass, drums and guitar make for a tip-top combination, dispensing beaucoup rhythm and melody with their unique arrangements of "Old Man River," "September Song" and the like. Including the inevitable "Misirlou" with which August first came to attention via disks.

There's a lot of showmanship to Jan August's quartet which insures their b.o., whether onstage or dance podium. In succession they proved it, first at the Roxy and now in the large-capacity Hotel Astor Roof.

Abel.

EDDIE FITZPATRICK ORCH (13)
St. Francis Hotel, San Francisco

After a summer layoff from hotel work, Eddie Fitzpatrick is back in the Mural Room and drawing heavily on the carriage trade. Opening night (9) had cafe-pousse society heavily on hand with the 600-capacity room well filled. (Cover $1.25 weeknights; $1.50 Saturdays.)

Leaning deftly on sweet music that is danceable, Fitzpatrick uses three string, three reeds, three brass and three rhythm, with two of his bandsmen lending a hand in occasional vocals; Glen Kerr and Buddy Webber, bass and sax respectively, handling those duties ably if not spectacularly, with Fitzpatrick chiming in from time to time to round out the picture.

Fitzpatrick mixes his tunes adroitly, giving well measured portions of new and old tunes with rhumbas and sambas sprinkled betwixt as seasoning. Most requested tunes are "Brazil" (samba) and "Vienna Waltz" (waltz). That gives an idea of his combo.

Musicianship is sparkling, and Fitzpatrick's engaging personality and good appearance of bandsmen, pleases patrons and holds their attention throughout. Fitzpatrick has gained prestige and assurance of late, the result of playing most of the major social shindigs and coming-out parties the past season in the Frisco social belt.

Ted.

HARRY COOL ORCH (14)
With Doris Donovan
LaMartinique, Chicago

Harry Cool's date at LaMartinique, marked the suburban nitery's first dip into the name band field. Previously, the spot had been run on a semi-name policy, and with Cool's relaxed, friendly manner, both the ops and he are primed for big biz.

Cool's orchestra, which marked its third anniversary several months ago, seems to have found a niche best suited to its particular talents here. Although the band is fairly full (12 pieces), it's strictly on the soft lights-smooth dancing side. It provides a well-balanced musical evening, packed with punch novelties that offset the lack of a floor show.

Doris Donovan, new to the group, is a bouncy package in skin-tight satin, yodeling "Feudin' and Fightin'", "Ask Anyone Who Knows," etc. Her live-wire personality is exhibited most successfully on "Across the Alley." She also does a duet with Cool on such things as "It's Dreamtime."

Cool uses twelve men (5 sax, 2 trombone, 2 trumpet and 3 rhythm). He neglects jazz and jive completely, to the satisfaction of the adult crowd. Soloists are spotted often, John Nagey, pianist, copping most chances.

Mack.

MCA PITCHES KYSER FOR VAUDE, 1-NITERS

Hollywood, Sept. 23.

Music Corp. of America is inducing Kay Kyser to go for a whirl of vaude and one-niters this autumn. Dates will be arranged around leader's airshow commercial for Colgate. It will be first personaling of sort for Kyser in about five years, although just about three years ago MCA rigged up an idea of booking batoneer on skein of 20 select one-niters around country at $5,000 guarantee per date, plus 60% of take on each date. Idea was dropped when buyers were slow to jump at bait.

Kyser has already been offered Million Dollar theatre here, at terms reported to be 50-50 split from first dollar. The leader last year nixed a number of bids to play location ballroom dates hereabouts.

Craig Cashing In On Disk With Personals

Pianist Francis Craig, whose "Near You" recording for the Bullet label is topping all sales and popularity logs, is going to cash in immediately on the disk. William Morris agency is selling him, plus only Bob Lamm, blind vocalist on the disk, for theatres. Pair are asking $2,500 weekly.

Craig's initial theatre date is week of Oct. 9, Hippodrome, Baltimore.

Morris Agcy. Adds Two 1-Nite Salesmen

William Morris agency band department took on two new one-night salesmen last week—Archie Loveland at the Hollywood office and Nev Wagner in Chicago. Loveland replaces Jack Archer, who recently left Morris to join the new Continental Agency, and Wagner replaces Bill MacDonald, who quit, it's said, due to the fact he preferred a Coast slot.

Loveland was with Morris prior to the war and after being discharged from the Navy went into the costume jewelry business. Wagner has been with the Holt-Pumphrey talent buying agency in Richmond, Va.

GAC Settles Ohio Monopoly Suit

Monopoly suit against General Artists Corp., filed over a year ago due to a switch in dates by Tony Pastor's orchestra from one Youngstown, O., promoter to another, was settled out of court Monday (22) for $300. Action, in Ohio's federal district court, went to trial in the morning with Art Weems, GAC executive from New York, in attendance along with attorney Mort Miller, of the Bernard Miller office. By noon, however, a jury had not been picked and, seeing the case about to stretch out to a week or more, GAC offered to settle and the plaintiffs took them up.

Plaintiffs in the case were Gordon Anderson and Jack Mack, who promote dances in the Youngstown and Akron area. They had made a tentative agreement with GAC's Art Frew, then head of the agency's Cincinnati office, for Pastor's orchestra. Since the contract had not yet been signed, Pastor, when the date was submitted to him, preferred to work for Tony Cavalier at the Nu-Elms Ballroom, Youngstown, a standard operation for years. Thus the date was shifted, and Anderson and Mack subsequently claimed they had first call on Pastor and filed suit.

At the same time the action was instituted, on the "monopoly" basis, it created quite a stir in the band field since at that time Larry Finley's monopoly case against Music Corp. of America was proceeding in California.

U. S. NAVY BAND TOUR OFFERED TO AGENCIES

U. S. Navy's official band will do a concert tour next spring, and the booking of it is being offered to major band agencies. Each got letters from the Navy Department last week citing the tour and asking for huddles with Navy personnel over dates.

Band will be on the road, nine weeks, between March 15 and June 1, and is to be made at no expense to the government. It cannot play commercial dates, that is, work for regular band promoters, since the Navy wants all profits from its bookings to go to some local charity in the area in which it works. It cannot compete, either, with established commercial bands. Agencies will be allowed commission if booking the outfit, however.

GAC Mulling Biz Hypo Via 'Nat'l Dance Week'

Howard Sinnott, General Artists Corp. one-night booker, is working on a "National Dance Week" idea with which to attempt to make some noise about the band business and stimulate biz. GAC executives are attempting to get the other agencies interested in the plan so as to make it an industry-wide effort, but so far haven't been too successful.

Nevertheless, GAC is going ahead with its plan. Preliminary notice to promoters and operators of band spots is claimed to have drawn enthusiastic reaction. Designated week hasn't been set aside yet; it's likely to be mid-October, or later if things don't add up quickly enough.

Meeting at GAC offices in New York Friday (20) afternoon was attended by Nat Kalcheim and Les Zimmerman of William Morris; Billy Shaw, of Gale, Inc.; Jack Whittemore, of Mus-Art; Jack Kearny, of Harry Moss Agency; MacConkey, of McConkey, and a rep of Willard Alexander office. Frederick Bros. and Stan Zucker offices will come in later, and efforts are being made to interest Music Corp. of America in the idea.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Skinnay Ennis	Astor Roof (850; $1-$1.25)	6	3,150	19,620
Jack Fina	Waldorf (400; $2)	7	2,750	23,200
Claude Thornhill	Pennsylvania (500; $1-$1.50)	2	2,325	4,775
Ray McKinley*	New Yorker (400; $1-$1.50)	0	†1,175	1,175
Johnny Pineapple	Lexington (300; $1-$1.50)	45	900	41,575
Orrin Tucker	Roosevelt (400; $1-$1.50)	3	1,600	6,300

**Ice Revue at New Yorker. —Ginny Simms at Waldorf*
† 3 days.

Chicago

Ray Heatherton (Marine Room, Edgewater Beach; 1,100; $1.50-$2.50 min.). New show and pleasant weather helped up count to 13,400.

Jose Melis (College Inn, Sherman; 900; $2-$3.50 min.). Frankie Laine's first local bow Friday (19) since hitting big time, and rush from railroad convention at hotel boosted total to hot 5,100.

Freddie Nagel (Empire Room, Palmer; 550; $3.50 min.-$1 cover). Leveling at 3,300.

Benny Strong (Boulevard Room, Stevens; 650; $3.50-$1 cover). Convention crowds kept this peppery 3,100.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 540; $3.50 min.). Mitzi Green and Jackie Miles in Thursday (18). Another big 6,000.

Sherman Hayes (Blackhawk; 500; $2.50 min.). Hayes holding well at 3,000.

Henry King (Aragon; $1.-$1.25 adm.). Buddy Moreno opens Sept. 30. King just touching the 15,000 mark.

Johnny Long (Trianon; $1.-$1.25 adm.). Long gave way Sunday (21) to Tommy Carlyn. Some 16,800, fair.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Affected only slightly by other club openings. Healthy 4,700. Buddy Lester headlining.

Los Angeles

Eddy Howard (Ambassador; 900; $1-$1.50). Solid 2,200 covers.

Russ Morgan (Biltmore; 900; $1.-$1.50). Fairish 1,900 covers.

(Los Angeles)

Lawrence Welk (Aragon, B, Ocean Park, 4th wk.). Windup wilted to 5,700 admishes, but overall stand was excellent.

Frankie Masters (Casino Gardens, B, Ocean Park, 4th wk.). Biz brightening each frame, with owner Tommy Dorsey now deciding to hold Masters until October's end. Last stanza, smart 5,700 admishes.

Jimmy Dorsey (Palladium, B, Hollywood, 3d wk.). Mild 9,000 payees.

Upbeat

Continued from page 41

viving "Woodchoppers" group within new band....Sterling Records added George J. Bennett to staff as director of artists and repertoire; Ben Siegert as v.p.; Ralph Emmett as director of sales; Seymour H. Bennis as his assistant, and Joe Sasso, publicity. . . .Boyd Reaburn orchestra signed with Willard Alexander agency for bookings, after release by General Artists...Nat Simon, writer of Shapiro's new "And Mimi" in Hollywood for three weeks.

Chicago

Joe Glaser back to New York after attending Louis Armstrong opening at the Rag Doll...Eddie Talbot, new contact man for Famous music, replacing Eddie Richmond, who recently resigned...Anne Gula, promoted to record promotion department at Hudson-Ross...Larry Stein appointed personal manager for Rosemary Wayne, and Warren Kettle retained in same capacity by Bill Evans, both free-lance disk jocks...Phil Spitalny here...Hank Markbright, Harms Music, back from Wisconsin fishing trip...Charley Ventura inked into Roseball, newly opened South Side ballroom, for one-nighter, Oct. 26...Peggy Price back from an eight-week stint in Panama...Florence Tenny of Feist, at St. Luke's Hospital with severe throat infection...Mercury tossed shindig honoring Frankie Laine at Sherman, with Harry Cool's orch and...Eddie Hubbard as m.c. Guest artists on the bill, which included Albert Ammons, Rex Allen, Tiny Hill, Patti Page, Two-Ton Baker and the Prairie Ramblers...The Sullivan Company has joined the ranks of disk label firms here; their first records cut by the Jimmy Blade orchestra.

Pittsburgh

Billy Catizone signed Marcelyn Fennell to do the vocals with his augmented Terrace Room band... Max Tarshis dropped trio to go into the Mercur Music Bar as a piano single...Tommy Ryan band in for two-weeks at Bill Green's...Howdy Baum replaced Bob Rhodes at Vogue Terrace. Baum will be followed, in turn, by Freddy Schaffer's girl orchestra and Ray Herbeck, each for fortnight...Dom Trimarkie's threesome, returning to Fiesta Room of Hotel Roosevelt, has Trimarkie on accordion, Carmen Rummo on piano and Johnny Krostyne, bass...Bill Clydesdale, electric guitarist, bassist Jimmy Vallome and Miss Charlotte on accordion make up new trio at Horseshoe Bar.

OUR HOUR
(The Puppy Love Song)
SANTLY-JOY, INC.
1619 Broadway, New York
TOMMY VALANDO, Gen. Pro. Mgr.

REPRINTED FROM
NEW YORK DAILY NEWS
September 21, 1947
BEST SELLERS
PEG O' MY HEART (CLARK, Columbia).
That's My Desire (Laine, Mercury).
Feudin' 'n' Fightin' (Shay, Columbia).
I Wonder Who's Kissing Her Now (Como, Victor).
When You Were Sweet 16 (Mills Brothers, Decca).
Tallahassee (Crosby, Decca).
By DOUGLAS WATT

Wedding Bells
(Are Breaking Up That Old Gang of Mine)
Al Blank and His Harmonica
(Rainbow No. 50003)
•
Black and Blue
Frankie Laine (Mercury No. 1026)
•
If It's True
Johnny Desmond-Page Cavanaugh Trio
(Victor 20-2312)
Cootie Williams (Majestic 1165)
MILLS MUSIC, Inc.
1619 Broadway New York 19

Star of Radio, Screen and Stage
JOHNNY "Scat" DAVIS
AND HIS ORCHESTRA
Now 6th Week and CONTINUING THRU JAN 15
GUSSIE'S KENTUCKY LOUNGE
CHICAGO, ILL.
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave., New York 22 · 54 W. Randolph St.
PL. 5-5572 Chicago

Benny Fields
is doing his
CHRISTMAS DREAMING
A LITTLE EARLY THIS YEAR
HOW ABOUT YOU?

SMOKE! SMOKE! SMOKE!
(That Cigarette)
AMERICAN MUSIC, INC.
9109 Sunset Blvd., Hollywood 46, Cal.
Garet Romero 55 W. 42 St., N.Y.C.

STANDOUT TUNES
Our WALTZ Suggestions for Your Program
MY GAL SAL
IF I HAD MY WAY
SIDEWALKS OF NEW YORK
JUST A DREAM OF YOU, DEAR
LET ME CALL YOU SWEETHEART
All Material Available
PAULL-PIONEER MUSIC CORP.
1657 Broadway New York 19 N. Y.

A HIT SONG DESERVES A HIT TITLE PAGE
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N. Y. AGVA Local Nominates 80 For 12 Delegate Posts to Nat'l Convention

More than 80 nominations for 12 delegate posts to the forthcoming national convention of American Guild of Variety Artists were made by members of the N. Y. local of the talent union at pre-confab meeting held in Town Hall, N. Y., last week. Fifty were nominated from the floor, while additional 30 were entered via petitions. Entire list is now being checked and verified at national AGVA as to whether all nominees are in good standing and subsequent okay for placing on the national ballot.

However, those already checked and approved as nominees for delegate posts are Marty Barrett, Jerry Baker, Jacke Bright, Phil Irving, Stubby Kaye, Rex Wilson, Danny White, Dewey Barto, Hazel Scott, Charles Banks, Harry Eaton, Chic Darrow, Willie Bryant, Henry Dunn, Murray White, George Stone, Claudia MacNeil, Thelma Nevins, Joe Smith, Manny Tyler and Irving Grossman. This, of course, is only a partial list, with remainder of nominees to be listed later.

Meeting was chairmanned by Marty Barrett and addresses were made by Matt Shelvey, national head of AGVA, and Dave Fox, head of the N. Y. local. Latter read a "state of the union" report, which pointed up the progress of the union under present administration, accentuating its growth since 1943 from five branches to 32 and increase in membership from several thousand to its present 38,000.

Financial Report Made

Financial report, as of July 31 of this year, was read by union's auditor, who stated there was $250,000 in treasury; also $30,000 in the Death Benefit Fund and $15,000 in the Emergency Welfare Fund.

Although N. Y. local has some 2,500 paid up members, who were eligible to attend the conclave, only 175 attended, probably explainable in that many were playing out of town dates and couldn't attend.

Barrett conducted the meeting in irreproachable fashion, giving any and all an opportunity to be heard, and despite an early motion to close the nominations, this was overruled to abrogate possible beefs later that nominations were being railroaded.

Procedure of nominating was in line with formula set for other territories, allowing election of a delegate for every 200 members in a branch. Based upon the 2,500 members of the N. Y. local, that body will be allowed 12 delegates to represent it at the convention set for latter part of next month, with convention city not set as yet.

Other Meetings Held

Similar meetings were held in other branches of union during the past week, with returns from those areas now being computed at national AGVA and results to be announced next week.

Only trouble spot was Philadelphia, where jurisdictional dispute continues between Dick Jones, discharged head of the former Philly local, still functioning pending court decision on validity of his discharge by national AGVA. At meeting held there with Allen Nickerson, repping national AGVA, there was a mixup in dates and sparsely attended through many of Jones' sympathizers failing to attend. Another meeting may be called later.

Andy Russell Set For Vaudates by Sherman

Andy Russell, who recently separated from the William Morris agency, will embark on a vaude tour mapped out by the Eddie Sherman agency. So far, singer has been booked mainly into houses controlled by the Sherman office, starting his tour at the Adams theatre, Newark, Nov. 16, and following with Hippodrome, Baltimore; State, Hartford, and the Palace, Youngstown. Other date is at Frank Dailey's Meadowbrook, N. J., where he's in for five days starting Nov. 25.

Russell was originally slated to play the Paramount theatre, N. Y., late November, but because length of engagement could not be determined this far in advance, Russell had to forego that date in order to fill picture commitments.

Russell is also slated to go to the Oriental, Chicago, Oct. 30, on an old deal originally set up by the Morris agency. He's getting $12,500 guarantee against percentages.

Mark, Ditson Team Up

Jimmy Mark and Lenny Ditson, indie agents, have partnered, opening offices in New York.

Both ex-performers, they met while serving in the same Army outfit together overseas.

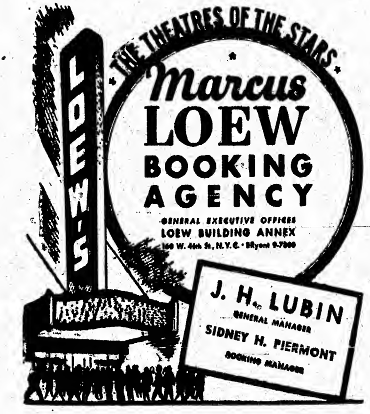
Lovely Lady of Song

JANE JOHNSON

Bach to Boogie Marimbist

GEORGE GUEST

New York Rep.: EDDIE SMITH AGENCY
Chicago Rep.: PHIL TYRRELL



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Walnut Room, Chi, Resumes Floorshows

Chicago, Sept. 23.

After a summer hiatus, Bismarck hotel reopens Walnut Room, Friday evening (26).

New show comprises Tony DiPard's Orch, the Talbots, dance team, and the Ballentines, harmonica act.

Big Coin for Top Draws Keys New Fla. Name Battle

Early Florida bookings indicate that Miami Beach nitery operators are slated to resume their battle for name talent for the winter season. So far, Sophie Tucker has been set for the Beachcomber, starting Jan. 6 and Jackie Miles has been set for the Clover club, Jan. 14 and Georgie Jessel at the Copa.

This indicates that the Florida bonifaces are cracking on their resolution at the end of last year, that they'll never again battle for top talent. At that time they declared "were through working for actors."

However, recent trend among niteries throughout the country, indicates that top entertainers are more necessary than ever, consequently the resumption of the booking battle.

It's also anticipated that salaries might reach the heights of last season when the Copacabana paid an alltime cafe high of $20,000 weekly to Danny Kaye and $12,500 plus percentages for the Ritz Bros. Jessel's pact calls for $12,500 and it's likely that other bonifaces may buy similar priced talent.

There are some indications that the prices for accepted talent will go higher this year. Miss Tucker's salary is reported at $7,500 while Miles is getting $5,000, which is considerably more than last season.

Battle for names is expected to start in earnest when Murray Weinger, Copacabana's operator, gets into New York to buy talent for the season. Don Schuyler, of the Beachcomber, is also slated to make a N. Y. trip. Presence of the MB bonifaces generally hikes asking price of talent considerably.

Florida buying started late this year because of the majority of agencies not sending salesmen to that area, fearing to brush against the recently enacted Florida state law banning non-resident agents.

Edith Piaf May Revive 2-a-Day

A revival of the two-a-day vaude type of legit operation may mark the American bow of Edith Piaf, French name singer, who's due to play the U. S. under Clifford C. Fischer auspices. Fischer, who's slated to return from Paris next week, originated the vaude-legiters with his production of "Priorities" in 1940.

Deal for Mlle. Piaf's preem as topper in a variety show, was finalized by Fischer and Ben Marden, operator of the Playhouse, N. Y., in Paris. Show will open at the Playhouse starting Oct. 30. Confirmation of the deal came yesterday (Tuesday) to Fischer's N. Y. rep., Hans Lederer.

Mlle. Piaf on her American tour will be backgrounded by the Campagnon des Chansons, nine-man vocal group, also to be imported by Fischer. Revue will also include other French principals.

Ambassador, N. Y., Delay

French vaude policy at the Siritzkys' Ambassador, N. Y., which was to have started this month, has been moved back to December or January, according to Joseph Siritzky, firm veepee-treasurer. Reason given for the postponement was that Tino Rossi, who was to have headed the opening bill, has been tied up by a film commitment to Marcel Pagnol.

The first Pagnol picture in several years is called "La Belle Meuniere" ("The Miller's Beautiful Wife"). Edith Piaf was also to have appeared at the Ambassador, but since has been booked into the Fischer-Marden Playhouse venture. Sam Siritzky recently returned from a two-month visit to France to line up talent for the Ambassador.

Adams, Newark, Yields to Musicians On Standby Band; Pacts Pitcrew

Long dispute between the Adams theatre, Newark, and the Newark local of the American Federation of Musicians over the standby orchestra problems came to an abrupt head Monday (22). Final meeting between theatre execs and union officials ended with the Adams' agreement to hire a pit band again this year to work with travelling name bands it books, but it officially advised the union that it was doing so under protest, that it would await clarification of the Taft-Hartley bill's impact on "featherbedding" before reopening the case.

Adams, which had Vaughn Monroe's orchestra booked to debut its winter vaudfilm policy tomorrow (Thursday), virtually had its back to the wall before giving in to rehiring the pit band, which it has used every season in the past. Originally, it had taken the attitude that the T-H act forbid unnecessary hiring of musicians and, while the Adams actually used its men, they nevertheless were considered standbys since they played only overtures, etc.

Adams' decision to temporarily accept a local pit band was forced by the American Federation of Musicians, which wired the Newark local last week that unless the Adams agreed to a pit band no travelling name orchestra would be permitted to play the house. Presumably, this wire went also to other vaude houses involved in similar situations with other locals—the State theatre, Hartford, and others.

These wires led to the belief among some tradespeople that every AFM local in the country had been similarly advised. They predicated this belief on the fact that the Newark local officials had appeared before the AFM international executive board meeting in Chicago two weeks ago to ask that no travelling name band be allowed to accompany acts on the bill, that each work as a separate act. Exec board accepted the suggestion, which, actually, is on the AFM's rule book but never enforced, and apparently is considering putting it into effect.

Hildegarde's Double Date at N. Y. Plaza

Hildegarde, who opens a nine-day engagement at the Persian Room of the Plaza hotel, N.Y., Mon. (29) as part of the 40 anni celebration, is set to return to that spot Christmas night for three months or more. Holiday date will mark the third time this year the chantoosey has played the room. She was there at the beginning of the year on a date which started in November.

Following the Plaza anni engagement, Hildegarde will play the Ansley hotel, Atlanta, Oct. 15, to be followed by the Baker hotel, Dallas.

Utah Expo Attendance Way Below Expectations

Salt Lake City, Sept. 23.

"Calvalcade Of Stars," variety show, finished its one week run at the Utah Centennial Exposition with light attendance and a gross that didn't reach $2,000. Three days of rain, cold nights, and n.s.g. reviews in the local press helped in making it a floperoo.

"Calvacade" wound up the 14 week expo, which closed its gates with total attendance of about 610,000, less than half of the predicted 1,250,000. Only two of the shows to play at the Fair Grounds showed a real profit. "Holiday On Ice," running for the opening three weeks back in June, was a terrific money maker, and Sam Snyder's "Water Follies Of 1947" was a solid click, but all other attempts at entertainment were sad affairs at the b.o.

Just how the expo came out financially will not be known officially until Saturday (27) when a financial report is made to the commission.

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ELSA and WALDO

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Direction: MARK J. LEDDY
LEON NEWMAN

Ink Spots' London Contract Being Adjusted; Doubling Too Strenuous

London, Sept. 23.

The Ink Spots' contract with Bernard Delfont, operator of the Casino theatre, London, is now in process of a downward revision as a result of their refusal to double between that house and the Lewsiham Hippodrome. Negro quartet claimed it a too strenuous schedule with result that they will play the Casino only and will work out a corresponding reduction in salary.

Difficulty started Tuesday (16) when the Spots refused to double at the Hipp, claiming that the schedule of four shows in the space of three and a half hours was too much. Spots had also beefed on the fact that the Foster agency, which booked them, had failed to remit a $10.000 balance to the U. S. As a result, the Western Bros. were substituted at the Hipp.

The Ink Spots' revolt is seen as likely to cause some revamping in the British method of booking U. S. names. English showmen declare that British houses, because of their small seating capacity and a generally prevalent two-a-day showings, are unable to shell out the super salaries of American theatres. The only method of getting full value out of a name act, consequently, is by doubling. The Ink Spots' pact, at $11,000 weekly, called for the playing of the two houses. It's likely that the quartet's action will cause British and bookers to sign contracts at one figure for playing single house and a higher salary when doubling.

Joe Rogers, Carny Op, Restaurateur, Dies From Sleeping Pills

Pending an autopsy, death of Joe Rogers, operator of the now closed Rogers Corner, N. Y., was listed as a suicide. Rogers was found dead after an overdose of sleeping tablets Saturday (20) in an office he maintained in the building which housed his cocktail lounge.

Rogers, who was 53, was a longtime member of the firm of Dufour and Rogers, which ran concessions at fairs and carnivals. He opened Rogers Corner, Christmas night, 1940, on the site formerly occupied by Jack Dempsey's restaurant. Lounge, during war years was a prosperous operation getting a terrific play from servicemen and crowds from Madison Square Garden. After the war business dropped off, and lease last May was subsequently sold to a cafeteria chain.

Prior to the opening of the cocktail lounge Rogers made several fortunes as a concessionaire. Rogers often told intimates that he got his start selling balloons at carnivals. After a start in that direction, he teamed with Lew Dufour, forming a corporation which exhibited shows throughout the country. First venture was at the Chicago Century of Progress and later at the Fort Worth Exposition. They also operated concessions at Canadian fairs and carnivals. As a sideline, Rogers ran a restaurant and confectionery in Chicago. Last major exhibit was at the New York World's Fair, where the firm operated the "Strange As It Seems" exhibit and the Rendezvous restaurant. He was known as the Mayor of the Midway during the N. Y. fair, and served as president of the Amusement Concessionaires Assn.

At the time of his death, Rogers was planning to open an Eighth avenue bar near the site of the former Rogers Corner.

He is survived by his widow.

Chi Nitery Op Tagged In 162G Tax Evasion Rap

Chicago, Sept. 23.

Mike Potson was charged by Government with evasion of income taxes amounting to $162,000 for the years 1940-43 in an amended bill of particulars filed last week in federal district court.

Potson, former owner of the recently shuttered Colisimo's night club, was estimated to have made $177,853 during the four years, of which $89,245 came from his bistro operation.

3
STOOGES
Courtesy Columbia Pictures
Hippodrome Theatre
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Week of Sept. 25
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Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 23.

Dr. Harold Rodner, exec of the Will Rogers Memorial, and Dr. Richard Kilstein, N. Y. C. specialist, in to ogle some of the patients with major ailments.

It took Eddie Slagus two years to beat the rap. He received an all-clear and leaves next month to resume work at the Capitol theatre, N. Y.

George Fee, musician, elated over good clinic. He's been appointed relief switchboard operator at the Rogers.

Weekend visitors: Ruth Tarson, N. Y. C., visiting Mary Mason; Tommy Owens happy over Inez Liverpool's progress; Joe and Frank Preis bedsiding Dolly Gallagher and Walter Proffitt's wife in from N. Y.

Sydney Cohen, after 18 months of bed routine, has been upped for meals.

Forrest "Slim" Glenn flashing new set of choppers and serving as mailman and downtown shopper for the gang.

Mabel Burns upped for three meals a week, while John Binkley has been appointed librarian at the Rogers.

Joseph Diamante, concert violinist, and Anna Mae Rook, singer, vacashing, gave a recital for the gang, which pepped them up plenty.

After a six months siege in the infirmary, Victor "IATSE" Gamba, received a nod from his medico that upped him for one meal a day.

Eddie Vogt ended a successful 20-week stint as emcee for Durgan's half hour radio program.

Joe Asselta, tenor, who made the grade here, planed in to visit the gang.

William Asty in to ogle and mitt the IATSE boys at the lodge, found them all doing nicely.

(Write to those who are ill.)

Icer, Legit Shows Gave Convention Hall, A.C., Nifty Lift With 104G

Atlantic City, Sept. 23.

The John Harris Ice-Capades and David Lowe legit shows kicked in a $104,000 summer profit to Convention Hall's fund, it became known here Thursday (18). Phil Thompson, manager, announces return of winter ice hockey with the season for a new Sea Gull team to open Nov. 28.

The profit from the amusements helps relieve taxpayers of that amount since the big hall has never been able to carry itself. Residents here have to make up the deficit via taxes.

The revival of ice hockey also may mean that there will be a winter showing of touring ice shows.

Thompson's report on the hall show business was that Ice Capades grossed $294.000 from 51 performances which drew some 200,000. From its 30% share the auditorium realized approximately $88,000, while the city received an additional $9,000 from the three per cent luxury tax bite.

As to the hall shows, more than 50,000 saw them in the 2,000 seat summer theatre. They grossed approximately $75,000 with the city getting $7.000, including tax.

Ice Capades contract is for three years and expires next year. The contract for hall shows is made on a seasonal basis. It was an experiment this year, following the flop of musical revivals the summer before. Lowe has said that he wants to return again next summer.

Trucking Strike May Delay Harem Preem

Strike of American Railway Express in New York, tieing up a vast amount of freight shipments may result in the postponing of the Harem, N. Y., new nitery operated by Nat Harris and Lou Walters to a later date. According to Walters, shipments of equipment have been tied up because of the strike. However, he said every effort will be made to debut Friday (26) as per schedule.

Walters and Harris are attempting to hire trucks to get the material moving, but it's doubtful that union truckers will cross the picket lines.

Preem show will be headed by Jack Cole Dancers, Pinky Lee, Patti Moore and Ben Lessy.

Russell's Nitery Date

Harold Russell, the armless vet picture star of "Best Years of Our Lives" will play his first night club date at the Town Casino, Buffalo, Oct 6, on a bill with Vic Damone.

Filmster recently started his personal appearances at the Oriental theatre, Chicago, at $1,750.

Night Club Reviews

Bowman Room, N. Y.

(HOTEL BILTMORE)

Dave Apollon, with Lois Bannerman, Laverne Gustafson; Stephen Kisley Orch, with Pat Whitney; Michael Dunn Orch, with Virginia Boyd; $1 cover weekdays after 10 p.m., $2 Saturdays.

After lying idle all summer while the rooftop Cascades room was in operation, the Bowman room kicked off its new fall season last week with a show tailored to its class clientele.

Dave Apollon's current act, while a far cry from the stuff he once did on the old two-a-day circuits, fits in admirably with the plush atmosphere of swankier hotel boites such as this one. With two danceable orchs to keep things rolling between Apollon's two shows nightly, the Bowman room looks slated for top biz during the next month.

Act Apollon does here would go practically as well in the longhair confines of Carnegie Hall. He's abandoned almost all the kidding he used formerly to punch up his routine, confining himself to straight displays of his outstanding mandolin virtuosity. Touches of his masterly showmanship are still much in evidence, though, such as the use of two attractive blondes, one a harpist and the other a pianist, to back him up. Girls, dressed in pink and blue respectively, furnish a beauteous backdrop for Apollon and their musicianship is as good as their looks.

Apollon's mandolin technique is as good as ever. About the only criticism of his current stint, in fact, is the possibility that he's leaned too far the other way to make it a class routine. Way he makes his mandolin sit up and talk, though, keeps the payees' eyes and ears glued to the floor and he mixes enough standard pops and oldies into his repertoire to please the less longhairish.

Whether it's a Chopin waltz or "Jeannie With the Light Brown Hair," Apollon handles it like a master. He mixes several novel stunts into his playing, such as a question and answer routine with the piano and harp on "Beguine" and melodizing of "Volga Boatman" with his right hand only on the instrument's sounding board. It's the Russian-bred "Boatman" and "Meadowlands" that still elicit best returns, along with his standard encore on "Hora Stacata." Intermixed is an excellent harp solo by Lois Bannerman on "Claire de Lune" and Laverne Gustafson's piano solo on the Chopin number.

Dance combos fronted by Stephen Kisley and Michael Dunn are equally good. Kisley's 12-man crew is one of the few hotel bands extant that breaks away from the tired businessman's bounce tempo to provide a straight dance beat. Diminutive Pat Whitney handles his vocals well. Dunn's five-man group runs more to hotel standards, with Virginia Boyd caressing the vocals.

Bowman room's management, incidentally, would do well to keep the waiters and captains off the floor during a show. Apollon's atmosphere buildup was ruined several times the night caught (18) by a waiter ambling over to take an order too audibly from a group of latecomers.

Stal.

Baer, Rosenbloom Cited As 'Unfair' by AGVA For Failing to Pay $500 Fine

Max Baer and Slapsie Maxie Rosenbloom, vaude and nitery comics, were cited unfair by American Guild of Variety Artists this week. Action was taken when comics failed to pay fine of $500 assessed after a hearing three weeks ago at union wherein a trial board had found them guilty of breaching AGVA rules.

Comics were given two weeks after trial to pony up the fine, and through defaulting, according to AGVA, have nullified previous findings and will be retried by another AGVA trial board.

Breach involved their playing a date and collecting salary in advance instead of having spot operator post cash with AGVA as required by union rules.

College Inn, Chi

(HOTEL SHERMAN)

Chicago, Sept. 19.

Frankie Laine, Jean Williams, Joan Hiatt, Eddie Hubbard, Carl Marx, Jose Melis Orch (8); ($2-$3.50 *minimum*).

The pleasure's mutual when the right entertainer meets the right audience—in this case Frankie Laine and the hep youngish set that patronizes the College Inn. Add to that the saga of local boy makes good, and you get palm-pounding aplenty. Also good biz.

Laine, a product of Chicago's Little Italy section, spun into prominence via Mercury disks after years of bistro ballading. His appearance here is somewhat of a homecoming with old chums dotting the room. He sings on the beat, shoving the lyrics with arm and shoulder thrusts for a punchy sell. "The River St. Marie" gets him off to solid start. Boudoir nuances in "That's My Desire," his top selling record, brought femme squeals, remindful of another

(Continued on page 46)

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LOEW'S STATE, New York
Return Engagement in 3 Months
Thanks to Sydney Piermont
Direction: Eddie Smith, Paramount Building

Thank You..Jerry Colonna!

AKRON BEACON JOURNAL FRIDAY, AUGUST 1, 1947

WITH THE SHOW

Funnyman Colonna In Good Show

Jerry Sings, Plays, Is Funny; Ventriloquist Act Excellent

By BETTY FRENCH, Theater Editor

…act and a pair of … dancers.

But we Colonna fans—and we packed the theater for the first show Friday — have no complaints about getting too much Colonna and not enough variety.

* * *

… a variety show in himself…

THE INDIANAPOLIS STAR FRIDAY, JULY 25, 1947

Jerry Colonna's Show Is Long On Comedy

…all day long, the…

THE INDIANAPOLIS NEWS FRIDAY, JULY 25, 1947

THE NEW SHOWS

…Thursday.

Jerry with his heavy curling mustachio is up to his old tricks. He sings, plays the trombone and snuggles confidentially up to the microphone with such innuendos as "I don't ask questions. I just have fun." With all the Colonna tomfoolery, there isn't the slightest tinge of off-color comedy. He keeps his humor suitable for even his smallest admirers.

There are quite a few … Colonna used in…

BALTIMORE MARYLAND SUN, JUNE 14, 1947

Film Fans

By GILBERT KANOUR

…he has bolstered …dcast with humor, but when he steps out on his own, as he is doing on the stage of the Hippodrome, his arias, which have the peculiar quality of the yee-owl are as hilarious as anything he has ever done over the air.

In brief, a first…

INDIANAPOLIS NEWS PHOTO—ROBERT L. HOOVER

Kids, Adults Like Colonna

Jerry Pleases Big Opening Crowd

PALACE THEATRE
Akron, Ohio
Sid Holland, Mgr.

CIRCLE THEATRE
Indianapolis, Indiana
Walter Wolverton, Mgr.
Kenneth Collins, City Mgr.
Greater Indianapolis Amusement Corp.

HIPPODROME THEATRE
Baltimore, Maryland
I. M. Rappaport, Mgr.

ORPHEUM THEATRE
Omaha, Nebraska
Rollin K. Stonebrook, Mgr.
William Miskell, District Mgr.
Tri-States Theatre Corp.

Management
BRUCE GEAR AGENCY
247 South Beverly Drive
Beverly Hills, California

Night Club Reviews

Continued from page 44

College Inn, Chi
(HOTEL SHERMAN)

Frankie. "Black and Blue" also a smash, with Laine in a breezy approach to what is essentially a race plaint. "Baby, Baby All the Time" and "I May Be Wrong" got a reception that rattled the tableware. They brought him back for "All of Me" for additional salvos.

Carl Fischer works the 88 for Laine, with good backing from the new band of Jose Melis, young Cuban pianist. Melis is a holdover from the previous show, in which he scored with piano improvisations on phone numbers volunteered by the aud. He keyboards his band through a jump tune, "The Panther," which rocks them, and follows with neat fingering in "Malaguena" and "Cumana."

Jean Williams, vocalist just returned from a year's USO tour of Japan, bounces through "You Can't Have Everything" and a torchy "Old Devil Moon." Joan Hiatt, Miss Chicago of '47, does a walkon as "model of the month," and vocals "Kiss in the Dark."

Eddie Hubbard, local disk jock, links things together as m.c., and Carl Marx, the room's perennial clown, expertly unfolds table-to-table tomfoolery. The whole layout vindicates the disk jockey-platter personality policy adopted early this year when it looked as if the College Inn would convert to a soft light-string music-supper deal.

Laine's four weeks should keep till jingling. *Baxi.*

Venetian Room, S. F.
(FAIRMONT HOTEL)

San Francisco, Sept. 16.

Renee De Marco, Miguelito Valdes Orch (13); $1.50 *Cover Weekdays;* $2 *Saturdays.*

After a series of tepid offerings, the Fairmont Hotel has hit the jackpot with current bill. In Miguelito Valdes orch (13), and Renee DeMarco, room has a double threat show-wise that should lure plenty biz.

Taking the first half of the stanza, Miss DeMarco—in a cover-up dress that shows just enough at the right time—opens her set of solo routines with "Laura," a slow item, follows with "Granada," Spanish item, and an interpretive piece entitled "Silly Little Girl," all expertly done in her inimitable style, for plenty salvos.

Valdes and his orchestra are a spirited combo that keeps patrons dividing between keeping dance floor filled (especially for the rhumbas) and crowding the podium listening to Valdes babaluing, both of which are pay dirt. Using his 3 strings, 4 reeds, 2 trumpets, banjo, bass, piano and drum in the traditional Cuban tempos, only more so, Valdes beguiles the plushy patrons, henzedrining them to a point of enthusiasm, which is something new for staid salon. As contrast music Valdes interlards American pops of the sweeter variety. Maestro's vocals of "Babalu" and "Cacitique" were equally solid to win top response. *Ted.*

La Martinique, N. Y.

Nicola Matthey Orch (14), *Ruby Hill, Aimee Valreze, Michel Emer, Nadine Gae & Peter Hamilton, Maya's Rhumba* (7); $3.50 *minimum after* 10 *p.m.*

Monseigneur's has been a Paris institution since 1933. But it took 14 years to "discover" that its minor-key romantic fiddles might make a good policy for U. S. customers. Tzigane violinists are as synonymous with the Scheherazade-Casanova-Monseigneurs policy in Paris' Montmartre as are the white Russians who boss these French boites. However it's not until now that Dario (recently returned from abroad) and his partner Jimmy Vernon decided to emulate the idea in New York. It is already part of the showmanship in a couple of Hollywood bistros, and Billy Rose mentions it might be his next policy at the Diamond Horseshoe, N.Y. (Could it be he's getting tired of nostalgia? Or are the customers?).

For the record, let it be said that the Monseigneurs policy has yet to be successfully emulated in New York. (How it fares on the west Coast is not this reporter's first-hand information). As Dario & Vernon essayed it, it's still a road company. That's not good enough. Like everything else, when somebody "adapts" an idea the adaptor should improve rather than approximate. That's been the case of our revue producers in the past who, when they "borrowed" from the London and Paris legit musicals, invariably improved over the original. (In fact, it should be added, these improvements so irked the original British and French impresarios that, to this day, prominent program notations caution against any photographic or shorthand simulations under threat of copyright prosecution. As a matter of fact, too often the U. S. "adaptations" so improved on the original as to make the source material have little worth for any possible licensing).

And so, La Martinique's Nicola (nee Nicholas) Matthey's gypsy band of violinists—who look more Yorkville and Old Roumanian than tzigane, incidentally—don't come off. At the Paris spot, where Georges Beauvieux is in impeccable tails and his violinists in black ties, making interesting groups as they take their music cues from the maestro, here the Local 802ers are in disappointed "Student Prince" type of grey coats; stand static in front of the stand; and give a musical aggrandizement to the dusky Ruby Hill which is beyond the true worth of her personal impact. In toto it's all a missout.

The personable emigre from Harlem, Miss Hill, who did one Afra-merican legit musical, "St. Louis Woman," on Broadway, is being piloted by Al Siegel who, however, has made little progress with her since her debut at Le Ruban Bleu, N. Y., last spring. Miss Hill has personal charm and a certain type voice but her routine is awry. Being loaded with s.a. she should be oblique about such ditties as "I'm Gonna Be a Bad Girl" and "Do It Again"; instead she should punch home her personal pulchritude indirectly. That's a matter of coaching and routining, which is where Siegel comes in. At the premiere, incidentally, he also piano-accompanied her.

Things went so awry at the premiere that it's a wonder that Nadine Gae and Peter Hamilton—ex-Charles Weidman—came off as well as they did, with their aesthetic terps. They work on a movable platform which (1) refused to move, after (2) their disk acompaniment to Fred Waring's "Dry Bones" didn't jell because the mike synchronization to the portable player went haywire. Instead, their special clarinetist-emcee and their femme pianist did a yeoman job in adlibbing the tune, and the dancers rose to the occasion with a tiptop characteristic interpretation of the spiritual.

Aimee Valreze, French importation, cutely read her little English speech and lyric interpretation from a scrap of paper, but in line with the general misfire of the premiere she missed. (She has since exited the show). Michel Emer, French songsmith, in white tie and much nervousness — understandable because of the strange environment and some of the snafued routines—presided at the ivories for his "Si Tu Partais" (Never Go), okay tune, which was entrusted to Miss Hill but which warrants more authoritative interpretation. Lacking a sufficiently articulate emcee, co-boniface Dario handled the mike introductories offstage making for a rather mechanical scheme of things.

Policy's no-20% tax until 10 p.m. (dinner crowd), with only the gypsy violins, then comes the show, dance music, etc., which of course are subject to the Federal amusement tax. These hybrid policies rarely work out and LaMartinique faces some tough precedents. *Abel.*

Chez Paree, Chi

Chicago, Sept. 18.

Mitzi Green, Jackie Miles, Lander & Holland, Bobby Clark, Jack Nelson, Margaret Bates, Line (10), *Marty Gould Orch* (14), *Don Chiesta Orch with Carmen* (5); *minimum* $3.50.

Mitzi Green returns to Chicago after a three year absence. The young comedienne, garbed in white rhinestone-studded gown, tosses off satires of the greats of the theatre, films and bistro circuit, putting them in improbable situations. There's a reminder of the hoydenish side of Fannie Brice when she puckers and imitates Sophie Tucker, Carmen Miranda and others. Her impressions of Ethel Barrymore wandering into Leon and Eddie's, and of Mae West as the innocent ingenue of "Oklahoma!", cut to the funnybone. For encore she does her incomparable ribbing of Hildegarde. All to solid reception and boff applause.

Jackie Miles also clicks heavy with funstering and parodies. His oldies—"Gene Autry and the Suits Indian," "Florida on $35 a Day," and "Adventures of Dick Tracy"—score, but his impresh of a jitterbug on a marijuana kick, drags in dialect stories and numerous asides that soften the punch. However, he walks off to top applause.

Bobby Clark, puppeteer, provides an eye-opener with his strip dancer who bumps and grinds. Also shows his skill with dance team, a turn-of-the-centry soubret, and a lass from the Fiji Isles. Lander and Holland, dance team, are reviewed under New Acts.

Best of Olive Bernard's new routines for the Adorables line are a high-stepper to "Oh, Susana" and a clever bit to "The Old Man's Sleepin'." Jack Nelson does the production vocals satisfactorily.

Marty Gould orch backs show neatly. Don Chiesta crew is okay on the Latin tunes, with exotic Carmen handling vocals nicely. *Zabe.*

Raleigh Room, N. Y.
(HOTEL WARWICK)

Joe Mooney Quartet, Alan McPaige Trio; $1 *cover weekdays,* $1.50 *Fridays and Saturdays.*

Fresh from a theatre, nitery and hotel tour, Joe Mooney's Quartet returned to Gotham last Tuesday (9) where this pint-sized group first bounced into the "name" units last October at Dixon's Steakhouse on W. 52nd Street. Mooney's unique arrangements, as accordioned by himself and accompanied by Jack Hotop, guitar; Andy Fitzgerald, clarinet, and Gate Frega, bass, are ultra interpretations.

Contrary to the usual run of accordionists who invariably drag out their chords, Mooney's style is punctuated by short, staccato notes achieved by a limited use of the instrument's bellows. He also does the vocals, which at times are not too professional, but nevertheless provide a nice touch. Group's forte is its novelty numbers such as Joe Venuti's "Wild Dog," among others. Boys are also sock on oldies, notably "Tea for Two." Outfit, replete with finesse, deservedly rates among the better cocktail combos.

No doubt in an effort to hypo the gross as well as discourage the casual trade, the spot's small bar has been eliminated from the room. Capacity is about 150 while the room's conservative decor is pointed up by murals done in the Raleigh-Old English manner. An improvement is in order for the ventilating system which failed to remove the cigarette smoke efficiently on night caught. Relief combo is Alan McPaige Trio, an okay combo.

Latin Quarter, Mont'l

Montreal, Sept. 13.

Germaine Giroux, Charles-Emile Brodeur, Line (4), *Poitras Orch; minimum* $1.50.

Opened for less than a year this spot is niftily decorated and lighted and permeates a French atmosphere. Even though its managing director Gustave Longtin sometimes uses foreign acts, like Germaine Sablon, the Quartier Latin generally sticks to a policy of using local French Canadian artists. Current is Germaine Giroux, who has been performing for years on the local legitimate stage. Better known as a clever stage comedienne, Miss Giroux has a limited range for singing but her stage experience and her vivaciousness more than make up for it. She offers slick French version of "Music, Maestro, Please," "Don't Look At Me That Way" in which her flair for risque comedy puts it over, and "L'Accordeoniste" and "Ah! Le Petit Vin Blanc." Singing or acting, Miss Giroux has a personality that captures audience from walkon and holds them all the way. Solid hit here.

Charles-Emile Brodeur is an experienced operetta barytone. His numbers include "Passionnement," "I Love Life" and "Song of the Vagabonds" from the "Vagabond King." The line could have better costumes. Their routines are simple and they do the best they can. Poitras orch is okay. *Marc.*

Iceland, N. Y.

Rose Ellen, Lou Menchel, Lynn Allison, Hal Rose & 4 Roses, Whirlwinds (4); *Guy Martin Line* (8), *Blimpy Blank Orch, with Frankie Frisaura;* $2 *minimum.*

With the start of the new fall season, the Iceland nitery has replaced its summertime ice rink with a raised stage, and is back to its policy of straight nitery shows. Spacious room, attracting both tourist trade and steady metropolitan clientele, makes as much of its food as it does of its shows, featuring a well-larded smorgasbord table. Both food and entertainment should please the customers.

As with other such clubs in New York, Iceland serves as a showcase for newcomers to show biz. Current show, as usual, is comprised mainly of such acts, with the headlining skating Whirlwinds holding down the sole experienced spot. Rest of the bill, inncluding tapster Rose Ellen, acro-terper, Lynn Allison, Hal Rose & Four Roses are reviewed under New Acts.

Attractive eight-girl line tees off the show with some standard pony terping. Lou Menchel, who triples as emcee, band member and vocalist, spots a pair of standard tunes, "Peg O' My Heart" and "Basin Street Blues." He's got an easy off-the-cuff delivery and a smooth baritone, but has trouble at times staying on key. Affable personality, though, gets him hefty applause. Frankie Frisaura, also doubling from the band, offers a neat bit of comedics with the old gag of synchronizing his lip movements with recordings. Unrestrained antics put his work over nicely, with the job on Miguelito Valdes' "Babalu" the best of the three. He shuns Larry Parks, incidentally, by working the same routine on a disk of Al Jolson's "Mammy."

Whirlwinds, with their ultra-fast roller skating, are always surefire, and do well here. Two men and two girls go through their hairbreadth turns on the skates to steady applause, the ultra-fast tempo of their act keeping the customers on chair-edges throughout. In keeping with the general family-type mood of the Iceland, they close by offering free rides to four of the payees.

Interspersed are two more numbers by the line, who do well by Guy Martin's choreography. Blimpy Blank's orch cuts the show neatly, and doubles for dancing with the Rose group. *Stal.*

One Fifth Avenue, N. Y.
(HOTEL ONE FIFTH AVENUE)

Louise Howard, Nype & Cote, Bob Downey & Harold Fondville, Hazel Webster; no cover, no minimum.

New fall show at the ultra-intimate No. 1 Fifth Avenue bar is highlighted by the fact that Louise Howard, an unknown as far as New York nitery audiences are concerned, headlines the bill. An excellent comedienne with an ingratiating new style, Miss Howard rated star billing for her nitery work on the Coast and in the midwest. Since this is her first trip east, she's reviewed under New Acts.

Boy-girl team of Nype and Cote furnish more song styling for the bill. Couple has improved considerably since making its debut at this spot and working subsequently at the Blue Angel and other uptown rooms. Young and fresh-looking, they both possess pleasing voices and draw good applause with their unique workovers of standard and showtunes. Their chief merit lies in the excellent way they alternate on melody and counterpoint.

Bob Downey (the room's manager) and Harold Fondville round out the proceedings with their topdrawer piano dueting. Both also do a ca-Hazel Webster fills the lulls with soothing piano interludes. *Stal.*

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MONTREAL, CANADA
Dir.: MATTY ROSEN

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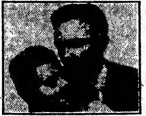

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New Acts

NELLIE LUTCHER
Songs
14 Mins.
Cafe Society, Downtown, N. Y.

Records, a proven shortcut to talent propulsion, makes Nellie Lutcher a presold item at Cafe Society Downtown. This Negro singer, long a fixture in Coast cafes, became a bigtime property with her Capitol recordings, particularly "He's a Real Good Guy" and "Hurry On Down" which have reached fad proportions among disk collectors.

Her N. Y. preem at the Barney Josephson spot has her showing a song styling that carries an irreverent and saucy approach to her numbers, a generous proportion of comedic talent and a deal of facial grimacing that makes for a delightful listening and visual combination.

Adding to her accomplishments are her keyboard accomps which show a studied integration with her singing style. A pair of flopping and wagging hands puts her pianistics into the same humorous category as her vocals.

So far as audience values are concerned, she's tops with but a few minor exceptions that may have been the combination of opening night jitters and minor mistakes in presentation which doubtless will be corrected on subsequent displays. Because of a low-pitched mike, parts of some songs were inaudible to large sections of the crowd. Miss Lutcher's head-waggings frequently take her far from the instrument, and since her styling calls for many pianissimo pipings, some vocal values were lost.

Nonetheless, it's a safe bet that Josephson's Downtown branch will be doing boom business similar to the time he launched Lena Horne and Hazel Scott, among others. Initial night had standees on a week night for the first time in many months, and will likely continue throughout her run. *Jose.*

BOBBY JORDAN
Songs, Comedy
16 Mins.
Queens Terrace, N. Y.

Former "Dead End Kid" Bobby Jordan, in making his nitery debut with top billing at this New York nabe spot, is off to an inauspicious start. He offsets an emcee's corny intro by warbling "I Wanna Be a Disk Jockey," punctuated with gags, for an okay reception. But a trite comic spiel about buying a suit after a service discharge falls flat.

Jordan winds up with a mock trial of Charles Boyer who's charged with "stealing scenes." He does fair mimicking of Boyer, Cagney, Rathbone and Walter Brennan, but this bit has no punch; it's too long and complicated to hold nitery audiences of the type in this spot.

With fresher material and a more vigorous attack, Jordan may develop a routine strong enough to counteract the discourtesies of cafe crowds such as he faced at this Queens bistro Wednesday (17). Stocky lad in tux has an acceptable voice and a warm personality. He works hard. Tightening up may take him into more lucrative vaude and nitery dates.

JOHN DOOLEY
Songs
10 Mins.
Village Vanguard, N. Y.

The past few months have seen a return of tenors to the cafe field after a long hiatus that started when The Verce set the style of vocalistics. Naturally, the higher-pitched boys such as Morton Downey and Phil Regan, among others, continued to make a few quid in that field, but so far as introduction of new tenors was concerned, it was no dice. John Dooley, a cafe newcomer at the Village Vanguard, proves that the tenor registers can make for pleasant listening. In Dooley's case, he has a well-developed voice, clean-cut diction and phrasing and a predominant stress on melody. With his youthful appearance, he's a likely bet for musicals also.

However, Dooley's sole fault is a lack of variety in his offerings. His numbers appear to be cast in the same ballad mould, a factor which detracts from the essential interest of his turn. Once some faster or more pronounced rhythm numbers are added to his repertoire, he will get the necessary color into his presentation. *Jose.*

LANDRE & VERNA
Dance
10 Mins.
State, N. Y.

Landre and Verna, have been around for some time, but are strangers to VARIETY's New Act files. Ballroomers make a youthful appearance and have a picturesque set of routines designed to create an impression of variety and agility.

Major part of their applause-winning moments are based on lifts and spins, but straight dance exhibits similarly show an abundance of skill. Team starts with a slow and flowing number and builds to excellent salvos with a rhumba and paso-doble. Both members of the act work with assurance and precision and loom as safe bets for class vaude and cafe engagements. *Jose.*

BERTHA "CHIPPIE" HILL
Songs
10 Mins.
Village Vanguard, N. Y.

Bertha "Chippie" Hill, one of the jazz greats of the '20s, in a comeback at the Village Vanguard, N. Y., demonstrates that her lusty, uninhibited style of singing is a highly saleable item even at this stage of the game. Lure of this Negro chanteuse isn't confined to jazzophiles of that era, but has an appeal to younger elements to whom she's been a legend preserved via her recordings.

Now matronly, buxom and bespectacled, Miss Hill demonstrates that her 17-year absence from show business hasn't retarded her ability to impart sly and frequently unsubtle innuendo into her numbers to bludgeon her way to top audience applause.

Miss Hill's offerings are devoid of polish. Technicians can find lots to criticize in her delivery, since she adheres to no orthodox pattern, or established school of musical thought. But her exuberant interpretations combined with hip swingings that would do credit to the ingenue of a Harlem ginmill revue, get the mob into a frame of hysteria.

Renditions of "Careless Love," "If I Could Be With You," "Trouble" and "Baby Won't You Please Come Home" are classic items in her repertoire, and she has enough material to entertain solidly for long periods without wearing out her welcome. *Jose.*

LANDER & HOLLAND
Dance
10 Mins.
Chez Paree, Chicago

Lander and Holland, Continental-style dance team, make their first American appearance here after the South American duo have played 15 years in the sister hemisphere and in Europe. Pair should have no trouble getting top hotel and cafe dates after changing some of their numbers, which are a bit too classical for the average table-sitter.

Team opens with a Mexican creation, which has too much Martha Graham posturing and is overlengthy. Red-topped femme makes a striking entrance, garbed in knee-length white furs. Lander, attired in tails, works smoothly, but he over uses the Pepsodent flash. After all, it can't be that easy twirling 100 pounds of bone and muscle. Pair picks up aud interest with an effortless rhumba done to "Amor" and bow off after a fast polka. *Zabe.*

LYNN ALLISON
Acro-Dancer
5 Mins.
Iceland, N. Y.

Here's a case of a tyro terper practically working at cross-purposes with herself. Despite the fact that her build leans slightly to the hefty side, Lynn Allison gets around the stage okay to do some above-standard body bends. She almost destroys any audience appreciation, however, by a too-obvious aloofness present in her deadpan glance, stance, etc. Haughty attitude might not be intentional but she'd do well to study her routines in an effort to correct this fault.

She does two numbers in the Iceland show, both performed well. Act runs a little too much to spins and snaps but she closes on a flash pace with a highly-intricate snap and full split. Once she gets over the aforementioned aloofness, she'll be okay for vaude and small nitery dates. *Stal.*

HAL ROSE & 4 ROSES
Comedy Band
10 Mins.
Iceland, N. Y.

This group of five collegiate-looking lads appear headed for the same type of bigtime now enjoyed by Spike Jones, Milt Britton, the Korn Kobblers and similar comedy bands. Boys, several of whom played formerly with Louis Prima, are uniformly excellent musicians and their brand of comedy, while corny to the extreme, will find plenty of appreciative audiences in the type of niteries catering to such entertainment, once it gets a work-over.

Music, mostly of the hot jive variety, is okay as it stands. Their comedy, even though its off-the-cob factor is the selling-point, needs considerable polish. Several gags, such as the one in which they demonstrate what happens when various characters meet on the street, fall entirely flat. They've got the flair, though, and with a little more experience under their cardigans, should progress rapidly. Until they get new material, a little more music and less comedy would help improve their routines. *Stal.*

LUDMILA LOPATO
Songs
15 Mins.
Casino Russe, N. Y.

With Continental importations in the New York nitery circuit currently riding on a new wave of popularity, Ludmila Lopato, Russian chanteuse opening her first U. S. engagement at the Casino Russe, should add to the impetus. Given all the initial breaks in debuting in the congenial atmosphere of this cafe, Miss Lopato, a blonde, has the voice, looks, verve and style to hit the other toprung nitery spots. That easy charm and know-how, which she acquired in Parisian cabarets, should make her impact that much stronger.

Her repertory is wisely limited to foreign numbers in which she's obviously most at home. On her first show, she sang a couple of Russian ballads, showing off a wide and controlled vocal range, and encored with a French romantic number which she sells with beaucoup soul-sorrow. *Herm.*

MARLENE & MICHAELS
Dance
9 Mins.
Queens Terrace, N. Y.

This ballrom terp team does varied routines in spirited fashion that marks it for the better bistros or vaude after further sharpening and experience. Tall male in conventional tux and brunet partner, garbed in rust-colored gown with sequined bodice, tee off with some slow terping that's climaxed by male lifting his mate off floor in half spin.

Couple also do a novelty Brazilian folkdance in which they neatly incorporate "audience participation." Payees tinkle their highball stirring rods on glasses in rhythmic accompaniment to team's stepping. Close strongly with fast foxtrot for nice reception.

ROSE ELLEN
Dancer
7 Mins.
Iceland, N. Y.

An attractively diminutive brunet, Rose Ellen does an okay brace of tap routines to hold down neatly her opening spot here. While she handles her numbers competently enough, they're too standardized to offer much in the way of audience sock. More intricate routines, which she apparently can handle, would give her work a much-needed spark.

Both her numbers are done with a full line of eight girls behind her, which adds to the overall production value of her terping. She'd do well, incidentally, to discard the blue costume she wears in her opening number in favor of something that would show her pert figure off to better advantage. *Stal.*

ALAN DALE
Songs
14 Mins.
Queens Terrace, N. Y.

Short, stocky lad baritones some five numbers displaying a nice flair for song selling. Does "Ivy," "My Heart's a Hobo" and "Temptation" among others. While his warbling is well received, better results might be obtained by varying the tunes which are inclined to be preponderantly ballads.

Youthful and dark haired, Dale has talent and possesses distinct possibilities on the nitery and vaude circuits. His closing bit, a swingy version of "Melancholy Baby," is neatly done for sock audience response.

Gets the Works

Continued from page 2

fast and furious and Miss Lamarque has found it wiser to stay off her native heath.

Stripping Three Times

On arrival at the Argentine airport, Miss Lamarque and her husband, Alfredo Malerba, must have wished that they had never returned. Their baggage was submitted to intensive search and the singer herself was made to strip in front of policewomen no less than three times. A number of initialed compacts and cigarette cases, gifts of admiring government officials of friendly Republics, were confiscated by the airport functionaries, on the excuse that no one person could claim that so many baubles were necessary for personal use and must therefore be considered contraband.

When the opposition took up the further outrage of confiscation of a magazine issue because it carried a cover portrait of the tango star, the Peron Party spokesmen in the House of Deputies countered by claiming that in her travels abroad Miss Lamarque had refused to allow herself to be photographed in company with naval officers from an Argentine training ship and that while in Mexico she had asked to have a Spanish actor put in place of an Argentine in a picure she made with Jorge Negrete. These charges Miss Lamarque countered with a full explanation and refutation published in an open letter to the Argentine press.

Cinematografica Inter-Americana, distributors of the pictures made by Miss Lamarque in Mexico, summoned the press to a conference, to give her an opportunity of amplifying the statements made in her open letter. This, notwithstanding there is not much hope in film circles that she will be able to resume her work in Argentine radio, films or the entertainment field.

Variety Bills

WEEK OF SEPTEMBER 24

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 25
Gene Krupa Orc
The Vagabonds
Cardini
Rose Marie
Music Hall (I) 25
Fanfaire
Patricia Bowman
R. Krouvlier
Salici Puppets
Alexander Small
Lawrence Nikol
Paul Franke
Ester Borja
Paramount (P) 24
Desi Arnaz Bd
Marion Hutton
Nonchalants
Rudy Cardenas
Dulcina
Roxy (I) 24
Milton Berle
Nancy Donovan
Stan Fisher
4 Moroccans
The Vikings
State (L) 25
Elly Ardelty
Allene Stanley Jr
Elsa & Waldo
3 Flames
Lew Parker
Dolinoffs & Raya S
Strand (W) 26
V Lombardo Orc
Minevitch Rascals
Johnny Puleo
Dorothy Keller
Marshall Bros
Jamaica (I) 24-27
Herb Lynn
John Gallus
Juanita & Skat'g C
Wally Marcella
A & C Fanton
The Del Mars
Phillis Arnold
Bob Sidney
Jane Scott
ATLANTIC CITY
Steel Pier (I) 27-28
Al Stevens
Rigoletto Bros
Aime Sisters
Morris & Ryan
BALTIMORE
Royal (I) 26
Count Basie Orc
Lewis & White
Ziggy Johnston Gls
Andre Drew
Son & Sonny
BOSTON
Boston (R) 25
Cab Calloway Orc
Stump & Stumpy
Berry Bros
Count Leroy
CHICAGO
Chicago (P) 26
Virginia O'Brien
Al Gordon's Dogs
Arthur Blake
Lewis & Van
Oriental (I) 25
Beatrice Kay
Joe Howard
Raye & Nardo
Pryde & Daye
Carl Sands Orc
Regal (P) 26
Earl Hines Bd
Pearl Bailey
Howell & Bowser
Baby Lawrence
CLEVELAND
Palace (R) 25
Ted Weems Orc
Wally Brown
The Glenns
MIAMI
Olympia (P) 24
Lane & Lovebirds
Sammy White
Johnny Desmond
Jay Marshall
Lucienne & Ashour
PHILADELPHIA
Carman (I) 25
Ada Lynn
Harris & Aders
Reggie Rymal
Nickoli Paul & Shari
ROCKFORD
Palace (I) 26
Ladd Lyon (2)
The Nichols (2)
M Wallace Coeds
Lee Camp
Michsy Sharp
Paul Walker Orc
SAN FRANCISCO
Golden Gate (I) 24
Gil Lamb
Constance Moore
Petch & Deauville
Park & Clifford
SPRINGFIELD
Court Sq (I) 25-28
Delage & Shirley
Allen & Kent
York & Pearce
3 Moore Sis
Sid Rice
M & H Case
WASHINGTON
Capitol (L) 25
Holst & Milady
Gary Morton
The D'Ivons
Geo M Cohan Jr

ENGLAND

BRISTOL
Hippodrome (I) 22
Dante Rev
"Sim-Sala-Bim"
CARDIFF
New (I) 22
The Nitwits
Max Bacon
4 Kentons
Duncan Gray
Red Fred & Rosa
Shane Sis
The Naitos
CHISWICK
Empire (I) 22
The Ink Spots
Reg Redcliffe
Johnnie Riscoe
Violet Terry
J & D Lawes
Eddie Bayes
Marie Wilson
Bex & Bex
R & M Lamar
HACKNEY
Empire (I) 22
Billy Cotton Bd
Leslie Strange
Swiss Stars
Fogel, Foster & Clarke
A J Powers
Eleanor Beams
LEICESTER
Palace (I) 22
Afrique
Stanelli
Hal Swain Co
Donald B Stuart
Britton & Sanford
Billy McNicholl
Nancy the Horse
Douglas Maynard
Les Storks
MANCHESTER
Hippodrome (I) 22
Charlie Chester
Ken Morris
Arthur Haynes
Len Marten
Ramon St. Clair
Denis Clifford
Leslie Noyes
Dave & Maurine
Granadas & Peter
Monna Tymes 4
SHEPH'DS BUSH
Empire (I) 22
Norman Evans
V & J Crastonian
4 Pomars
Radcliffe & Ray
3 Shades
Jackie Trevor
Swan & Leigh
Marion
Zio Angels
WOOD GREEN
Empire (I) 22
Derek Roy
Arnley & Day
Agnette & Silvio
5 Rapids
Big Ben 3
Charles Stephen
Rona Ricardo

Cabaret Bills

NEW YORK CITY

Blue Angel
Alice Pearce
Marc Lawrence
Amanda Lane
3 Flames
Phil Gordon
Ellis Larkin
Belmont-Plaza
Russell Swann
Bob Dixon
Taylor Line
Dacita Orc
Eddie Stone Orc
Ruban Bleu
George Kreisler
Maxine Sullivan
Jean Palmer
Paul Villard
Bill Dillard
Harold Hastings 3
Wally Blacker
Cafe Society (Downtown)
Stanley Prager
Dorothy Jarnac
Hope Foye
Nellie Lutcher
Dave Martin Orc
Cafe Society Uptn
Lucienne Boyer
Frank Pourcel
Abbey Albert Orc
Carnival
Ray Bolger
Beatrice Kraft
Kaye Ballard
Wiere Bros
Yvonne Adair
Paul Gavotte
Reid Orc
China Doll
Ming & Ling
Wong Sis
Laurie Long
Beatrice Fung Oye
H Curbello Orc
Jack Prase Orc
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings
Copacabana
Joe E Lewis
George Tapps
Marie & Floria
Leila Ernst
Clark Dennis
Michael Durso Orc
Fernando Alvarez O
Diamond Horseshoe
Ross & La Pierre
Sisi
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Caballeros
Hotel Edison
Geo Towne Orc
No. 1 Fifth Ave
Louise Howard
Nype & Cote
Hazel Webster
Downey & Fonville
Highlights
Hotel Biltmore
Dave Appollon
Lois Bannerman
Laverne Gustafson
Stephen Kisley O
Michael Dunn
Virginia Boyd
Hotel Lexington
Alomas Hawaiians
Havana-Madrid
Noro Morales Orc
Rodrig'z & Phyllis
Repita Triano
Mexeno
Sacasas Orc
Iceland
Rose Ellen
Lynn Allison
Tiny Clark
Lou Menschel
Martin Line
Frankie Frissaura
Blimpy Blank Orc
La Martinique
Phil Foster
Joaquin Garay
Ruby Hill
Michel Emer
Nicola Mathey Orc
Leon & Eddie's
Eddie Davis
Art Waner Orc
Gloria Wallis
Ruloff 3
Terry Corrigan
Catron Bros
Robert Baxter
Paco & Hilda
Shepard Line
Monte Carlo
Joel Shaw Orc
Rhumba Orc
Roberto
Essex House
Richard Himber O
Hotel New Yorker
Ray McKinley Orc
Marion Spelman
Arnold Shoda
Narena & Norris
Connie Conn
Hotel Pennsylvania
Claude Thornhill O
Hotel Pierre
Walton & O'Rourke
McLerie & Butler
Chas Reader Orc
Hotel Plaza
Hildegarde
Hal Kanner Orc
Latin Quarter
Willie Howard
Al Kelly
Mazzone-Abbott D's
Gloria Le Roy
Emile Boreo
Piroska
Miriam Gwynne
Bon Vivants
Vincent Travers O
Riviera
Martin & Lewis
Maureen Cannon
Tony Bavaar
Joel Herron Orc
Greb & Lober
Miriam La Velle
Hotel St Regis
Milt Shaw
Laszla & Pepito
Maria Morales
Darling & Jones
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Spivy's
Spivy
Shiela Barrett
Rico Sarroga
Troubadour
Mary Lou Wms
Georgie Auld Orc
Versailles
Dwight Fiske
Bob Grant Orc
Panchito Orc
Village Barn
Ann Dennis
Stubby Orc
Lou Cecil
Betty Percy
Pappy Below
Village Vanguard
Bertha Hill
John Dooley
Jay Marshall
Jimmy Shirley 3
Don Frye
Waldorf-Astoria
Ginny Simms
Jack Fina Orc
Mischa Borr Orc
Wivel
Bob Lee
Kay Carole
Brynne Lorey
Janie Scott
Danny White
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Sherman Hayes Or
Vera Love
Countess Marina
Chez Paree
Mitzi Green
Jackie Miles
Marty Gould Orc
Lander & Holland
Bobby Clark
Jack Nelson
Don Chiesta
Chez Adorables (10)
Hotel Bismarck
The Talbots (2)
Lorita Mahoney
Eddie Fens Orc
Benno Delson Orc
Orin Morehouse
Helsings
Lionel Prouting O
Al Morgan
Randy Crane
Adrian Lorraine
Toni Rami
H Edgewater Beach
R Heatherton Orc
Sol Grauman
Arthur Nelson
Marian Fedele
Song Stylists (4)
D Hild Dancrs (12)
Hotel Sherman
Carl Marx
Frankie Laine
Eddie Hubbard
Jose Melis
Latin Quarter
Steve Condos
Buddy Lester
Latin Lovelies
Buddy Shaw Orc
Dick Hyde
Rossillianos (2)
Calvert Sisters
Vine Gardens
Lillian Lee
Yvonne York
W Whitehouse
Susan King
Joe Kish Orc

Pic Biz Nixes

Continued from page 1

that on the basis that it is in video. Studio has been given permission to do as it sees fit with its players on its station or stations, a situation similar to that wherein studios find themselves actually involved in their own radio productions and are exempted from radio rules.

Majors Stymie Tele Reel

Major film companies have stymied the first attempt here to organize an indie newsreel for video. Refusal of permission for stars in footage of a public event recently lensed by Telefilm presages a court test case to establish the public domain status of such material. Outfit is now readying snapshots for a feature type newsreel.

Telefilm got a refusal from Samuel Goldwyn, Warner Bros. and Metro for its footage of a recent charity football game involving Virginia Mayo, Danny Kaye, Jack Carson, Mickey Rooney, Keenan Wynn, Frank Sinatra. In contrast, Joe E. Brown, Ed Wynn, Andy Russell, Jane Russell, John Garfield and other freelancers, gave their okay. Refusal necessitates snipping of important high-light footage or disregarding the nix.

Disk Blacklist

Continued from page 1

"Watch That Jive," "Do We Walkie Talkie," "Snatch and Grab It," "Pray For The Lights To Go Out" and "I Won't Say I Won't and Won't Say I Will."

Disk jockeys and others handling platters have been instructed to follow notice to the letter, penalty for infractions being to cut programs off the air. Notice reads: "For reasons that should be apparent to anyone of intelligence and proper sense of decency, the following have been placed on the restricted list for this station. Any infringements of these restrictions will result in the recording being cut off the air."

An intra-mural alert was also issued in regard to Pearl Bailey's and Gary Moore's recordings, "certain" numbers of theirs being regarded in off-color light and for which those handling disks must get approval from production department head, Thomas Freebairn-Smith.

Edith Piaf's Current Repertoire In Paris a Preview of Her U.S. Act

By MAXIME DE BEIX

Back from Scandinavia, where she clicked, Edith Piaf packs the 1,300 seater every night, together with some of the acts Clifford Fischer will bring over to the U. S. next month. Nevertheless the show can't be called a tryout for what the American vaude production will be, because the two most important numbers, meaning Miss Piaf and the Compagnons, are doing their continental stuff whereas for NY the Compagnons will use material that has more visual appeal so as to be better understood, and Miss Piaf will also revamp her songs, even adapting a couple to sing in English.

Theatre de L'Etoile
(PARIS)

Paris, Sept. 18.

Edith Piaf, Les Compagnons de la chanson, Lyda Alma & Yani, Irene de Trebert, George Dormonde & Co., Luc Barney, Roche & Aznavour.

At the Etoile, the show, emceed by Jacques Dutal, opens with Roche & Aznavour, so-so singing act of the former Pills & Tabet style. Next comes Luc Barney, personable singer. His material is still too much on the usual French run of the mill, but with better material, he could develop into a big timer. Irene de Trebert delivers her songs in good style. Primarily a dancer, she is also a looker and has now turned diseuse. George & Tim Dormonde, English, do an acrobatic clowning act one of them with a unicycle, the other doing taps. They get plenty of laughs, and will be on the American bill. Lyda Alma & Yani are a Greek dancing couple who have a nice style. Then at the close of the first stanza comes the Compagnons de la Chanson. The nine boys who are now the best known singing act here are doing several numbers they won't take to America, and one which is extremely visual and which they will use. That's a little French song, "Au clair de la lune" in different styles, first burlesquing an American jazzband, next a Russian choir with mustaches and bonnets, and then as arty longhairs. They just murder them, and there is little doubt that if they use more of this sort of material in America, they'll click there also. They are now one of the surest hits in European vaude.

The 16-piece pit orchestra, commendably batoned by Henri Poussigue, fades off after the first part, the second being entirely devoted to Edith Piaf. She sings accompanied by Robert Chauvigny who has his piano on stage and appears alone except in some encores where accordionist Marc Bonel supports her on stage and two others done with the Compagnons, also on stage.

Miss Piaf, who is in her 30s, does not depend on looks or s.a. Her voice is raucous at times. But that she has something that appeals to the masses is unquestionable, or she would not have been the sensation she is, even in countries like Sweden where the language barrier makes her songs wasted as to lines. She has tremendous personality and sells it masterfully, via songs which are all on the sombre side, and without any comedy relief at any time. She is truly a tragedienne singing on a vaude stage.

Here, she's terrific after opening with "Poor Arthur Jones," the story of an American lynching of a Negro and proceeds with such tragic songs as "Petit Homme," "Vie en Rose," "J'm'en fous pas mal" (I don't care a rap) "La mariee" (The bride), "Ya pas d'printemps" (There is no spring) using for encore "L'accordeoniste" and closing with "Le rideau tombe" (The curtain falls) and "C'est pour toi" (It's for you) and "Les cloches" (The bells) supported by the Compagnons.

In America she will mostly use such material as "O mon amour," "Mon homme," "Legionnaire" and "Accordeoniste," which have made her famous, and are likely to be more easily caught by the general public.

Apollo, N. Y.

Count Basie Orch (16) with James Rushing, Bob Bailey; Lewis & White, Foster & Johnson, Ziggy Johnson's Brownskin Chorus (10); "Voice of the Whistler" (Col).

Count Basie is the lure this week for this Harlem vauder, pulling 'em in Friday night (19) for a capacity house. Show tees off fast with a production number by Ziggy Johnson's Brownskin Chorus. Unbilled chorine accompanies with fair chirping, and ensemble registers solidly. Basie vocalist Bob Bailey tenors 'You Are My One Love," and "Danny Boy" in soft, dreamy delivery that wins good reception.

Foster & Johnson, tap team, open in tandem then split for individual routines. Boys' stepping gets away slow but builds to a fast finish for nice response.

Basie's band, comprising eight brass, four rhythm and four reed, scores with a novelty, "I Ain't Mad at You," where a majority of sidemen handle the vocal. Boys also mix in a few solos for good results. "Basie Boogie," with the maestro massaging the ivories in sock fashion, is standout. He later moves over to the Hammond organ for additional salvos.

Brownskin Chorus returns for a number in the Cuban motif. Girls, draped in tropical costumes, are an eye-arresting group. Johnson contribs a spirited Latino dancing bit. Clever, luminous lighting effects also rate a nod.

Rotund James Rushing, with Basie nearly 10 years, contribs a brace of blues tunes, "Little Girl You Want a Guy Like Me" and "Bye, Bye Baby." Follows with bit of terping and "I Sent For You Yesterday" for hefty applause.

In closer is comedy team of Lewis & White. Turn opens with one working as stooge in a box. Pair exchange multitude of stale, blue gags, and some fair terping, a slow motion enactment of a gangster killing plus some nifty baton twirling for a finale. Off to solid returns.

State, N. Y.

John Calvert Co. (7), Phil Regan, Caleb Peterson, Landre & Verna, Jack Holst & Milady, Louis Basil House Orch; "Cynthia" (M-G). Reviewed in VARIETY, *May 14, '47.*

While the current State bill is devoid of top names, there's a sufficiency of interest and entertainment in keeping with the high quality of shows house has been having of late.

Sole drawback is the lag near the end of the proceedings occasioned by John Calvert's overstay and dubious routining. On for nearly an hour, first part of his act with a good assortment of magic and good production, makes for a high quality of entertainment. However, the value of the hypnotism stints appear to be in bad taste and somewhat too grisly for orthodox values.

Calvert, aided by a group of audience "volunteers," does a series of mesmeristic stints. The kids on stage are generally manhandled, made to look ridiculous, and after a while it becomes embarrassing to vast sections of the house. It's unfortunate since the early part of his act is a well-produced and excellently dressed item with a sextet of good-lookers as assistants. He shows some good tricks, particularly a pair of levitation items in which a girl floats through space without any visible supports. He also displays the usual neocromancy such as the paper tricks, and the disappearance of large items to keep interest going. Because of the length of his act, Calvert by necessity hurries through some of his earlier antics and consequently loses many applause values. Some switches for Calvert are now in order.

Rest of the bill is of superior grade. Opener is by Jack Holst and Milady. Holst has one of the best horizontal-bar acts on the boards. His complete turns on the bars make for audience gasps, and all-around agility provide an excellent house warmer. Femme partner is for decorative purposes only.

Singing spot is held down by Caleb Peterson, Negro baritone, who after a slow start wins over the house with concert type numbers. Pipes are extremely resonant. Opener "Great Day" in the pop vein didn't impress, but later items, including "Mandalay," seems like what audiences want from Peterson.

Phil Regan's impressions are boff as ever. Lad has a facile manner in delivering lines, and vocal and facial miming give the air of authenticity. Respectful coupling of FDR and Will Rogers gives him an impressive encore.

Landre and Verna are under New Acts. Louis Basil's house orch, as usual, contributes an excellent background job. *Jose.*

Olympia, Miami

Miami, Sept. 21.

Bob Evans, Ray Manton, James & Beverly Paysee, Jack Randall, The Sensationalists, Les Rhodes House Orch; "Variety Girl" (Par).

Current stanza plays to good returns most of the way, despite non-marquee lure.

Setting brisk pattern for layout, James and Beverly Paysee tee off with solid terp sesh via smartly conceived lifts and spins. Orb appeal of couple is enhanced by femme's tasty gowning. Switch from ballroom type routine to wham jitterbug winds stint for hefty applause.

Magico Jack Randall maintains pace with neat blend of patter and eye-foolers. Easy approach aids in getting full returns from offerings.

Middle slot is held down in strong manner by tenor Ray Manton. Slow opener, "Begin the Beguine," makes for doubtful reaction, but guy gets going with "Granada" and racks up resounding mitt with aria from "Pagliacci."

Comedy spot is filled nicely by Bob Evans. Fast running dialogue between ventro and dummy garners steady series of laughs, with song sequence topper.

Roller skating stunts take on fresh twist via gasp-bringing routines by the Sensationalists. Trio work the spins in breathtaking fashion to highlight well balanced turn.

Les Rhodes and house orch background the proceedings in top style. *Lary.*

RKO, Boston

Boston, Sept. 20.

Sammy Kaye Orch, Canfield Smith, Olsen & Joy, others; "High Conquest" (Mono).

The so-you-want-to-lead-a-band routine is plenty well established as a customer getter in this town, and Sammy Kaye makes it pay off here. Supported by a nice show, too, which though light on specialties works out okay with the long routine at the end.

Starts off with "Where Is Sam," featuring vocalist Don Cornell, who later carries the high voice in a sock parody of the Ink Spots with others of the band for the biggest wow in the show. Cornell also sings "That's My Desire" and "Red Perfume," clicking nicely. Jimmy Ryan does "Anniversary Song" plus recitation by Kaye, and Laura Leslie does "Lady from 29 Palms" and "What Every Young Girl Should Know." The three of them rate high as band vocalists though Ryan could polish up a little on his diction for clearer understanding.

Climax of band show is, of course, the band leading act, with four customers taking a crack at it. Wowed, as usual.

Specialties are comedy dancing team of Olsen & Joy in nice terps, and Canfield Smith in plenty smart ventro act. Both liked. Biz was fairly good for a school week at opener and was building. *Elie.*

Capitol, Wash.

Washington, Sept. 19.

Vaughn Monroe Orch (21), with Ziggy Talent, Moonmaids (3), The Frank Fontaine, Eddie Julian; Beryl Davis, McDunhills (3); "Repeat Performance (EL).

The Vaughn Monroe magnet is working overtime this week, pulling them into the Capitol for the biggest week since Spike Jones led his City Slickers on the same stage last May to set the house record. When caught, uniformed cop had to help the Capitol ushers clear the aisles of standees who surged forward from the rear of the house.

The Monroe troupe offers plenty of variety which moves along so steadily that the band, itself, is lost in the shuffle and hardly gets a chance to prove it can buckle down and play as an ensemble.

Monroe, of course, is the big draw. He works both solo and with the Moonmaids, latter in a very nice rendition of "Tallahassee." His own offerings are "Ivy," "Peg O' My Heart" and the "Wiffenpoof Song." First two draw plenty of "oohs" and "ahs" from the bobbysox faithful.

Beryl Davis, British songstress, clicks with such numbers as "Feudin', and Fightin'," "You Made Me Love You" and "Moonlight Serenade." In addition, she scores as the prettiest and dressiest looking job on the stage. The Dunhills prove applause getters with a very fast taps and acro dance routine which is one of the highlights of the show.

Frank Fontaine, the band's comic, moves nicely through a wide variety of imitations, best being Winston Churchill imitating Al Jolson. He also kids the boss by aping what he calls Vaughn Monroe's "muscle voice" for good returns. His best turn, however, is an imitation of a dopey sweepstakes winner telling all about it.

Ziggy Talent puts the punch in the tail end of the performance with two novelty numbers, which he hits hard and fast, "Why Did I Teach My Girl to Drive" and "Best President We Ever Had." Eddie Julian beats the skins for a short specialty which is built up with some incidental comedy featuring Monroe and the boys in the band.

Trouble with the band appears to be that it is always helping somebody do something and never getting an opportunity to show what it really has musically. But then most people in the audience don't seem to mind. *Lowe.*

Oriental, Chi

Chicago, Sept. 18.

Freddy Martin Orch (18) with Stuart Wade; Blair & Dean; Jean Carrol; "Northwest Outpost" (Rep).

Freddy Martin's orch typically avoids frenzied jive and sugared swing in a middlin' session that soothes but doesn't excite. The band opens with "There's No Business Like Show Business," followed by sax man Clyde Rogers in an o.k. vocal of "Symphony." Sidemen's yelps of "woo-woo" bring on crooner Stuart Wade, who relaxes the femmes with "To Each His Own."

Wade & Rogers, trombonist Glenn Hughes and two other sidemen join voices in "Doin' What Comes Naturally," with Hughes getting the most applause. The band romps through "Nicaragua" and then gives "Claire de Lune" sonorous treatment, showcasing the violins, trums, and Martin's expert sax. Wade returns in a bobby-sox sell of "I Have But One Heart" and fronts four singing sidemen in "Come to the Mardi Gras."

Blair & Dean glide through supple terping neatly keyed to the overall deal in which nobody's racing his motor. Clyde Rogers picks up brisk returns with "That's My Desire." The orch goes strong in its Victor-recorded arrangement of "Lady From 29 Palms." Pianist Barclay Allen makes the most of the spotlight with showy glissandi in "Cumano" and his own composition, "Beginners' Boogie." Bass, drum and piano bit in "Cumano" helps set up the nice reception.

Jean Carrol garners good, though scattered, yaks in closer. Well filled house perked up at her first rate imitation of a hot trumpet. Her impressions of a tout and Ted Husing calling a horserace skirted the blue for top mitts of the day.

Orch's "Concerto Fantasy" wraps it up, with Allen sparking at the 88.

Series Telecasts

Continued from page 1

cup to collect the money," his spokesman said.

Top hope that the series would be aired for tele lay in reports that a group of tele set manufacturers might pool to put up the required money. RCA is rumored ready to ante the entire sum on its own and there's also a report that Philco, DuMont and General Electric may each offer one-third of the coin.

Institutional Bally

Manufacturers' chief interest lies in the fact that the series will afford tele the greatest promotion event since the Conn-Louis fight in 1946. They also reportedly realize that if the series isn't televised, it may well break down all the public goodwill that's been won by the entire industry during the last year. According to one tele official, if set owners are deprived of seeing the series they'll feel they've personally been gypped. Such a situation wouldn't redound directly to the detriment of manufacturers but it could do irreparable harm, since present set owners might warn their friends against investing in such a snafued industry.

Although neither manufacturers nor broadcasters have ever claimed the series would be televised, set owners have been led to believe they'd be able to see the games by several retailers in the New York area. Such retail outlets as Davega and Vim have repeatedly advertised to "hurry and get your television set in time for the series." N. Y. Times, in fact, printed such an ad last week immediately under a story by radio editor Jack Gould to the effect that the series would not be aired on video.

If the manufacturers decide to bankroll the event, it will be due largely to the persuasion of their individual ad agencies. Agency executives have been putting their finger on the set producers since it first became apparent that no other national advertiser would put up the money. Besides pointing up the promotion aspects of getting the series on tele, agency men have stressed that the telecasts would jam every tele retail store within range. With retailers clamoring for any kind of daytime programming for demonstration purposes, a golden opportunity such as the series is not to be passed up, they emphasized.

With the Brooklyn Dodgers having clinched the National League flag this week and ready to play the N. Y. Yankees, the entire series will be available to all seven stations now operating on the east coast. At least 75% of all sets now in operation are massed in the east, meaning the series could draw the attention of innumerable baseball fans to tele and, by so doing, make tele fans of them all. N. Y. broadcasters, meanwhile, have their hands tied. They can do nothing about deciding who's to handle the actual pickups until some sponsor turns up with the money.

As for radio, Mutual and the Gillette razor people feel they've forestalled possibility of a repetition this year of the criticism which arose last fall over handling of the Series broadcasts. Both Barber and Allen know their baseball and especially the teams who'll fight it out for the pennant.

Barber has been covering the Brooklyn Dodgers and Allen the N. Y. Yankees since 1939. During the past season Barber handled airings of Dodger games via WHN (N. Y.) and Allen covered the Yankee games for WINS (N. Y.).

Series airers were handled last season by Jim Britt and Arch McDonald. Latter particularly inspired criticism over his ineptness on the assignment. Chandler's appointment of the Barber-Allen team late last week reportedly followed "let's-not-go-wrong-this-time" behests from the network and sponsor.

Series broadcasts will be carried by more than 500 outlets, including the full Mutual web, the 64-station CBC hookup in Canada, Hawaii, Latin-America and Armed Forces Network outlets.

Baseball Sideshow

Television viewers will get a taste of the World Series, even if the series games aren't aired.

CBS will pick up the antics of loyal Dodger fans Friday (26), set aside by the borough of Brooklyn as "Brooklyn Day" to celebrate the Dodgers having won the National League pennant. For safety, CBS cameras will be posted atop a building near Borough Hall, out of reach of the rampaging Brooklyn hordes.

New 'Ice Follies,' Best in Series, Set To Garner Hefty B.O.

Los Angeles, Sept. 23.

This one's on ice and ready to serve. The profits, that is.

The Shipstads (Roy and Eddie) and Johnson (Oscar) are around for their 12th time and what they have on display at the Pan Pacific aud is an "Ice Follies" outshining all previous stanzas. By the time it takes off on its national tour and swings back to Frisco the coffers will be bulging with coin.

Production, artistry, flash and lavishness are blended so skillfully that the in toto result is a thing of beauty from the first skim of the blades to the closing precision number by the 32 Ice Folliettes. Nothing has been spared to achieve the spectacular in presentation of what could have been just another ice show. But this issue reflects the results of long planning, novelty invention and the assembling of new talent, and that's where the big difference lies. The "Follies" has always been a glamorous exhibit and with the other factors added the ultimate in frapped frolics has been reached.

Those coming away from the premiere (18) lavished most of their praise on the costumes, lighting, beauty and skill of the line girls and boys (24) and the expertness of new talent. True the Maxons, Bobby and Ruby, are missing from the always popular Swing Waltz number, but to retrieve that loss the Shipstads and Johnson scouted around and came up with two sets of twins—the blonde-lovely Scotvolds and the Schramm lads. Smartly they're given the encore for the Waltz and the paw-pounnding was tumultuous. The old favorites were hard pressed for the favor of the audience to still another freshmen combo, Roman and Norris. Theirs is an adagio turn, with the girl member swung around by arms, legs and wrists. On steel runners it's a little different and the crowd soon sensed that here was something new in the spectacular.

The old timers are still around and just as fast and agile as ever. Still the smoothest of the blademen is Roy Shipstad, who takes his solo fling in a Hawaiian number. Evelyn Chandler has no peer in acrobatics and sheer skill, and few comedic teams can match the zany routines of Frick & Frack. Then for extra good measure there are Hazel Franklin, Betty Schalow, Phyllis and Harris Legg, Marilyn Sahlin, Dick Rassmussen, Carlos Romero, Jr., Mae Ross, Hugh Hendrickson, Bill Stine and a raft of others who seem born to the ice. It is easily the best rounded aggregation of skaters seen hereabouts in any refrigerated revue.

Production numbers are in the razzle-dazzle tradition of the "Follies," and that means scintillating spectacle, gay and ornate costuming and fresh routines. Even the lighting effects rate more than a passing nod and brightly facet every mood and movement of the graceful gliders. For spectacular effect there is falling snow and whipping rain, and the always receptive phosphorescence. Comedy is spaced in good proportion and novelties abound, with massive props and over-sized delineations. Biggest of the production numbers are the opening Moonlight Symphony, Crosstown, Fun on the Farm, Winter Scene, Olde King Cole, Button, Buttons, Persian Festival, Old San Francisco. Saved for the finale is the All Ashore precision number by the Folliettes, always sure-fire with the sitters and a rousing exit for the entire ensemble.

Rating top credits for the superpative production are Frances Claudet for choreography; Helen Rose for the magnificent costuming; Mary Jane Lewis for dancing and skating, and Stanley Kahn, ballet and dance instructor. Walter Rudolph conducts the music and Paul Gannon presides as emcee and vocalist. *Helm.*

Equity's 'Ism' Controversy Carried To Membership Meeting in N. Y.

Factionalism, which has plagued Actors Equity Assn. sporadically in recent years, has erupted again. The turmoil has embroiled the union's council in recent weeks, but was carried to the membership at the association's quarterly meeting Friday afternoon (19) at the Astor hotel, N. Y.

As it has usually done in the past, the partisan wrangling involved the question of communism and fascism, and was only remotely related to theatrical matters. The controversy this time apparently stemmed from the newly-adopted policy of requiring all Equity officers, council members and employees to sign non-communist and non-fascist pledges. The measure had been adopted at the previous week's council meeting, and Elliott Nugent, who had co-sponsored it with E. John Kennedy, appeared at the membership session to deliver a long, discursive and excited speech on the subject.

Claiming to represent the "militant middle" in the Equity council, Nugent declared himself the leader of a new political party in the membership and said that the group already has 15 members, whom he is not yet ready to identify. During the speech he castigated both communists and fascists, but laid special stress on the peril of communist influence in the association.

Speakers at Equity meetings are customarily allowed five minutes, but Nugent requested and was given 10 minutes, then spoke for approximately 25, engaging in repeated disputes with members as well as with the chairman, Clarence Derwent, Equity president.

Oath of Loyalty

The new oath of loyalty which all Equity officers, councillors and employees must sign puts into active form the rules adopted by the association six years ago. It goes beyond the non-communist statement which the National Labor Relations Board requires from union officials after Oct. 31, if their organization make use of the Board authority. Copies of the official Equity oath were sent last week to all the association's officers, council members and employees, with instructions to sign and have them notarized. The text of the oath follows:

STATE OF NEW YORK } SS:
COUNTY OF NEW YORK }

The undersigned, being duly sworn, deposes and says:

I know all the provisions of Article II, Section 12, of the Constitution and By-Laws of the Actors' Equity Association.

I hereby declare and affirm that I am not a member of the Communist Party of any country or any political sub-division of the Communist Party of any country; that I am not a member of the Fascist Party of any country or of any political sub-division of the Fascist Party of any country; nor am I a member of any parties, organizations or groups which have adopted resolutions or platforms presently in force declared by the Council of this Association to be inimical to and conflicting with the best interests of this Association and of its legitimate purposes.

So long as I hold office in this Association as a Council Member, Officer, or Representative, I will not join any of the Parties herein above referred to, and will in all respects abide by all the Provisions of Article 2, Section 12, of the Constitution and By-Laws of this Association.

____

Sworn to before me this ______

day of ______________, 1947.

The "ism" agitation in Equity dates from 1940, when then-Congressman William E. Lambertson made charges in the Congressional Record against seven councillors. No relevant proof was ever advanced to support the charges, which were denied personally or in writing by each of those accused. Following year an amendment to the Equity constitution barred any person of Communist, Fascist or other subversive affiliation, from holding office, being on the council or being employed by Equity.

From the floor at Friday's meeting resolutions were adopted calling for Equity to work with the American Federation of Labor to obtain a repeal of the Taft-Hartley law, for the council to reconsider its refusal to contribute $2,000 to the Experimental Theatre, for publication in the Equity magazine of the attendance and voting records of council members, and for the formation of a special membership-council committee to feed ideas to the council and study the problem of unemployment in the acting profession. All the measures are subject to further action by the council.

London 'Eyes' For Baronova?

Jerry Sevastianoff, husband of ballerina Irina Baronova and one-time director of Ballet Theatre, is leaving shortly for London, to negotiate for a theatre to stage the Eugenie Leontovich-Elena Miramova comedy, "Dark Eyes." Sevastianoff is awaiting final OK from Miss Miramova, now in Iceland.

Comedy, with Miss Baronova, Paula Lawrence and Uta Hagen in the lead roles, had a successful tour of the strawhat circuit this summer. This was Miss Baronova's first straight legit part in the U. S., although she had appeared as dancer - actress in the Broadway musical "Follow the Girls" in 1944. She was a Ballet Russe mainstay for years. Last winter she appeared briefly in England in "Bullet in the Ballet," a mystery with dance background which toured the provinces briefly but didn't reach London.

Sevastianoff plans a full season in London and provinces with "Eyes," using same trio of leads from the strawhat production. He has also in mind a British filming of the play. Warners bought it in '43 for $250,000 but shelved it, and Sevastianoff thinks he can pick it up cheap.

"Dark Eyes" had a successful run on Broadway in 1943, with the authoresses playing lead roles. Jed Harris produced it.

HARMON PAYS $11,000 FOR CONN. STRAWHAT

Lewis Harmon, legit p.a., who with playwright-wife Charlotte Buchwald has been running the Chapel Playhouse, Guilford, Conn., strawhat, for two seasons, bought the house last week for $11,000. Harmon had theatre on a two-season lease rental with option to buy at end of second year. House showed profit both summers. Eight stockholders will get 10% dividend this year, as last.

House was bought from Harry Durant, local judge, who years ago was story editor for Paramount and assistant to Jesse L. Lasky. It seats 417, with $2.40 top ($2.88 Saturdays). Biggest draw this summer was "Joan of Lorraine," with Diana Barrymore, which grossed $3,300.

'Swing Mikado' Set As Des Moines Opener

Des Moines, Sept. 23.

"Swing Mikado" will open the 1947-48 season, of the KRNT Radio Theatre here Sept. 30. The Ballet Theatre comes in Oct. 13, under sponsorship of the Des Moines Civic Assn., a matinee and night booking of Wayne King's orchestra Oct. 19.

Tentatively programmed for the new season are five musicals, "Rose-Marie," "The Merry Widow," "The Firefly," "Carousel" and "Song of Norway," also "Another Part of the Forest," "All My Sons," and "Alice in Wonderland."

Comedies tentatively slated are "Fatal Weakness," with Ina Claire; "State of the Union," with Kay Francis; "Harvey" with Joe E. Brown; "I Remember Mama" with Charlotte Greenwood; "Born Yesterday" and "Voice of the Turtle."

Concerts scheduled include Marian Anderson, Alec Templeton, Victor Borge, Morton Gould, Lauritz Melchior, Veloz and Yolanda and the Philadelphia symphony and San Carlo opera.

Flo George Exits 'Music'

Florence George stepped out of leading role of "Music In My Heart" in Philadelphia, with understudy Martha Wright replacing Monday (22) night, Latter, who sang all summer on Mutual Broadcasting Co.'s "Music Show," will stay in till regular replacement, Marguerite Piazza, is up in the role.

Understood that Everett Crosby, Miss George's husband, was one of show's backers. The musical, with music by Tchaikovsky, and presented by Henry Duffy, will bow in N. Y. Oct. 2.

Clarify Ballet Snarl In 57G Court Verdict Vs. Col. De Basil

Ballet situation in America was further cleared last week, through a decision in federal court, N. Y., awarding damages of $57,250 against Col. Wassily de Basil to Universal Art, Inc. Effect of the decision, managers say, will be to keep a third major company, the Original Ballet Russe, from returning to the U. S. this season (as it did last year), leaving the field clear for the two companies presently performing, Ballet Theatre and Ballet Russe de Monte Carlo.

Decision was rendered by Judge John Bright in a suit by Universal Art for $100,000 against de Basil, manager of Original Ballet Russe, for breach of contract. Suit was brought in 1941, but only heard last year, with decision not handed down till last week.

Background of the suit involves the split of the first Ballet Russe in February, 1938, into two companies, one headed by Leonide Massine and Sergei J. Denham (Ballet Russe de Monte Carlo), the other by de Basil (Original Ballet Russe). In April, '38, the two companies agreed to merge again, with contracts signed. In the contract, de Basil was to turn over legal title and physical properties to six ballets. In return, he was to get $35,000 from Universal Art, then the holding company for Ballet Russe de Monte Carlo. (Since then, BRMC has become a non-profit organization, operated by Ballet Foundation and directed by Denham, while Universal Art is non-operative). De Basil got $3,000 down; was to get $14,500 more on turnover of four ballets and balance of $17,500 in seven payments.

De Basil, however, said the complaint, never turned over the ballets or went through with the signed merger, and instead signed a rival booking with his troupe in London at the same time that the Denham company was playing there. The $3,000 was not returned. Universal got an injunction in Europe against de Basil to prevent use of the ballets promised them, and subsequently entered the $100,000 suit in the U. S., claiming that it incurred expenses of $72,000 in producing ballets to replace those not delivered.

Counterclaim for $100,000 by de Basil, and argument that he was fraudently induced to sign the contract by his then attorney, George Boochever, were dismissed by Judge Bright as "fantastic." Universal Art was represented in N. Y. court by Perkins, Malone and Washburn; de Basil by A. W. Socolow.

Original Ballet Russe, under de Basil, has just completed a successful engagement in London, but its subsequent plans are uncertain. It was to be booked in the U. S. this season by Sol Hurok, who, however, relinquished the deal.

'Lucasta' Exit Gives 'Soldier' 2 Pitt Weeks

Pittsburgh, Sept. 23.

Cancellation of "Anna Lucasta," which is playing a Broadway return instead, is giving "Chocolate Soldier," season's opener at Nixon, two weeks instead of the one originally scheduled. Show, current at local legit site, eliminated Cleveland date in order to stay here for fortnight. It'll be followed on Oct. 6 by "Red Mill," also for two weeks.

Curious coincidence has a Billy Gilbert-directed show ("Mill") coming right in after musical ("Soldier") in which he's featured. Incidentally, prospects for Nixon season are none too good due to the paucity of available attractions. Management looks for whole year to be

Fewer Headaches Than Expected During 1947 Strawhat Season

The 1947 summer stock season, rated the best since the vogue started, is over but a few scattered strawhats linger on. To Equity's surprise there were fewer headaches than had been expected. A revision of the regulations covering stocks is in the making. To that end questionnaires have been mailed to hundreds of actors who appeared in strawhats, and the responses will furnish the basis for changes in the rules by a committee slated to make its report by the end of the year.

Questionnaire has 20 queries ending with: "What specific suggestions do you have for improving working conditions for actors in summer theatres?" That follows a query on "What specific complaints or compliments" about the strawhatter played by each one. Information is sought about backstage and dressing room conditions. Among the other queries: whether social security and withholding tax rules wer adhered to and same reported to each player with every pay envelope; were salaries paid regularly; whether rail fares and baggage costs to place of employment and return were paid; cost of room and board and whether theatre management supplied or operated same, also whether such costs were excessive or reasonable.

General tone of the questionnaire points to a checkup on summer stock operators, most of whom are not active otherwise in show business.

Collins Vice Whiting In Touring 'Red Mill'

Pittsburgh, Sept. 23.

Jack Whiting quitting cast of touring "Red Mill" in Baltimore, and Charles Collins will be in his role when Paula Stone-Hunt Stromberg, Jr., production of the Victor Herbert revival opens here at Nixon on Oct. 6. As a result, Collins will be appearing opposite his wife, Dorothy Stone, sister of the co-producer.

Nitery singer Sara Ann McCabe also in company now, having joined troupe last summer in Chicago.

5 Yiddish Legits Operate This Yr.

Playing time in the Yiddish language theatre has dwindled this season to five legit houses and two vaudeville spots that play weekends. This is a loss of one house over last year. However, there's hopes that the Lincoln, Philadelphia, will open later this season to bring the total playing time to last year's par.

Bulk of the playing time is still concentrated in New York, where four legit houses operate along with the vaude weekenders. The Second Avenue theatre, with Menashe Skulnik starring in "I Am Lucky," preems tonight (Wed.), as do the Parkway, Brooklyn, opening with Leo Fuchs in "A Little Luck" and the Bronx Art theatre, with Anna Cherniak in "Should Children Be Judges." Other N. Y. house is Maurice Schwartz's Yiddish Art theatre, where Schwartz will preem "Shylock's Daughter" next Monday (29).

Only current Yiddish operation outside of N. Y. is the Douglas Park theatre, Chicago, with "Sweet Dreams," starring Jennie Goldstein.

The Clinton and National theatres are the vauders.

CINCY MUSICIANS CITE COX THEATRE UNFAIR

Cincinnati, Sept. 23.

Cincinnati Local No. 1, American Federation of Musicians officials Monday branded Cox theatre unfair for refusing to engage orchestra for dramatic season, which opened Sunday with "Voice of Turtle" and have thrown picket line around theatre.

Oscar F. Hild, prexy of Musicians Local protested that theatre, in Shubert chain, violated practice of 20 years by the stoppage. Leo MacDonald, manager of Cox countered with statement that practice was "customary through expulsion." Action by local has been passed along to international headquarters for official ruling. In meantime members of other AFL affiliated unions are crossing picket line.

Test case of the Taft-Hartley labor law featherbedding clause may develop from the controversy.

Last season musicians' scale was $120 for leader and $88 for side men for dramatic shows, with minimum of seven musicians. For musical shows there was a minimum of 12 musicians with scale of $148.50 for leader and $121.50 for side men.

'Roots' Banned in Albany

Albany, Sept. 23.

"Deep Are the Roots" has been banned here as "undesirable to the public schools of Albany," for which reason the application by the Albany Chapter, American Veterans Committee, to present it at Philip Livingston Junior High School on or about Oct. 29 in cooperation with the Albany Dramatic Group, has been denied by the Board of Education.

A drama dealing with the Negro question, it was a Broadway hit.

The Vets committee subsequently announced it would find another aud for the play.

Jerry Rosen talent agency has added a legit department, with Martin Baum in charge. Office was granted an Equity license last week.

PRODUCERS DENY PAY REQUEST BY DESIGNERS

Proposal by the Scenic Artists union that producers agree to a sharp boost in the cost to designing and painting of setting has met with a flat refusal. Board of the League of New York Theatres advised the union that it saw no reason for the tilts. Matter of such production costs will be determined individually between producers and designers, also scenic artists and others.

There never was a basic contract between the League and the union, which is the most complex in show business, taking in designers, artists, painters and even owners of scenic plants.

Managers League Meets on Oct. 9

League of New York Theatres will hold its annual meeting and election Oct. 9. Same officers were renominated but there will be two changes on the board, Herman Levin and Alfred de Liagre, Jr., replacing Dwight Deere Wiman and John Wildberg. Levin is an attorney who turned showman last season as co-producer of "Call Me Mister," still playing Broadway.

Officers: Brock Pemberton, president; Lee Shubert, Marcus Heiman, vicepresidents; Gilbert Miller, treasurer, and Herman Shumlin, secretary. James F. Reilly continues as exec sec.

St. Louis Orch Readies For Its 68th Season

St. Louis, Sept. 23.

The St. Louis Symphony Orchestra is being readied for its 68th annual teeoff in the Henry W. Kiel (municipal) auditorium Oct. 18-19 with Vladimir Golschmann returning for his 17th season as maestro. Five new soloists are skedded during the season. They are Eleanor Steber, Met soprano; Alexander Brailowsky, Russian pianist; Miklos Gafni, Hungarian tenor; Arthur Whittemore and Jack Lowe, duo-pianists, and Marcel Grandjany, harpist.

Artists who will return include Artur Rubinstein, Robert Casadesus, Nathan Milstein, Isaac Stern, Jesus Maria Sanroma, Alexander Uninsky, Raya Garbousova, Edith Schiller, Patricia Travers and Zino Francescatti.

Ludmilla Lvova in 'Cleo'

Ottawa, Sept. 23.

Ludmilla Lvova, Ottawa-born danseuse, has been pacted for the part of Octavia in the Katherine Cornell production of "Anthony and Cleopatra."

Miss Lvova, who is Betty Low, to Ottawans, leaves the Ballet Russe de Monte Carlo for the legit stint.

Strawhats Boost Equity Membership, Upping Problem of Unemployment

Equity now faces the problem of unemployment among its members now that the summer stock season is over and the number of new shows for 1947-48 so far is way under normal. Fact that the membership has been steadily increasing, mostly from summer stocks has intensified the situation.

Because of the growing list of applications there may be a brake on new memberships. Equity's credo is its open-shop policy, which may be mandatory anyhow with the Taft-Hartley law, which makes the solution all the more difficult.

As the strawhat season progressed, new memberships averaged 100 weekly, but during August, 227 candidates were "elected" by the council, while there were only two withdrawal applications, a new low. Under Equity rules any player having a contract is eligible to membership, whether in summer stock, Broadway or the road. One method suggested to hold down memberships from strawhats hereafter is to extend the apprenticeship period in that field.

Recently Equity's council passed on 17 applications for agency permits but only four newcomers got the nod. The latter submitted the best lists of clients and recommendations from producers. Latest listing of accredited agents totaled 38 but whether the new casting agents were included is not indicated. Equity is inclined to hold down the number of new agents because additional permits tend to spread commissions, thereby decreasing the income of established offices. Figured, too, that a material increase in the number of agents might result, in turn, in the violation of Equity's 5% agency commission regulation. However, it's believed that most agents receive considerably more income from other entertainment jobs than from legit.

Ezra Stone Sounds Off On a Reviewer's Review

Washington Crossing, Pa.

Editor, VARIETY:

Under a Reading dateline of Sept. 9, your correspondent filed a three-paragraph story about "How Now Brown Cow." The producers, Alfred and Norman Tokar; the authors, Madeleine L'Engle and Robert Hartung; and the director, myself, are most grateful.

However, I think additional information is necessary to correct any misimpression created. Evidently your Reading correspondent reads only VARIETY and not his own local Eagle and Times, for if he had he would have realized that both Reading papers did not "tear 'Cow' almost to shreds." In fact we hope the New York press shred us in the same fashion. Schoffstall in the Times said, "many hilarious moments, many discerning lines, and many a laugh that rises from the midriff. The cast and directing are both excellent. Stone has contrived a swiftly paced performance . . . the deft hand of a veteran trouper is evident throughout. Judy Parrish, John Harvey, and Sara Seegar give thoroughly fine performances, the resident cast is excellent too. The show should draw full houses for the rest of its two-week run."

And we are happy to report that it did sell out every night of its first week and its hold-over week was unprecedented in Reading theatrical history as we had to turn away 200 people Friday night and 800 hundred Saturday night, bucking the Reading Fair at the same time. McDermott of the Eagle your reporter quoted correctly, as he did not like the show, principally for its unnecessary use of a religious theme as a running gag. This element was eliminated immediately after opening night, with the approval of the authors, as provided by the Dramatists Guild contract. The show was caught by Mrs. Joseph A. Martin, President of the Catholic Women's Club, and she gave it a complete bill of health. However, despite his displeasure with the show, McDermott still had to admit that there were "many hearty laughs."

In regard to the most obvious of all criticisms . . . that the play was overlong . . . for anyone who may have doubted our ability to cut and shape it to its proper length, may they be advised that the final curtain of the final performance dropped at 11:05, as opposed to 11:40 of opening night. *Ezra Stone.*

Shows in Rehearsal

"The Druid Circle" ("Professor White")—Alfred de Liagre, Jr.

"Dear Judas"—Michael Myerberg.

"Antony and Cleopatra" (revival)—Katharine Cornell and Guthrie McClintic.

"For Love or Money"—Bernard Straus.

"Trial Honeymoon" — Harry Rosen.

"An Inspector Calls" — Courtney Burr and Lasson Grosberg.

"Medea"—Robert Whitehead and Oliver Rea.

"The Heiress"—Fred Finklehoffe.

"Annie Get Your Gun" (road)—Rodgers and Hammerstein.

"Kiss and Tell" (road)—Virginia and Walter Davis.

B'way Preems Finally Get Going In Slow Season

Last year, in the week corresponding to that current, there were 26 shows on Broadway, whereas the present list totals 19, including two new plays and a stopgap booking. With two premieres both dated for the last half, 1947-48 may be said to have finally started. A mistake called "The Magic Touch," which came early in the month and dropped out, hardly counted.

There will be five newcomers next week and six are carded for the week of Oct. 6, so the critics will get a chance to make up for lost time. Some may even excursion downtown for a brace of Yiddish shows.

Varying reports are being received about the tryouts, especially the new musicals, of which there are three of major rating. Business drawn by "High Button Shoes" and "Music in My Heart," both in Philadelphia, has been excellent, and grosses for "Allegro" in Boston are also in the higher brackets. Judging from such indications the song and dancers considerably top the straight plays in the early crop.

Five of Broadway's current musicals are slated to be standard well into the new season: "Annie Get Your Gun," "Finian's Rainbow," "Brigadoon," "Oklahoma!" (musical run record-holder) and "Call Me Mister," which came back strongly this month. Included in the list of leading stayers, too, is "Icetime of 1948." Best of the straight-play holdovers: "Harvey," "Born Yesterday," "Happy Birthday" and "John Loves Mary."

'Moon,' Rising in West, Going East for Pelican

Los Angeles, Sept. 23.

Balladeer Pete Seeger arrived yesterday (22) to prep for his stint in Pelican Productions' "Dark of the Moon," which opens Oct. 3 at the Coronet. Format of the folk fantasy is being changed and a new score is being written. Seeger will serve as a one-man Greek chorus, introducing each act with verses from the "Barbara Allen" ballad.

Carol Stone recreates her Broadway role in the production and Hurd Hatfield is co-starred as the "witch boy." Henry Brandon has the heavy role. Robert McCahon is producing for Pelican and Paul Guilfoyle is directing. Duo were teamed originally for Pelican's successful initialer, "The Skin of Our Teeth."

"Moon," fourth presentation under the Pelican banner, will take to the road after the local stand and go as far east as Chicago.

Houseman Back to Legit

Hollywood, Sept. 23.

John Houseman will take another whirl on Broadway as director of Paul Dubois' stage production, "Mirror in the Sky," starring Patricia Morison.

Currently Houseman is washing up his RKO picture, "Your Red Wagon." His last Broadway play was "The Lute Song."

Financing Bugaboo

Continued from page 1

this season than in a decade or more. That is true not merely among the newcomers to managerial ranks, but to a lesser extent among some of the established showmen. Particularly in the musical field, where production and operating costs are much higher, there are said to be a number of prospective productions being held up because of money shortage.

Small-Unit Investors

Perhaps the clearest indication of the dearth of available theatrical backing is the way would-be producers now treat small-unit investors. Three of four years ago, when angel-money was plentiful, most name producers would not accept backing from non-acquaintances or in units of less than $5,000 or so for a straight play, or $10,000 or more for a musical. They would rarely submit a script to any but a sizable backer, and would have a reading or audition only for those who might be expected to supply a major portion of the budget.

That situation has completely changed, however. Even minimum investors, including some who can put up no more than $500 or so, are now welcomed by would-be producers. Even some of the established showmen, who have been names on Broadway for 20 years or more, solicit backing in units of less than $1,000 and willingly submit scripts to minimum-amount investors. It is not unusual, nowadays, for a name producer's partnership agreement to list a score or more limited partners for investments of $500 and less apiece.

Increased Operating Costs

According to several Broadway managers, the increasing operating expense is a more serious matter than the higher production cost. They explain that a comparatively large production outlay can be regained fairly rapidly if the show's running expense is moderate. In that case, too, the possible margin of profit is enough to make theatrical investment attractive. In other words, if the operating cost is low, even with a high production outlay, the profits may be great and the odds are inviting. In that case, the show is a good gamble for the backer.

But if the running expense is high, even a relatively low production cost may take a long time to earn back, and there is likely to be only a small potential profit. Under existing conditions, however, when both production costs and operating expenses are at a peak, theatrical investment is a greater risk and offers only a limited potential profit. This tends to freeze out the small backer and make the traditional angel more cautious.

As an example of increased costs in the straight play field, a recent hit comedy cost $75,000 to produce and had a salary list of about $8,000 a week. Five years or so ago the same management produced a straight play for approximately $30,000 and the weekly salary list was around $4,000.

The various other items of operating expense have increased more or less proportionately. There have been only two favorable developments during that period. One was the rising market in the sale of film rights and the other was the increased boxoffice scale on Broadway, with the general top price for straight plays going from $3.60 to $4.80 and the top for most musicals going from $4.80 to $6 (all including tax).

Smashes or Flops

With operating expenses constantly rising, it's figured the long-evident tendency of shows to fall into either of two extremes, smashes or flops, will become even more intensified. Thus, the old setup, in which some shows failed outright, many had moderate and profitable engagements and there were no such long runs as nowadays, has ceased to exist. Instead, the whole Broadway setup is geared to the idea of playing for a smash hit, with its months of capacity business, large profit and huge film sale. Under that setup, the element of long-shot gambling in the theatre is constantly growing.

What most alarms showmen about the present spiral of production costs and operating expense is that there appears to be little chance of halting it, let alone reversing it. It is apparent that the rising cost level in the theatre more or less parallels the general price index. Thus, while the cost of materials and labor is rapidly increasing theatrical production expense, it is tied closely to general business conditions and is therefore largely beyond the reach of corrective measures from the theatre.

Also, while the major item in the all-important running expense of a show is salaries, this also is tied to the general economic situation. Thus, while most of the unions in the theatrical field have raised their wage scales and imposed additional working restrictions in the last several seasons, the average pay increases admittedly haven't kept pace with the rapidly rising cost of living.

Inside Stuff—Legit

Rodgers & Hammerstein got little out of their Broadway hit, "I Remember Mama," on the road last season but Lewis & Young appear to have fashioned the show into a sure thing for the road. Same settings are retained but the revolving stages are out, so that only 13 stagehands are required, compared to 28 originally. Charlotte Greenwood is starred and her "Mama" received rave notices in Coast dailies, while business in San Francisco and currently in Los Angeles indicates the show's profit possibilities. It will tour east to Boston and continue through the season if the picture release of "Mama" doesn't hamper the stage play's b.o.

Flock of showmen have pieces of "Mama," investments being based on $600 units. In addition to Homer Curran, Louis Lurie and S. Laz Landsberg, who are in on most Coast legiters, others having shares include Peter Ermatinger (manager of the Biltmore, L. A.), Bill Zwissig and Morrie Ahern (managers of the Curran and Geary, Frisco, respectively), Emmet Callahan (general manager for L.&Y.), Harry Callan, Frisco billposter, Louis Lissner, back with "Mama," Bob Frankel and the Gittelson brothers, Hollywood ticket brokers, and Nathan Smith. Backers put up $30,000 but the cost of getting "Mama" on was only $19,000.

Brock Pemberton didn't join Equity after all for his one-week appearance in "Harvey" with the summer stock Barter theatre, Abingdon, Va. Council extended him the courtesy of not being required to join, and in a cordial letter to the producer it hoped he would do as well as an actor as he has done as a manager.

Pemberton got a silver dollar from Robert Porterfield as his salary, that being the showman's idea, because the Barter outfit operates on a short bankroll. Two Virginia hams comprise the balance of his compensation, if and when they arrive, but they showed him one anyhow, and it looked the McCoy. There is also an acre of land, on a wooded hill, awarded to the manager. Pemberton declined to inspect the spot, figuring he might get shot for trespassing.

Barter theatre has a capacity of 378 but 448 farmers crowded in for the final performance there. Engagement ended at Roanoke in a house that has a capacity of 1,400, and that's where Porterfield's gravy was.

Russell Janney took exception to the scanty obits of Ben Roberts, veteran Equity staffer who died recently, and he wrote an eulogy printed in the N. Y. Times Sunday (21). Roberts was a leading principal in "The Vagabond King," produced by Janney when the Rudolf Friml operetta played Chicago and for a year on tour. Roberts was also in other shows produced by Janney, who, at 64, scored with "The Miracle of The Bells," a bestseller which is being turned into a film. Deceased was an expert swordsman and staged dueling routines in several romantic legit comedies. He appeared in "What Price Glory," "Hold On to Your Hats," "The Bat," "Yokel Boy" and other shows.

"The Ivory Tower," tried out in one-hour condensation recently at Lucille Lortel's White Barn near Westport, Conn., is by George Wolf, p.a. at Foote, Cone & Belding, and his wartime GI mate, Lawrence Bearson. Play was staged for invited audience, including potential angels, by Herb Moss, radio producer-director, who used transcription devices to bridge gaps in abbreviated script. Sides were read by non-Equity cast, although Conrad Nagel was ready to do the key role if permission had been obtained.

"Ivory Tower" is about a group of moderns cooped over night in a skyscraper penthouse when the elevator jams and has as its central characters a playwright and a congresswoman.

Noteworthy, in these times of general lack of hotel accommodations, was the experience of Zac Freedman, advance man on "Sweethearts," in Baltimore recently. The Bobby Clark legiter is to open Sept. 29 at the Ford's theatre there. When Freedman arrived in town, concerned over the usual problem of finding hotel space for his large cast, he was told that Marcus Heiman and John Little, respective operator and manager of the theatre, had made arrangements with the city's convention bureau to handle all details. Setup worked without a hitch, and will be available for other shows playing Ford's hereafter.

About "Dear Judas," due to open at the Mansfield, N. Y., Oct. 5 (Sunday), Michael Myerberg, who is producing the Biblical drama which agitated Catholic churchmen when tried at Ogunquit, Me., this summer, told friends: "I think it's the best thing I ever did, but nobody agrees with me." Shares in "Judas" are being offered to angels who have invested in other shows and for $1,000 they can buy 1% "on the customary terms."

Greek theatre, Griffith Park, Hollywood, admittedly dropped $86,000 last year but this summer earned over $100,000 according to Gene Mann, former agent and vaudevillian, who operated the spot both seasons. Andy Prodencia, who markets Petrie wines, was the principal backer. When it was doubtful that the Greek would operate this summer, the Fresno vintner insisted the outdoor operetta presentations be continued. Ginger Rogers and Dennis O'Keefe are among those reported interested in the Greek theatre season.

Steve Cochran, former treasurer and manager of the National Washington, D. C., is in the Los Angeles general hospital in serious condition as the result of an odd trolley car accident. He was dragged several blocks, both legs were fractured and his spleen and bladder punctured.

Actors Fund has materially contributed to Cochran's hospitalization, in appreciation of his handling of Fund benefit shows when he was connected with the National.

Article in the Saturday Evening Post, issue of Sept. 20, titled "Bed, Board and Broadway," by Cleveland Amory, tells of the Rehearsal Club, occupying a double brownstone house on West 53rd street, N. Y., where girls with a stage yen may live for $15 per week. It's the same locale and topic used by Edna Ferber and George S. Kaufman for their click stage comedy, "Stage Door."

Louis Schonceit has placed the setting of "The Stars Weep" in storage but intends continuing as a producer, devoting himself to such activities rather than his ticket agency. "Stars," which closed in Boston after a week's tryout, may emerge later in the season. Its author, Harry Segall, has returned to the Coast.

Ed Gardner has no intention of coming to Broadway, he told a pal last week in Hollywood, adding that the idea of a legiter based on his radio show, "Duffy's Tavern," was coined by a Broadway press agent. Gardner, it seems, likes California too much to venture onto Broadway, especially in a show backed by himself.

Martin Ritt is also associated, along with Elia Kazan, Robert Lewis and Cheryl Crawford in the plan, reported in VARIETY last week, to offer informal classes in acting for Broadway professionals.

Syndicate headed by Charles Herd was not among the backers of Oscar Serlin's production of "Life With Father," as reported last week.

Conventions Up Some Chi Grosses; 'Carousel' 30G, Tallu 21G, 'Born' 12G

Chicago, Sept. 23.

Convention trade kept boxoffice men happy last week. Top moneymaker is still "Carousel," with $30,000, and Tallulah Bankhead played to a few empty seats any night with punchy $21,000. "Call Me Mister" went into its final frame with a goodly $22,000. "Born Yestedray," which has three more weeks to play before abandoning the Erlanger, last week took in a profitable $13,000. "Swing Mikado" closed (19) after three weeks of not-so-good biz with last week below average, $20,500.

Month of October, which last week looked like a lean period for show openings, is filling up. "Chocolate Soldier" replaces "Call Me Mister" at the Blackstone, Oct. 6; Herb Carlin relights the Civic theatre after four months' darkness, Oct. 20, reviving the "Late Christopher Bean" with ZaSu Pitts and Guy Kibbee. Edging in the month's openings is "Toplitzky of Notre Dame" which opens the Studebaker, Sept. 29.

"The Benchwarmer," with Bert Wheeler, reopened the Selwyn yesterday (22). House had been shuttered for the past three months.

Estimates for Last Week

"Born Yesterday," Erlanger (31st week) (1,334; $3.60). Off a bit, but still holding up at $13,000.

"Call Me Mister," Blackstone (19th week) (1,358; $4.80). Entering last seven days with fine $22,000.

"Carousel," Shubert (17th week) (2,100; $4.80). Doing very well, but prior commitments may force musical out before December. Took in profitable $30,000, slightly under normal.

"Private Lives," Harris (9th week) (1,000; $3.60). Bankhead is bringing in pletny at $20,000.

"Swing Mikado," Opera House (3rd week) (3,649; $3.60). Negro swing musical didn't do too well here. Last week $20,500.

'EXIT' EXITS WITH 19G, TOTAL TAKE IN L. A.

Los Angeles, Sept. 23.

Pelican Productions' third offering, the French existentialist play, "No Exit," bowed out of the Coronet Sunday (21) after racking up a healthy $19,600 total for four weeks and four days. Gross brought the house's take on the trio of offerings by the new legit organization to $56,400. Outfit's next presentation will be "Dark of the Moon," which opens at the Coronet Oct. 3 for a local run before going on the road.

Last week's only legit entry, "Free for All," drew general kicking around from the critics when it opened at the Belasco, and the atti-It bowed out Saturday. Premiere of "Ice Follies of 1948," however, was just the opposite, garnering critical acclaim and a healthy take.

Next legit opening scheduled is Oct. 1, when the Chicago company of "Call Me Mister" settles down at the Biltmore, replacing "I Remember Mama."

Estimates for Last Week

"Biography," Las Palmas (3d wk) (388; $3). Still rolling merrily along at capacity $6,000.

"Blackouts of 1947," El Capitan (274th wk) (1,142; $2.40). As usual, $17,000.

"Free for All," Belasco (5 days) (1,061; $3). Generally disliked, newcomer shows little chance of survival. First five days horrible $5,000. Folded Saturday.

"Ice Follies of 1948," Pan Pacific Aud (3 days) (6,000; $3.60). Doing tremendously. Initial three days, $40,000.

"I Remember Mama," Biltmore (2d wk) (1,636; $3.60). Even better than first great week with hot $24,000.

"No Exit," Coronet (4th wk) (8 days) (255; $3.60). Existentialist drama finaled with neat $4,200 for eight days to bring run total to $19,600.

Monte Carlo $64,600 Tops Last Year in N.Y.

Ballet Russe de Monte Carlo wound up a two-week season at the City Center, N. Y., Sunday (21) with jump in receipts over corresponding time last year of 18%. Take for 17 performances was $64,600, with $27,500 gross the first week, $29,500 second week, and $7,600 for two extra performances Sunday (21). Good biz was attributed to draw of three new ballets offered during the engagements and lack of other musical competition in N. Y.

Gross, however, substantiates feeling of observers that this will be a good ballet season and an improvement over last year's mediocre takes. Ballet Russe, which opens a Chicago engagement tonight (Wed.), reportedly had over $5,000 advance in Chi three weeks before the opening, while Detroit advance is also reported good.

'WONDER'-MASSEY 12G; 'ALICE' FAIR 21G, BOSTON

Boston, Sept. 23.

Two openers added to the list last week lit up the Rialto for what looks like a big legit season here. Shows were "How I Wonder," debuting at the Wilbur, and "Alice in Wonderland," back to the Opera House under the Repertory banner.

"How I Wonder" caught a generally skeptical but cordial press, which seemed to figure its heart was in the right place but its head a little muddled. Raymond Massey, however, with plenty of marquee draw, plus the club dates, kept the take on a nice scale with an estimated $12,000, very good considering the markdown in prices for clubs.

"Alice in Wonderland," other opener, was welcomed by the crix, and with its advance appeal and kid matinee biz, ran up fair $21,000 for first nine performances including extra matinees. Doubtful of staying out because of high operating expense.

"Allegro," in second week, remains a sellout, second Guild week netting a huge estimated $35,000. Without discounts from now on it should exceed this figure until it moves out.

Additions to the list are "Man and Superman," at the Shubert for two frames as of last night (22), and "This Time Tomorrow," at the Plymouth the same night, lighting five of the seven legit houses in town.

'Blackstone' Mild $9,000 in Toronto

Toronto, Sept. 23.

Because of heat wave, Blackstone grossed a mild $9,000 last week at the Royal Alexandria (1,525-seats) scaled at $2.40 top.

Week showed a drop of some $3,000 over previous season.

Current Road Shows

(Period covering Sept. 22-Oct. 4)

"Alice in Wonderland" — Opera Hse., Boston (22-27).

"Allegro"—Colonial, Bost. (22-4).

"Annie Get Your Gun"—State Fair, Dallas (3-4).

"Another Part of the Forest"—Walnut, Philly (24-4).

"Benchwarmer" — Selwyn, Chi. (21-4).

"Big People"—Locust, Philly (22-4).

"Blackouts of 1947"—El Capitan, Hollywood (22-4).

"Blackstone"—Royal Alex., Toronto (22-27); Grand, London (29-30); Savoy, Hamilton (1); Strand, Utica (3-4).

"Born Yesterday"—Erlanger, Chi. (22-4).

"Call Me Mister"—Blackstone, Chi. (22-27); Biltmore, L. A. (1-4).

"Carousel"—Shubert, Chi. (22-4).

"Chocolate Soldier"—Nixon, Pitt. (22-4).

"Command Decision" — Ford's, Balto. (22-27).

"Druid Circle" — Shubert, New Haven (2-4).

"Duet With Two Hands" — His Majesty's, Montreal (24-27); Wilbur, Bost. (29-4).

"Fatal Weakness"—Hanna, Cleveland (22-27); Hartman, Columbus (29-1); English, Indpls. (2-4).

"Harvey"—Cass, Det. (22-4).

"High Button Shoes" — Forrest, Philly (22-4).

"How I Wonder"—Colonial, Bost. (22-27).

"I Remember Mama" — Biltmore, L. A. (22-27); Aud., Pasadena (28-29); Aud., Fresno (30-1); Aud., Sacramento (2-3); Aud., Oakland (4).

"Lady Windermere's Fan"—Nat'l., Wash. (22-4).

"Man and Superman"—Shubert, Bost. (22-4).

"Medea" — McCarter, Princeton (2-4).

"Music in My Heart"—Shubert, Philly (22-27).

"Oklahoma!" — Shubert, New Haven (22-27); Metropolitan, Prov. (29-4).

"Private Lives"—Harris, Chi. (22-4).

San Carlo Opera — Opera House, Boston (22-4).

"State of the Union" — Rajah, Reading (24); Lyric, Allentown (25-26); Mosque, Harrisburg (27); Opera House, Newark (29-4).

"Sweethearts"—Ford's, Balto. (29-4).

"The Red Mill"—Erlanger, Buffalo (21-27); Hanna, Cleve. (29-4).

"This Time Tomorrow"—Metropolitan, Prov. (22-27); Plymouth, Boston (29-4).

"Tobacco Road"—Shubert - Lafayette, Det. (22-4).

"Toplitzky of Notre Dame"—American, St. Louis (22-27); Studebaker, Chi. (29-4).

"Voice of the Turtle"—Cox, Cincy (22-27); American, St. Louis (28-4).

'Superman' 14G In New Haven Break-In

New Haven, Sept. 23.

Premiere of "Man and Superman" at Shubert last weekend (17-20) split the $14,000-$15,000 bracket around the halfway mark, according to estimates based on five performances at $3.60 top. A fair advance vaulted to heavy biz when word-of-mouth got around.

This week is a full stanza of "Oklahoma!", now in for its fourth visit (22-27).

Next week gets breakin of "Druid Circle" (Oct. 2-4).

'Shoes' Sturdy 29½G, 'Music' 15G in Philly

Philadelphia, Sept. 23.

Philly's legit was three-quarters active starting Wednesday of last week, and biz was lively though not sensational.

Judging by the three musicals seen here so far this season and the b.o. response to them, Philly is still anxious for tuners and willing to patronize them. That was decidedly true last year, and "The Red Mill," "High Button Shoes" and "Music in My Heart," first three musicals of 1947-48, bear that out currently.

First-named was a return engagement for the Victor Herbert revival, and attendance, considering torrid weather, was way above expectations. Last week's two new musicals were both tryouts; neither was strong in marquee names, yet biz was decidedly on the strong side in both instances.

"Shoes" opened to a full house Monday at the Forrest, there being a big contingent over from New York. It was a hot night and theatre's cooling system wasn't quite in order but new tuner seemed well liked and got complimentary if not rave notices. Attendance for the week followed suit with a promising $29,500 gross. Show is in for three weeks although house also has week of Oct. 6 open, so this one could, if so desired, make it an even month.

Week's other musical, "Music in My Heart," opened Wednesday in more seasonable weather at the Shubert and received one rave, one moderate and one slightly unfavorable notice. Audiences so far have been friendly and sale has been steady, with word-of-mouth good. Show moves out, as planned, this Saturday, beating flock of other musicals to Broadway. Approached $15,000 in five performances, takings on Saturday (20) topping $7,500.

"I Gotta Get Out," with three cast changes, one of them important, and considerable rewriting and restaging, finished its two-week tryout at the Walnut with a weak $3,000. Last few performances saw a pickup and more favorable audience reaction, however.

"The Big People," skedded to open the Locust's new season last night, was pushed back to tonight (23d). Ernest Truex vehicle is in for two weeks only and will be followed by the much-heralded "Medea," classical revival with Judith Anderson and John Gielgud, also for two. After that the house gets a fashion show sponsored by the Inquirer, local newspaper. Tomorrow night the Walnut gets "Another Part of the Forest." The Hellman drama is in for 10 days only and will be followed by Blackstone for a fortnight, then "All My Sons."

Situation at the Shubert has been scrambled with the cancellation of the road tour of "Alice in Wonderland," which was set at this house on Oct. 20. Right now house is expected to be dark next week and then relight with single-week engagement of "Rose Marie" and "Merry Widow" revivals. What will follow is so far a mystery. The Forrest has "Lady Windermere's Fan" Oct. 13 for three weeks, two of them ATS subscription. "Sweethearts," a return, will follow Nov. 3.

'Mill' 27G, Balto

Baltimore, Sept. 23.

"The Red Mill" played a repeat date at Ford's here last week, garnering a nice $27,000; very good after $33,000 mark of last year.

In currently is Kermit Bloomgarden's production of William Wister Haines' "Command Decision" in its pre-Broadway preem, and set to follow in order are "Sweethearts" and "Lady Windermere's Fan," latter on Theatre Guild-American Theatre Society subscription.

U. of Minn. Drama Tour

Minneapolis, Sept. 23.

The University of Minnesota will try carrying highbrow drama and dance entertainment to the smaller communities of Minnesota, Iowa, North and South Dakota and Canada during a four-month tour.

It'll be the first time the theatre has ever undertaken such a long tour.

Broadway Surprisingly Hot; 7 Debuts Due This Wk. and Next; 'Sweethearts' Ending Hit Stay Jumps to $27,000

Broadway is ripe for new shows, and the first hit of the new season will be hailed. Two premieres dot the current week and five debuts are dated for the coming week, so that legit's 1947-48 season can be said to have finally got going.

Business is surprisingly excellent for the good things but most of the patronage is at the boxoffices, agency patrons having seen the shows once or more times. Brokers should do business among the world's series visitors, however, influx being due in town at the weekend for the first game next Tuesday (30). Bowing in this week are "I Gotta Get Out" and "Our Lan'." "Sweethearts" ends fine stay Saturday (27).

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

"All My Sons," Coronet (34th week) (D-1,095; $4.80). Due to stick into November; business slightly better with the gross close to $13,000.

"Annie Get Your Gun," Imperial (71st week) (M-1,472; $6.60). Two new musicals due in next week but capacity-plus pace of this smash not expected to be affected; over $45,000.

"Born Yesterday," Lyceum (86th week) (C-993; $4.80). Management now thinking in terms of next summer for this clicker, which got $18,500; only afternoons a bit off.

"Brigadoon," Ziegfeld (28th week) (M-1,626; $6). Back to capacity all times and could accommodate plenty standee admissions but doesn't sell same; over $43,000.

"Call Me Mister," Majestic (75th week) (M-1,659; $4.80). As indicated some time ago, is moving, business that good; nearly $27,000; goes to Plymouth to make way for "Allegro", due Oct. 10.

"Finian's Rainbow," 46th Street (37th week) (M-1,319; $6). Whether volume of agency business varies or not, is selling out and drawing standees; $42,000.

"Happy Birthday," Broadhurst (47th week) (C-1,160; $4.80). Came back strongly in past month and is approaching the year's run mark; well over $24,500.

"Harvey," 48th St. (151st week) (C-920; $4.20). Like a fresh hit as laugh show approaches completion of third year; takings around $18,500, capacity.

"I Gotta Get Out," Cort (C-1,064; $4.80). Presented by Herbert H. Harris and Lester Meyer; written by Joseph Fields and Ben Sher; opens Thursday (25).

"Icetime of 1948," Center (17th week) (M-2,994; $2.40). The way skating revue is drawing it looks like another winter's stay; business up there with leaders; $42,500.

"John Loves Mary," Music Box (33d week) (C-979; $4.80). Another comedy that came back with bang after summer sagging; last week's gross went to nearly $17,500.

"Oklahoma!," St. James (231st week) (M-1,505; $4.80). Champ musical getting close to capacity again, over $27,000.

"Our Lan'," Royale (D-1,035; $4.80). Presented by Eddie Dowling and Louis J. Singer; written by Theodore Ward; mixed-cast drama attracted attention downtown last spring; opens Saturday (27).

"The Medium," and **"The Telephone,"** Barrymore (21st week) (M-1,064; $4.20). Due to move soon as another show is slated at this house next month; rated around $14,000.

"The Voice of the Turtle," Morosco (180th week) (C-939; $3.60). Around $8,500, profitable for three-person play; moves to Beck as stoogap to make way for "The Druid Circle" next month.

"Young Man's Fancy," Plymouth (21st week) (C-1,075; $3.60). May move but this house gets "Call Me Mister," now at Majestic; rated at $6,500.

REVIVALS

"Burlesque," Belasco (39th week) (C-1,077; $4.80). Around $13,000 but whether that betters even break is doubtful, but no other booking yet made.

"Sweethearts," Shubert (M-1,382; $4.80). Final and 36th week; amazing climb in takings; last week jumped to nearly $27,000. "Under the Counter," English musical import, next week.

REPEAT ENGAGEMENT

"Anna Lucasta," National (D-1,164; $3.60). Back for a limited period after playing neighborhood houses.

'WINDERMERE'S FAN' NEAR-SRO 26G, D. C.

Washington, Sept. 23.

"Lady Windermere's Fan" chalked up a near-capacity $26,000 in its initial stanza here. Final week will boost take by being sans Guild subscription bite.

Guild keeps the ball rolling for its subscribers by following right through with Terence Rattigan's "Winslow Boy," beginning Oct. 6.

Zwerdling Will Double For K.C. Drama Groups

Kansas City, Sept. 23.

Allen Zwerdling has been appointed director of the dramatic department of the Jewish Community Center and will double as director of the Resident theatre. The appointment is the first step in resuming extensive activity in the dramatic department, according to J. A. Altschuler, chairman of the group.

Resident group is the town's only little theatre, and has been under wraps the last couple of seasons. Theatre group is heading for a full season—four to six plays—this fall and winter.

Zwerdling comes from New York, but recently returned from Switzerland, where he was director of the American Players, a touring outfit.

Frisco Opera Group Sets 'Giaconda' for L.A. Bow

Los Angeles, Sept. 23.

San Francisco Opera Assn. opens its Los Angeles season at the Shrine Auditorium Oct. 20, with Gaetano Merola as director general and "La Giaconda" as the first offering.

Other operas on the list are "Lucia di Lammermoor," "The Marriage of Figaro," "Gotterdammerung," "Love of Three Kings," "Aida," "Rigoletto," "Otello," "Madame Butterfly," "Louise," "La Boheme," "Don Giovanni" and "Tristan and Isolde."

Memphis Al Fresco Set

Memphis, Sept. 23.

The Memphis Open Air Theatre, fresh from a successful 10th Anniversary Summer season, has already picked a tentative schedule of production for next summer.

Named by the MOAT's play-selection committee for 1948 are: "Rose Marie," "Student Prince," "Firefly," "The Great Waltz," "Merry Widow," "No, No, Nanette," "Roberta" and "The Bat." Picked as alternates are: "The Mikado," "Chimes of Normandy" and 'Of Thee I Sing."

New board of directors and officers are to be elected at the annual membership meeting tomorrow night (24).

'Dream Girl' for Pitt

Pittsburgh, Sept. 23.

With Lucille Ball unavailable for a tour in "Dream Girl" this season, Playwrights Co. has released the rights to local Playhouse, and community theatre will open 1947-48 schedule of 10 productions with Elmer Rice play on Oct. 10.

It's slated for a three-week run under direction of Fred Burleigh.

'Weakness' 8G, Buff

Buffalo, Sept. 23.

"Fatal Weakness," in four days and five shows at the Erlanger last week at $3.60 top, netted nearly $8,000.

Heading the cast is Ina Claire.

'NORWAY' FOR SALT LAKE

Salt Lake City, Sept. 23.

The local theatrical season will kick off Oct. 6 with "Song Of Norway" at Kingsbury Hall for a three-performance, two-day stand.

Negotiations are under way to ink Victor Jory and "Girl Of The Golden West" for an appearnce later in the season.

Seattle Troupe's 20th Season

Seattle, Sept. 23.

Repertory theatre, local civic house, has opened 20th season with production of "A Highland Fling."

Spike Jones $28,000 In 2d Week at Frisco

San Francisco, Sept. 23.

Spike Jones and his "Musical Depreciation Revue," hit a second week's gross of $28,000, boff, at the 1,776-seat Curran, where he's playing capacity every performance at $3.60 top.

Kolb and Dill chalked up a second week's gross of $11,000, n.s.g., at the 1,550-seat Geary in "The High Cost of Loving."

Plays Out of Town

Music in My Heart

Philadelphia, Sept. 17.

Henry Duffy production of romantic musical play with melodies by Tchaikowsky. Staged and lighted by Hassard Short. Lyrics by Forman Brown; book by Patsy Ruth Miller; music adapted by Franz Steininger; choreography, Ruth Page; scenery and costumes, Alvin Colt; book directed by Short; musical director, Steinger. At Shubert, Philadelphia, Sept. 17, '47.

Tatiana Kerskaya	Vivienne Segal
Mischa	Herman Moore
Peter Ilych Tchaikowsky	Robert Carroll
Desiree Artot	Florence George
Maurice Cabanne	Jan Murray
Capt. Nicholas Gregorovitch	Charles Fredericks
Ivan Petrofski	James Starbuck
Natuscha	Dorothy Etheridge
Gypsy	Jean Handzlik
Princess Katherine Dolgoruki	Della Lind
Olga	Pauline Goddard
Messenger of the Tsar	Edward White
Sonya	Jeanne Shelby
Vera Remisova	Olga Suarez
Lord Chamberlain	Ralph Glover
Prima Ballerina	Olga Suarez
Premier Danseur	Nicholas Magallanes

The biggest hurdle confronting this musical is Broadway's well-known lack of warmth and enthusiasm for the operetta type of footlight. "Music in My Heart" is definitely in that category although carefully programmed as a "romantic play." Right now, and even before some very necessary cutting is done, this tuner with Tchaikowsky music stands up as one of the better examples of its genre—in fact, one of the best. It's pointing for big biz here; has plenty of potentialities in the films and would be surefire for future road touring. But there's still that question-mark in New York, and if it fails to make the grade there the blame will probably be cast on that old bugaboo, the book.

In this case, however, there is plenty to be said in favor of Patsy Ruth Miller's libretto. In fact, from this corner, the story of "Music in My Heart" ranks as a lot less corny than most of its predecessors. Of the operettas based on composers' lives and using their music, this one is about the sanest and least distorted. Yarn revolves around Russian composer's love for a French songstress whom he finally loses to his best friend, a handsome soldier. So, in the end, he's decided to devote himself to his music. Old stuff, of course, bu simple, straightforward and direct and, for the most part, plausible.

Fortunately, too, for Miss Miller's book, it is more than competently presented by the principals. Robert Carroll, playing Tchaikowsky, doesn't sing a note but he gives a downright good dramatic performance that never smacks of operatic floridity Charles Fredericks, as the soldier-hero, is easy and authoritative, too, and Florence George, as the third lead, while a little less authentic as to acting, is quite satisfactory. (Miss George has since stepped out, to be replaced by Marguerite Piazza).

With the book at least holding its own, the show's other elements are all on the right side of the ledger. Franz Steininger has done a brilliant job in adapting the Tchaikowsky music and two of the composer's ballets and several of his individual compositions, including a couple of folk numbers, thrown in for good measure. The outstanding romantic numbers are "Love Is the Sovereign of My Heart," "Love Song," "Once Upon a Time" and "While There's a Song to Sing." "Song of the Troika" is a tinkling and well-staged novelty that promises to be an outstander, and there are a couple of good comedy songs in "The Ballerina's Story," "Song of the Claque" and "No, No, No." The ballets are "Beauty and the Beast" and "Swan Lake" and, also, there is the fast-moving "Trepak," dance, and the haunting "Song of the Balalaika."

Hassard Short has done one of his very best jobs in directing, and the plot and score are expertly welded, with no long waits before and between song numbers. Forman Brown's lyrics are a little out of the ordinary but in several cases sound difficult to sing because of odd combinations of words in the rhyming.

Henry Duffy rates a very loud hand for his casting. The aforementioned Fredericks is tops and is sure to attract a big femme following as he did in the "Show Boat" revival. As actor, singer and personality, he has what it takes. Miss George has a powerful voice and is definitely good. The experienced trouper, Vivienne Segal, puts across the comedy numbers, and especially their risque lyrics, very neatly. Jan Murray shares with her the show's little comedy and he's also rather off the beaten track. Della Lind is okay as the feminine menace. Jean Handzlik scores handsomely in her "Balalaika" solo.

On the dancing side, also, there is plenty to praise. Dorothy Etheridge, Olga Suarez, Nicholas Magallanes and Ninon Millis feature the numbers which have been capitally staged by Ruth Page. The ballets, in fact, are definite highlights of the show, even though of classical pattern. Short must have remembered old Ziegfeld days in these pictorial surroundings because Colt has certainly gone to town in his settings and costumes, and Short has added the familiar lighting touches.

Waters.

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The Big People

Bridgeport, Sept. 20.

Theatre, Inc., production of comedy in two acts, three scenes, by Stanley Young. Features Ernest Truex. Directed by Martin Ritt; designed by Boris Aronson; costumes, Rose Bogdanoff. At Lyric, Bridgeport, Sept. 20, '47; $3 top.

Pete Smiggers	George Mathews
J. Raymond Randall	Royal Beal
Ulysses S. McDonough	Anthony Ross
Josie Smiggers	Mary Haynsworth
The Newsboy	Don Hanmer
Henry Atlas	Ernest Truex
Marge Saunders	Dorothy Ford
First Sailor	Carleton Carpenter
Mr. Underhill	Edward DeVelde
Joe	Edward Andrews
Second Sailor	Frank Campanella
Third Sailor	Ralph Roberts
Mr. Schultz	Ralph Hertz
A Negro	Earl Jones
A Small Woman	Mary Lou Taylor
Stuyvesant Boone	Grayson Elnow
Mr. O'Donnell	George Prescott
Mr. Rainer	Arthur Edelman
Mr. Fillmore	Karl Lukas
Mr. Gillmore	Jan Kindler
Mr. Handel	Paul Dubov
Mr. Goliath	Murray Tannenbaum
Mr. David	Stormy
A Small Man	Taylor Graves
A Policeman	Harry Kadison
Fourth Sailor	Jesse Cimberg
A Brown-Eyed Man	Charles Mendick

With due allowance for the fact that final rehearsals of "Big People" were sabotaged through an accident to Anthony Ross, who carries a weighty role, premiere performance failed to offer anything optimistic beyond its basic premise.

Script employs a mixture of satire and farce in an attempt to mirror the current tendency to pit class against class. The combo doesn't jell in this case. A fairly interesting first act gives way to a second stanza that gropes fruitlessly, net result being a marked letdown. What starts out as a meaty idea finishes still meat, but hamburger—it's that chopped up.

Story, laid in a bar in Chicago, concerns a character named McDonough (Ross) who sets out to organize all the physically big people so they can wipe out the physically small people and thus run things to suit themselves. His idea gains momentum, proving that you can organize almost any screwy movement nowadays if you hold out juicy enough bait. However, the racket runs into a snag when the head of his femme auxiliary, a beauteous glamazon (Dorothy Ford) falls for a midget mortician (Ernest Truex) whom McDonough is trying to liquidate.

An organizational meeting in the barroom, into which is dragged everything from sailors to sideshow freaks, ends up in a near riot, with the romantic undertaker cashing in on his assets and the organizer being thrown out on his ear. A curtain bit, in which a brown-eyed gent tries to start a campaign against blue-eyed people, indicates the possibility of starting the merry-go-round all over again.

Except for a tendency to be over-coy in his amorous interludes, Truex does a fair enough job in the lead. Ross, working under the handicap of an injured leg, puts plenty of force into the organizer role. Miss Ford is okay as the blonde giantess, and George Mathews registers as a dumb saloonkeeper. Others in the large cast, mostly walkons and bits, provide assorted atmosphere.

An excellent bar setting has been devised, with various elements being introduced to accentuate tha difference in size between the big and little people. Staging has fired a satisfactory salvo in the opening frame but seems to have run out of ammunition during intermission.

Scripting in general gives an impression of trying to blanket a big-top area instead of concentrating on a pup-tent sector.

Bone.

Man and Superman

New Haven, Sept. 17.

Maurice Evans production of revival of George Bernard Shaw comedy in three acts. Staged by Evans; associate director, George Schaefer; scenery, Frederick Stover; costumes, David Ffolkes; lighting by Schaefer. At Shubert, New Haven, Sept. 17, '47; $3.60 top.

Roebuck Ramsden	Malcolm Keen
Maid	Miriam Stovall
Octavius Robinson	Chester Stratton
John Tanner	Maurice Evans
Ann Whitefield	Frances Rowe
Mrs. Whitefield	Josephine Brown
Miss Ramsden	Phoebe Mackay
Violet Robinson	Carmen Mathews
Henry Straker	Jack Manning
Hector Malone, Jr.	Tony Bickley
Hector Malone, Sr.	Victor Sutherland

This parlay of Shaw, the playwright, and Evans, the actor, will conceivably begin to accumulate income tax headaches for its sponsors soon after its Broadway opening. That it will be hailed as an artistic success appears to be a foregone conclusion.. No doubt, the four-week tentative limited New York engagement will take on an elasticity that will stretch the stand well beyond that period.

The current appeal of this Shavian piece offers an interesting example of how a single opus can click in two widely dissimilar realms. The records indicate that, when the play was produced originally about 1906, its success was predicated more on the fact that it was a shocker for its time than on its strictly humorous content. Reference to a pregnant character in the play, plus the frankness of the author's barbs, constituted something unorthodox for the playgoer of that day. But with drawing-room and, for that matter, general chatter what it is today, the shocker angle has been entirely weaned from the current production. Yet the play will undoubtedly enjoy success, and this primarily on the strength of its laughs. As a matter of fact, some of the very elements which no doubt prompted eyebrow-raising among its original auditors contribute to much of the hilarity of the present production.

A superlative cast, headed by Maurice Evans, handles this script as though Shaw had written the characterizations for each individual member. Evans himself once more points up his acting skill with a performance that rates along with his Shakespearean standouts. As John Tanner, the Charlie McCarthy for Shaw's Edgar Bergenisms, Evans injects just enough "ham" into the role to flavor the entire proceedings amusingly. He tackles long-winded monologs with a gusto that forestalls any potential boredom. His articulation, as usual, is something for thesp neophytes to study.

Frances Rowe, making her American debut, lands solidly as Ann Whitefield, the feminine charmer who never seems to want anything, but gets plenty of everything. It's a rich role which she carries outstandingly, with considerable personal charm as well as talent. As a new British import, she looks "in."

Malcolm Keen makes capital of a pompous Englishman part, his work being a sturdy cast pillar. Also scoring substantially is Carmen Mathews, doing complete justice to a subtle comedy role. Chester Stratton's thesping as the lovesick poet is good, and others who make their presence felt are Josephine Brown, as Ann's mother; Jack Manning, a chauffeur with ahead-of-his-time labor views; Tony Bickley, young American being "polished" in England; Victor Sutherland, his father; Phoebe Mackey, acid spinster; Miriam Stovall, a maid.

Evans and George Schaefer have shared directorial chores, the combined result being a rollicking pace that maintains a high level of entertainment. The Frederick Stover sets and David Ffolkes costumes take care of the eye-appeal department.

Bone.

Command Decision

Princeton, N. J., Sept. 19.

Kermit Bloomgarden production of drama in three acts by William Wister Haines. Directed by John O'Shaughnessy; settings and lighting, Jo Mielziner; costumes, supervised by Julia Sze. At McCarter, Princeton, Sept. 19, '47; $3 top.

Tech. Sgt. Harold Evans	James Whitmore
War Corresp. E. Brockhurst	Edmon Ryan
Brig.-Gen. K. C. Dennis	Paul Kelly
Col. Ernest Haley	Neill O'Malley
Major Belding Davis	Robert Pike
Enlisted Armed Guard	West Hooker
Captain Lucius Jenks	Arthur Franz
Maj.-Gen. R. G. Kane	Jay Fassett
Brig.-Gen. C. C. Garnett	Paul McGrath
Major Homer Prescott	William Layton
Colonel Edward Martin	Stephen Elliott
Lt. Jake Goldberg	John Randolph
Major Desmond Lansing	Lewis Martin
Major Rufus Dayhuff	Walter Black
Mr. Arthur Malcolm	Paul Ford
Mr. Oliver Stone	Frank McNellis
N.C.O. Photographer	Ed Binns
Captain G. W. C. Lee	James Holden

The usually discerning Kermit Bloomgarden has chosen in "Command Decision" a script of much wordiness and limited action which, combined with its total absence of romantic ingredients, make it an extremely doubtful entry. Same would apply to its picture potentialities.

With an all-male cast of 18, its locala in the office of a brigadier-general at the headquarters of the Fifth American Bombardment Division in England in mid-war, it has an atmosphere of such weighty austerity as to make it more of a classroom discourse in bombardiering strategy than an evening of disvertissement. The dialog as it dwells on past and prospective maneuvers is so interminably conversational as to become wearisome, romantic interests are merely hinted at, and the comedy relief spotty albeit pleasantly effective. The elaborate sets of maps, charts and expectancy statistics are okay for students of air warfare but prove pretty heady going for the cash customers. With virtually the only hint of the femme fatale in the offstage singing of "Mary's a Grand Old Name" they'll wish, too, a camp follower might straggle in now and then with her slip showing!

Program notes indicate that author William Wistar Haines spent the last 33 months of the war on the staffs of the U. S. air forces; that he has wide knowledge of this branch of service is potently evident. With the aid of producer Bloomgarden and director John O'Shaughnessy, he has imbued his play with much authentic atmosphere and well sustained suspense. But the general effect is one of an overlong discourse into highly technical maneuvers that for the averaga theatregoer will prove repetitious and monotonous.

Here's an aggressive, determined commander of a division of heavy bombers in direct charge of the destruction of three towns engaged in the manufacture of jet planes. Realizing our air force was in jeopardy, he prasses on vigorously. Heavy losses in men and machines result from tha inability of this General Dennis' bombers to correctly sight thair targets. Because of the terrific mounting in casualty lists, censure and sabotage ara heaped upon Dennis and he is relieved of his immediate command by the intervention of political and high brass bunglers who visit the scene to impose their wills. Dennis defies the hamstringers to finish the job.

Closely wovan plot makes catching of each line imparative; many were missed by faulty projection at opening. Paul Kelly, from the screen, as the purposeful Brigadier-General Dennis is alert, poised and convincing. Jamas Whitmore, strikingly remindful of Spencer Tracy, gets his laughs easily as the droll technical sergeant. Arthur Franz is impressive as the idealistic Captain Lucius Jenks; Edmon Ryan, as the diligent correspondent, gives a determined, ingratiating performance; John Randolph is a standout as Lt. Jake Goldberg, while Jay Fassett seems to lack sureness as the Major-General who imposes Washington-controlled will to checkmate the determination of Dennis. Paul McGrath handles his role of Brigadier-General Garnett, who succeeds Dennis, with suavity and amiability. Most of the minor roles are precisely portrayed.

Tha author throughout takes amusing potshots at the armchair brass in the Pentagon Building—"where they use Colonels for errand boys."

It's logical to assume most women will fight shy of this one, not only because of the absence of love interest but also because of their natural disinterest in the technicalities of warfare maneuvers, especially in peacetime.

Kane.

Free for All

Los Angeles, Sept. 17.

Carleton Holmes production of comedy in three acts by Ralph Rose, Jr. Stars Donald Curtis; features Virginia Patton, Evelynn Eaton, Allan Nixon, Charles Smith. Staged by Ralph Rose, Jr.; settings, Phil Raiguel. At Belasco, Los Angeles, Sept. 16, '47; $3 top.

Steve Mraz	Donald Curtis
Marion (Butch) Shirley	Charles Smith
Pops	Jack Nestle
Robert Campbell	Allan Nixon
Susan Tappan	Evelynn Eaton
Forhan	Gordon Gray
Doris Lansing	Virginia Patton
C. M. Ketterfield	Ramsay Hill
Jack Kaye	Leo Bayard
Martin	Paul McGuire
Cynthia Hathaway	Virginia Cox

Typesetters: Edward Colebrook, Jan Arvan, Harry Lauter, James Folger, Frank Turner, Max Burch, Sid Frank, Henry Burt, James Davis, Joe Furst.

Whenever there's a "Free for All," you can expect plenty of noise and confusion. This is no exception. About the only difference between this play and a real brannigan is that the latter is usually spontaneous. "Free for All" is one of the most artificially contrived pieces presented here in some time.

Originally, the play was erroneously tabbed as an anti-communist satire. It is neither anti-communist nor satire. It is simply three acts of dull, hackneyed dialog built around the career of a political opportunist. The only legitimate laughs come from three small bits, each lasting approximately 45 saconds. Remainder of the alleged comedy is derived from profanity, the author's idea apparently being that saleable humor consists of impugning the parentage of one of his characters.

The tenuous plot line follows the antics of a professional radical and editor of a vitriolic leftist magazine called The New Freedom. When he gets his hands on a new backer, a winsome miss, he proceeds to become violently reactionary, eventually hiring scabs to replace his printers, who are striking for union recognition.

In the end, right (not the political kind), justice and romance seem to have triumphed, although at the curtain the editor is making a pitch for a new Miss Moneybags. As far as can be determined through the muddied action, the general idea seems to be that a heel is a heel no matter what his political philosophies may be.

Direction by the author is extremely spotty. Cast for the most part seems to be rehearsing for a trampoline bit although Evelynn Eaton does okay as a gumchewing secretary and Allen Nixon is believable as an idealistic reporter. Charles Smith, Jack Nestle and Leo Bayard are the three thesps involved in the sole funny bits and each clicks with the routine. Pair of sets by Phil Raiguel are okay.

"Free For All" has neither Broadway nor film possibilities. It might, however, be a moneymaker if the audience could be limited to insomniacs.

Kap.

Legit Followup

Anna Lucasta

(National, N. Y.)

"Anna Lucasta," returning to Broadway Monday (22) after a summer of touring the subway circuit and a few offshoots, comes back with a good deal of its original punch. All-Negro cast drama, in its fourth year now, still has force and vigor. Its spirit, vulgarity and humor still pull from across the footlights for an exciting avening in the theatre.

Cast changes haven't weakened it appreciably from the original. Isabelle Cooley, as the wayward Anna, is warm and dramatic, and unusually attractive as well. Warren Coleman paints a sharp portrait as the brutal, blunt brother-in-law, and Frank Wilson is properly pathetic as the broken father. Laura Bowman, as the long-suffering mother; Wesleen Foster, the gentle sister-in-law; Claire Jay, the carefree tramp, are all individualized and effectiva. Rosetta Le Noire, from the original company, is still sharply efficient as the wisecracking sister. Thay keep the drama from showing much signs of wear.

Bron.

'Weakness' Opens Cleveland Season

Cleveland, Sept. 23.

Twenty-sixth season of the Hanna, town's sole legiter, was sparked Monday (22) by Ina Claire in "Fatal Waakness" as opener. House was completely renovated by Carl Hanna, operator, who spent an estimated $160,000 on fixings.

Milton Krantz, house manager, has lined up for Sept. 29 "Red Mill"; Oct. 6, "Anna Lucasta"; Oct. 13, Katharina Cornell in "Anthony and Cleopatra"; Oct. 20, Joe E. Brown in "Harvey"; Nov. 3, "Song of Norway"; Nov. 24, "Another Part of the Forest," and Dec. 22, "Oklahoma!" for its second date hare.

Donlevy in 'Glory'

Hollywood, Sept. 23.

Brian Donlevy has contracted with Detroit Staga, Inc., to star in the Richard Charlton production of "What Price Glory,"

Opener is set for Oct. 6, at the Detroit Music Hall, with Donlevy appearing for two weeks.

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Literati

Ashton Stevens, No AK He

Chi Herald-American's dean, Ashton Stevens—also the dean of American drama critics—made an interesting column last Friday (19) out of the fact that he's "a mere 75" and not "the 84-year-young newspaperpaperman" which Walter Winchell tagged him. This chatter item already is attracting national indignation which may well become an international incident, judging by communiques like the following:

H. L. Mencken writes to confess he is 87. George Jean Nathan who confesses to knowing—including Winchell's canard below—however expresses "disappointment that the title "Even Stevens" (for Ash's book on the theatre) doesn't appeal to you. I mentioned it to Richard Watts, who beamed his delight with it. Mark Twain surely would have approved. As a substitute, how about 'In Greasepaint and Pastel'? Or, if not 'Pastel,' 'Water Color'?"

Winchell observes, "I read somewhere that you were 84. Or it may have been George Jean Nathan, who is 95 and probably very jealous . . . Seriously, Ashton, I think I know how I arrived at that figure. I had always heard that you and W.R.H. (Hearst) were about the same age, and W.R. is going to be 85, I understand, which doesn't make you sweet 16."

Liebling's 'Wayward Pressman'

A. J. Liebling's "The Wayward Pressman," to be published by Doubleday Nov. 6, will contain pick of the pieces that the author prepared for the New Yorker mag's Wayward Press dept.

There will be an added 30,000 words which haven't previously appeared and a long introduction in which Liebling tells how and why he got into the newspaper business and why "I feel uneasy about the way big newspapers have sniffed out big circulation until they have lost their nose for news."

Savo's "Little World, Hello" Novel

Jimmy Savo's first novel, titled "Little World, Hello," will be published Oct. 6 by Simon & Schuster. Illustrations are by A. Birnbaum.

Story is built around the castle Savo and his wife own in Poggi, Italy, and the 19 peasants who go with it.

Marks Levine's Novel, Songs

Marks Levine, v.p. of National Concert & Artists Corp. in charge of longhair artists, is working on a second draft of his first novel, "Symphony." The 60,000-word novelette is the story of a symphony orchestra, integrating the stories of 11 orchestral members with that of a composer whose work is being preemed.

In addition, Levine, who is also a member of ASCAP, and writes lyrics as a hobby, has just had his fourth song published, "We Love and Dream," with music by Pierre Luboshutz.

Gard's Nevada Cartoon Book

Scribners has set for spring publication Alex Gard's as yet untitled cartoon-story on Nevada, its gin mills, gambling joints, divorce courts, etc. Book will consist of caricatures, with brief text lines.

This will make the artist's seventh book. He has one on Hollywood, titled "Stars Off Guard" ($3) due out Oct. 6. Three previous ones depicted his life in the Navy, and two others were on the ballet world.

Chi Herald-Am. Cuts Price

Hearst's Chicago Herald-American last week slashed its Saturday edition from 10c to a nickel. The dime had brought in an extra $250,000 weekly, but the 5c. Chi Daily News and the 4c. Times had steadily whittled down Herald circulation, despite new features and other come-ons.

Second price cut will come when Marshall Field's Chicago Sun switches to tab format and merges with the Times. The morning Sun, now sold for a nickel, will drop to four cents, while the afternoon Times will continue at 4c. The Sunday Sun-Times will sell for a dime in contrast to the present Sun's 12c.

As yet the Chi Tribune, arch foe of the Sun and Times, has announced no price cut — 4c. for the daily and 10c the Sunday—but a reduction is expected if the Fields' tabloids make circulation gains.

Writers Mull Tax Situation

Question of the income tax on writers, long a sore point in the literary field, just as it is in the entertainment profession, will probably be a major concern of the Authors League of America during the coming season. It is slated to be considered at the organization's next membership meeting, which will probably be held in a month or so.

Grievance among writers is generally the same as with actors, singers, directors, etc. All may have unusually large earnings in one year and relatively little for an unpredictable number of years thereafter. Under present tax laws, the writer or artist must pay a high tax rate on his peak earnings, which may have to support him for a number of years, perhaps virtually the rest of his life. This tax setup prevents the creative artist from putting aside a sizable portion of his peak income to carry him over an extended lean spell.

There has been criticism by writers, actors and others against this setup for years, and it's believed the League membership is now so aroused over it that an attempt will be made to get League action toward having it modified.

Herald Tribune Staff's Book

City editor Joseph G. Herzberg and some 28 members of the N.Y. Herald Tribune staff have collaborated on "Late City Edition," a 282-page tome explaining the functions of a newspaper's varied editorial departments. Henry Hoit is publishing Sept. 29. From general assignments, the copy desk, Washington bureau to City Hall, all phases are covered. There are pointers for would-be and working scribes on how news is gathered, written, edited and published.

Besides Herzberg, who describes the city room's operation, Walter Arm contribs a chapter on the police reporter, Peter Kihss general assignment; India McIntosh, the girl reporter; Robert B. Peck, rewrite; Thomas P. O'Hara, the cub; Robert J. Donovan, City Hall; Murray Snyder, politics; Bert Andrews, Washington bureau; Joseph Barnes, foreign reporting; Howard Barnes, the critics, and John G. Rogers, news among others of the papers staff.

CHATTER

Cecil B. DeMille presented the script of his picture, "Unconquered," to the Pittsburgh Public Library.

Florabel Muir sold Red Book a story about Dinah Shore's fight against infantile paralysis as a child.

Charlotte Greenwood is working on the last chapter of her book, "Never Too Tall," for winter publication.

Thomas Brailford Felder, a member of the staff of Cue mag, has been appointed drama critic for the publication.

Mrs. Arnold Gingrich, wife of Esquire Mag's European editor, sailed for Paris yesterday (Tuesday) aboard the De Grasse.

Sax Rohmer due in on Queen Mary today (Wed.) with script of new play based on his celebrated character, Dr. Fu Manchu.

H. William Fitelson (& Mayers), N.Y. attorneys for the Theatre Guild, edited the "Theatre Guild on the Air: Radio Plays," which Carol Irwin (Mrs. Paul Hollister), directs every Sunday over CBS.

Miss. 'Riviera'

Continued from page 2

restaurants and niteries in the downtown areas, which had underground wiring. Most cafes operated through the two stormy nights.

Only physical casualties here were a spectacular on the Clover Club front and a rooftop sign on shuttered Kitty Davis'. New show at the Olympia theatre went on for evening performances Wednesday (17), with the acts getting over to the house in the morning, when the height of the storm had not yet arrived.

Ocean front hotels found main damage coming from sand and water seepage, with the Cadillac and President Madison the only large hostelries forced to shut down for repairs. The rest were back to normal within hours after the storm.

Overall, the area was back in stride by Wednesday night. Street lights weren't working but the cars were and the boulevards filled rapidly with post-hurricane sightseers by Thursday night (18). Natives and tourists were out in full force, with all spots reporting near-capacity biz. Situation applied through the weekend.

Yesterday (Monday), five days after the big wind, 50-mile-an-hour gusts returned to this resort but hurricane-hardened Miamians are going calmly about their regular routines, feeling they won't see a double feature this season. Night club operators are looking forward to some heavy business this week, with rooms intact and ready for the southeastern Shriners' convention.

'Riviera' Shambles

Memphis, Sept. 23.

The weekend hurricane from the Gulf left Mississippi's multi-million dollar "Riviera" a coastal shambles from New Orleans to Pascagoula.

With New Orleans upping its own official estimate of damage to $7,000,000, authorities were figuring the total overall damage to the Mississippi and Louisiana region might run to $100,000,000. The famous night life strip between Biloxi and Bay St. Louis, one of the country's most wide-open areas despite Mississippi's blue laws on booze and betting, was wiped out. At least a dozen big gambling houses and liquor parlors were levelled.

SCULLY'S SCRAPBOOK

By Frank Scully

Hoover Dam, Sept. 20.

Until "Gad!" replaced the first person in the trinity and "dam" was sentenced henceforth as a body of water to be teamed with ex-presidents, I had no idea how double-barreled was the double standard of morality in our beloved land. It may be true that women have brought about a single standard in some quarters such as niteries, thereby skidding to man's low estate, but picture houses and radio on one side, and the stage and bookshops on the other, still manage to keep alive the dual standard.

That people would not accept "Gad!" as a substitute for more authentic blasphemy in the theatre and would accept it in a picture (the same people, to a great degree, incidentally) has always puzzled me. Clarence Day was a talented invalid. When he said his father said a certain thing you may be sure that's what he said.

Gad And My Father

I have searched through six of his books and do not find a single "Gad!" The nearest was "God And My Father." As another of his books was called "This Simian World," I wouldn't be surprised if in future reprints a chapter was added explaining that sneezing simians as a result of the Warnerization of the deity, were now saying "Gad bless you!"

People who have seen the picture tell me that religion not only plays a large part in "Life With Father" but servant trouble does, too. Actually, the Margaret Old Man Day hired stayed with the Days 26 years.

Long after Margaret died, the old boy was speaking one night about how good her cooking always tasted. Vinnie Day wished Margaret could have heard him say that. "If anybody ever were sure of going to heaven," she added, "I know it was little Margaret."

This struck Old Man Day as the first time he had heard the place properly recommended. He took a sip of brandy and said, "I'll look her up when I get there. I'll have her take care of me."

Mrs. Day started to say something but thought better of it. Maybe all she was going to say was "Gad!"

Pop Day wanted to know what the trouble was.

"Well, Clare dear," said Mrs. Day, "Margaret must be in some special part of heaven, she was so good. You'd be very fortunate to get in the same part as Margaret."

"Hah!" said Father (Not "Gad," mind you), "I'll make a devil of a row if I don't!"

Did He Play Gin Rummy?

We know from Author Day (a very sick man most of his life) that his father had precious little understanding of illness nor of those who called for divine aid to effect a recovery. His gratitude, too, was a dubious virtue. A disease that he didn't have he doubted existed.

"Never heard of the damned thing, thank God." (You can see from this that he wasn't thanking God for being spared it.)

His gout he cured not by prayers, according to his son, but by using a cane to swing at people who came within reach of his foot. Even Clarence Day believes that it was due largely to the way his father used his cane that he got well. Indeed the old man's grim determination convinced him that any disease could be cured by firmness.

But when he had pneumonia years later, Gad, if he didn't turn to God! Even in this you could hardly call his appeal orthodox.

"Have mercy!" he shouted. "I say have mercy, damn it!"

In the main, though, the boy showed less of Biblical anger than of annoyance. He was often what the French call *irrite*. *Tres irrite*. The rich don't get mad, apparently, they get annoyed.

Old Day didn't believe the meek were blessed. Neither, for that matter, did his son. His son liked the French version better. "Happy are the debonair," he translated the Sermon on the Mount, "for they shall inherit the earth."

When Day Is Dunne

Researching further into this family album, I learn that before she accepted the role of Mrs. Clarence Day (Vinnie) in "Life With Father," Irene Dunne consulted Bill Mooring, former British Laborite, who now catches pictures for the L. A. (Catholic) Tidings. Miss Dunne wanted to make sure that the comedy surrounding the baptizing of Clarence Day, Sr., would have no kickbacks. Mooring assures us he assured Miss Dunne the part was okay for her.

While this speaks highly for Miss Dunne's humility, it sounds to me a little like Sammy Baugh consulting a High School of Commerce quarterback on how to throw a forward pass. Miss Dunne has been a life-long Catholic, Mooring a recent convert. And what makes their tete-a-tete even more irrelevant is that the baptismal service was Protestant.

It would have been better for all concerned, therefore (and that includes Warner Bros., Robert Buckner, Mike Curtiz, Donald Ogden Stewart, Bill Powell and Miss Dunne, and excludes Bill Mooring) if they had consulted Protestant authorities in the ritual. That might have spared them their current dousing from the Protestant Motion Picture Council, which seemingly doesn't like the use of baptism as a major comic theme.

Where? Into the Pool?

What this tends to show is that everybody asked the advice of the wrong people. Not having seen the picture (I seem quietly to have been dropped from Warners' public life again) I can't say whether Curtiz handled the subject matter in the best possible taste.

But as to there being no comedy in the subject, I can't agree. I've had a lot of fun at baptisms. Jehovah's Witnesses, Baptists and other total immersionists may have more, but I still enjoy my memories of more homeopathic dippings. The only reason the Baptists could enjoy the ceremony more is because they get into the swim more.

Whatever canon law may say on the subject, being ducked with all your clothes makes other people laugh. It's a clean laugh though. That's why the gag, "Get me out of these wet clothes and into a dry martini," never dies.

But even at quieter church baptisms, I have usually clocked a few laughs. Practically all parents and godparents overdress babies for baptism. The results are fairly predictable. The baby gets overheated, and as one priceless garment after another is removed the little darling gets jiggled around, awakened, and hungry. He asks for food and gets instead cold water in the face. He yells. He gets salt on his tongue. As the ritual proceeds, he changes his yell into a series of screams. He humiliates everybody, including possibly his guardian angel.

How To Baptize a Baby

How can this be avoided? Well, first by bringing the baby to the baptismal font dressed in nothing more than diapers and a blanket. Second, by feeding him, even overfeeding him, before the ceremony until he is so slap-happy that he sleeps through practically the entire affair. But it takes years of having babies to learn this know-how.

Our fourth flea from heaven and Rise Stevens' first, *par example*, were baptized in a sort of split ceremony in Hollywood. Our darling slept through the whole sacrament, opening one eye for a few seconds and then returning to her own beautiful dreamland. The eye-opening could have passed for a wink. The padre took it as such and laughed as he blessed her.

And what of poor Rise's darling? Well, he arrived on the arms of a nurse, all wrapped up as if he were a package deal. He took the handling and manhandling as if it were a roust on a picket line. He hit notes higher and held them longer than his mother ever did. Everybody became embarrassed. His nurse looked on us and ours as if we had done something subversive, by having her sleep quietly through all the racket.

I've always wanted to ask Rise Stevens whether her Vincent grew to be a quiet, contemplative lad, or whether he still screams when water crosses his path or he goes through the Holland Tunnel.

You can see from this why I'd be no judge, as to whether the baptismal humor in "Life With Father" was misplaced. I welcome anything with water. Even Scotch.

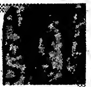
Odd and hilarious facts
about the people
other people talk about

The One with
the Mustache
Is Costello

By GEORGE FRAZIER

➡ Do you know what crum bums are . . . who wears gloves at the piano, *and why* . . in what office sensitive young men are surrounded by female assassins . . : whose psychoanalyst urged him not to wear ties . . . of whom they say, "He looks worried; he must have another hit"?

No one knows more of these strange and delightful items than George Frazier, former Entertainment Editor of *Life*. Here are 14 of his famous, under-the-skin profiles about such personalities as Humphrey Bogart, Errol Flynn, Hildegarde, Irving Berlin, Mark Hellinger, Toots Shor, Caesar Petrillo, and many others. $3.00



Bogart

Hildegarde

Flynn

Shor

At all bookstores
RANDOM HOUSE
New York

Broadway

Irving Mills in from the Coast.

Richard Rychtarik appointed technical director at Metopera.

Paul Dullzell to attend the AFL convention in San Francisco.

Mrs. Gene Fowler on the mend after being seriously ill on the Coast.

Nat Harris resigned as manager of the Latin Quarter to head operation of the Harem.

Judson Langill has replaced the late Ben Roberts on Equity's office staff.

Dorothy Maynor back from three-month tour of 12 Latin-American countries.

Lou Irwin in from the Coast to book names for El Rancho and the Flamingo, Las Vegas.

Service bar installed at Sardi's meant switching of table used by John Golden for 20 years.

Mrs. Victor Francen in on De Grasse Friday (19) to join her actor-husband in Hollywood.

De Marcos slated for the Sert Room of the Waldorf-Astoria following run of Jean Sablon.

Eddie Elkort, of MCA's cafe dept., at the Park West hospital convalescing after an appendectomy.

Garson Kanin and wife Ruth Gordon, bought 365-acre estate of late Grace Moore in Newtown, Conn., for $85,000.

David Brooks, "Brigadoon" lead, will be soloist with the N. Y. Philharmonic at its Children's Concert Oct. 18 in Carnegie Hall.

Mae Wagner Carlyle elected president of the Publicity Club of New York. First femme to hold this office in organization's history.

Sidney Bernstein, British circuit operator and producer, arrived in New York from London last Thursday and flew to the Coast same day.

Grace Panvini, soloist with Sigmund Romberg's orch, sails tomorrow (Thurs.) to Naples, to sing in opera at Teatro Lyrico in Rome this fall.

While Arthur Schwartz is east working on his musicalization of "Inside USA," he has leased his Bevhills house to agent Eddie Sherman.

Westchester-to-Wall St. by plane at $160 per month a new commutation service. Twin-motored Grumman Mallards make the 25-mile hop in 16 minutes.

Al Weisz, art director for Donohue & Coe, resigned that agency to open as an independent art consultant. Weisz, at one time, did Warner Bros. art work.

Mrs. Eleanor Roosevelt will be honored by New York's Cinema Lodge of B'nai B'rith at Hotel Astor, Sept. 30, for her contributions to human welfare.

Muriel Rahn, former "Carmen Jones" lead, off on fall concert tour with Oct. 3 Pittsburgh date. Dick Campbell, ex-USO-Camp Shows Negro talent head, booking the tour.

Jack Rutherford has Buffalo Bill role in the Mary Martin company of "Annie Get Your Gun," due to open 16-day run at the Texas State Fair in Dallas prior to a midwest road tour.

Dick Mockler, former Hotel New Yorker publicity director, is now technical adviser to Praesens Films, which is making a film in Zurich, Switzerland, about the lost children of Europe.

Frances Yeend to sing the three soprano roles in "Tales of Hoffmann" with New Orleans Opera Co. Oct. 9-11, for first time triple-stunt was done since a 1936 occasion at the N. Y. Met.

Louis (Schwartz &) Frohlich, ASCAP's general counsel, in Washington this week for further huddles with the Dept. of Justice on proposed decree settling the anti-trust suit against ASCAP.

Charles Handel, for past six years roto editor of Acme Newspictures, has joined United Artists press department. He replaces John Ingraham, who resigned to take up farming in the south.

Joe Laurie, Jr., wired Paul Gerard Smith, whose "The Benchwarmer" play is breaking in out-of-town, with Bert Wheeler starred, that "the heat is intense here from the candles being burned for you."

George Jean Nathan, Theron Bamberger and Henry T. Craven, vet Philly drama critic, received 1947 Distinguished Service Awards of North American Survivors, being former staffers of the defunct Philly North American.

Eagle Lion player Turhan Bey checked in from the Coast Friday (12) for a short vacation prior to shoving off for New Orleans to p.a. in behalf of the studio's "Out of the Blue," in which he is co-starred. It preems at the Joy Oct. 9.

When producer Mark Hellinger checked into the Cedars of Lebanon hosp on the Coast for a general checkup, Universal homeoffice publicity chief Al Horwits cracked, "He's just in to get an ARI (Audience Research Institute) report."

Carnegie Hall's $75,000 facelift includes a new bar, a la the Met. Incidentally, Robert E. Simon, Jr., prez of CH, Inc., credited the "Carnegie Hall" (Boris Morris-Bill LeBaron) Hollywood influence for deciding the management into the refurbishing job.

Joan Blondell (Mrs. Mike Todd) due back east next week to open her new home in Irvington-on-the-Hudson. She's winding up hearings with Dick Powell, her former husband, on custody of their two children. Powell is asking for his travel expenses to New York whenever he wants to visit the kids.

Louis (Toy King) Marx and his bride being cocktail-partyed tomorrow (Thurs.) at Chez Toots Shor's on the occasion of the w.k. Broadwayite's return from a European junket (under Army auspices) which took him from London and Paris through the Norse countries into Moscow.

Six-color travelogs of the Caribbean and South America will be filmed by independent producer Jack Winter in the next six months. Traveling by plane exclusively, he left Miami Monday (15) for Kingston, Jamaica, the first leg of an itinerary which includes stops in 16 West Indian and Latin American countries.

Chicago

Henri Elman back from New York.

Louis Calhern in Passavant hospital for observation.

Alex Yokel in ahead of his new production, "Benchwarmer."

"Skating Vanities" roller show opens at the Stadium Sept. 29.

Andy Russell set for the Oriental theatre, the last week in October.

J. J. Donahue, head of Paramount central division sales, here for confabs.

Warren Slee, of the Metro publicity staff, vacationing at Atlantic City.

Fred Astaire arrived to put final touches on his new local dancing schools.

Joan Davis left for the Coast, after spending summer visiting local friends.

Maury Orr, United Artists western sales manager, in for quarterly sales meet.

Charlie Dehaven of the old time vaud team, Dehaven & Nice, bedded by bus accident.

Maurice Bergman, Universal eastern ad-publicity head, conferring with Ben Katz, local flack.

John Grafield in town for plans for personal appearance with local preem of "Body and Soul."

Jimmy Savage, of Balaban & Katz, ill again. He recently recovered from a foot injury.

"Carnegie Hall," which had booking troubles locally, finally set for the Grand Theatre, opening Oct. 1.

The Chi Academy of Dramatic Arts presented its season premiere, "Knock-Out," in Curtiss Hall, Sept. 19-20.

Red Edinson, of the Eagle Lion flack department, conferring with Leon Brandt before flying to the Coast.

Mickey Goldhammer, Eagle Lion western sales manager, in hub-bubs with Harry Mandel, newly appointed Chi manager.

Bucks County, Pa.

By Sol Jacobson

Richard Skinner checking out Oct. 1 for New York.

Alan Campbell in to see mother at Pt. Pleasant, N. J.

Ben Snyder to California by plane Sunday (21) on biz.

Nina Doll down for week's vacation with son, Mike, at Logan Inn.

Sam Singer, of Philly Inquirer, in for visit Saturday (20) with spouse.

Robert Blauvelt, of Paramount, down to visit Herman Justin at Lumberville and catch first of monthly documentary 16m showings, Saturday (20), at New Hope.

Liz Whitney, Michael Myerberg, Anita Loos, Michael Todd, Bill Doll, Joe McGee and Marty Newell in to catch ZaSu Pitts in "Late Christopher Bean," at Playhouse finale last week.

Carter Blake, director, went on opening night as Rosen in "Bean" for Bob Caldwell, who was summoned home to Shawnee Town, Ill., by the death of his mother. Caldwell was stage manager for Theron Bamberger.

Miami Beach

By Larry Solloway

Eddie Fisher, baritone, joined Blackamoor Room show.

Radio Aces set for Clover Club date during October. Jan Bart booked for same month.

Joey Adams, Tony Canzoneri and Mark Plant will open Beachcomber season December 18.

Pamela Drake joined Roche-Carlyle Dancers here, until departure for Havana engagement in October.

George Chatterton and Chloe Peterson head the new show at the Famous Door. Sullivan Sisters held over.

Jimmy Carroll, Jane Dulo, Zarco & Beryl and Aurora-Roche Carlyle Dancers are the new lineup at the Clover Club.

Los Ojedas, Cuban comedy dancers, top the all-Latin show at the Fiesta Club. Don Casanova and Raquel support.

Most niteries came through last week's hurricane in good shape. Clover Club spectacular, featuring Vagabond Room, was blown to bits. Kitty Davis' sign atop the shuttered bistro was also flattened.

London

Margaret Rawlings in the London Clinic recovering from an abdominal operation—her 13th.

Jimmy Kennedy and Constance Carpenter, married three months ago, are now settling down in a London apartment.

Patricia Garnett, leading ballerina of "Annie Get Your Gun," leaving show at the end of the month to start a nursery.

J. B. Priestley touring the provinces to write special articles for the "Daily Herald" on how the "little man" is responding to the crisis.

Gaston Palmer, popular French juggler, married Joyce Colleano, of the famous wire walkers family, at Uxbridge, near London, Sept. 12.

Peter Ustinov has made a stage adaptation of the Swedish film "Frenzy" (called "Torment" in the U. S. version) and will star in it with Joan Greenwood early next year.

Statistics show the Performing Rights Society pays out annually $400,000 to American composers, mainly for popular songs; in exchange Britain nets only $250,000 for U. S. performance fees for British music.

Part of the ornamental plaster ceiling fell during the second house of the Chiswick Empire, London, Sept. 16, injuring 14. The orchestra continued playing, averting a panic among the audience. The performance had to abandoned.

"Tuppence Colored," intimate revue featuring Joyce Grenfell, Elisabeth Welch and Max Adrian, is doing turnaway business at the suburban Lyric, Hammersmith. Good prospect that show will come into the West End when a home can be found.

Company meeting of Theatre Royal, Drury Lane, Sept. 16, disclosed loss of over $120,000 sustained during year ending June 30. Noel Coward's "Pacific 1860" flop was responsible for $112,000 of this. "Oklahoma!" was rapidly repairing this deficit.

A revival of Bernard Shaw's "You Never Can Tell," is being staged by Henry Sherek, at Wyndham's, Oct. 3, succeeding "Deep Are the Roots." Cast includes Harcourt Williams, Rosamund John, Francis Lister, Ernest Thesiger, David Peel, Jane Henderson, James Donald.

Australia

By Eric Gorrick

Charles Munro off to Cairns, far northern Australia, on biz.

Royal, Adelaide, has switched from live shows to pic revivals.

Aussie Actors' Equity and the Dave Martin Tivoli loop ironed out their differences.

Herbie Hayward in as assistant to John Evans of the Greater Union management committee.

Bob Barre's "Stardusters" still doing okay in Sydney twice-nightly for Dave Martin's Tivoli loop.

Ernest Hemingway is due for a fishing visit here next year. He may be persuaded to do lectures later.

Vaude-revue clicking in Perth for Bruce Carroll. It's mostly talent. Will Mahoney will do a season soon for Carroll.

Australia, Melbourne, indie operated intimate house, goes French films this December. Has been spotting revivals.

Ted Shawn gave two dance recitals in Sydney, and drew raves from the critics. Is off to the islands to study native dancing.

George Formby preems in Sydney for the Tivoli loop on Sept. 27. He's been doing a run around new Zealand for same management.

Surprise hit here is "Margie" (20th-Fox). Pic has turned out to be a sleeper, running six weeks now for Hoyts at Regent, Sydney.

"On Our Selection," produced here years ago by Ken G. Hall for Cinesound, is doing top biz at Liberty, Melbourne, for Greater Union.

"Grand National Night" bows in at the Minerva, Sydney, for Whitehall. John Sykes is producing. Cast includes Nerva Carr-Glyn and Douglas Herald.

Irving Cook, formerly branch manager in Adelaide for British Empire Films, becomes the g.m. of the Odeon (formerly Clifford) circuit for Greater Union-Rank.

Minneapolis

Ladd Sisters, dance quartet, go into Curly's nitery as vocal unit.

Merry Macs, home-towners, in Nicollet hotel's Minnesota Terrace.

Robert Maxwell, jazz harpist, into Radisson's Flame Room, replacing Lanny Ross.

Red Edinson, Eagle Lion exploiter, shifted to St. Louis and replaced here by Peter Bayes.

Old Log theatre, summer pro-amateur enterprise, closed season with small profit after several years of deficit operation.

Carlo and Sanders, songwriters, visited son Ed Benjamin, former Warners exploiter, now secretary to Mayor Hubert H. Humphrey.

Gene Autry in St. Paul with his rodeo, took afternoon off to catch two westerns in Minneapolis, one of them his latest Columbia release.

Bill Clark, new RKO district manager, toured territory with Robert T. Whelan, his assistant, formerly manager of Minneapolis RKO houses.

Aleo Templeton, Lauritz Melchior and Sigmund Romberg booked for fall and winter one-nighters at RKO-Orpheum. Templeton date is Oct. 29.

T. Dorsey orchestra will open movie house stageshow season Oct. 2 at RKO-Orpheum theatre, with Tex Beneke and Desi Arnaz due later at Radio City.

Twin City Newspaper Guild plans Page One ball Nov. 17, proceeds to go to Variety club's heart hospital project and Univ. of Minn. cancer research fund.

Mary Seibel, daughter of Everett Seibel, Minnesota Amus. Co. advertising and publicity chief, cops lead in North Star Drama Guild's production of "Years Ago."

Off-the-Cob

Continued from page 1

spend plenty for arrangements and 40-piece bands, and they do right well at the b.o., too, but, comparatively, you can bet they don't do any better in either the loot or the swoon division than cornbelt chanters like Ernest Tubb, who headed this "experiment" in "country music" at Carnegie.

Working in one, in front of Carnegie's immense curtain, Tubb, Minnie Pearl, Jimmie and Leon Short, Radio Dot and Smoky Swann, Rosalie Allen and the Texas Troubadours stood a comfortably filled house on its ear to the everlasting amazement of talent agency executives witnessing such a thing for the first time. The jive and jump followers seemingly have nothing on the music-lovers who go for the cornbelt stuff. They have lungs just as powerful and squeals just as sharp.

Tubb and his people are regulars on the "Grand Ole Opry" show, which originated on WSM, Nashville, and later spread to a nationwide network. It has been on the air for 22 years, and during that time has spawned many a top hillbilly name. Just the mention here of Roy Acuff, Eddy Arnold and others put as much audience pressure on the roof as any jazz or classical artist. And a fairly full house, at $3.60 top, seemed capable of skidding the shingles off the rafters at any time.

While Tubb, the Shorts, et al., occasionally gave tongue to a tune with which pop music people are familiar, such as "El Rancho Grande," "Smoke, Smoke, Smoke," their biggest successes came from tunes as strange to a Broadway character as a quilting bee. "When They Baptized Sister Lucy Lee," "Nearly Lose Your Mind" and similar titles are examples. And the informal manner in which they work and the singers' relationship with the audience are something to see. Tubb, when he got going after the intermission, added only a mere two dozen or so plugs for his Decca Records to the Decca score piled up by the Shorts. Rosalie Allen, RCA-Victor artist, didn't have a look-in against the overwhelming Decca reps, and apparently there wasn't one Columbia cutter on the bill. (Which brings to mind, incidentally, a story told about a southern theatre manager who objected to Tubb's too-frequent mentions of Decca. He's supposed to have told the manager that if he didn't like the mentions Tubb would find another theatre to work next time around, since Decca pays off better than an individual theatre date.)

It has been said that N. Y. is the biggest hick town in the country. After the neat job Tubb and his mates did at the Carnegie b.o. on an "experimental" basis the first time around you can be inclined to believe that. Good portion of the mob, however, seemed to come from outlying areas. And how did they find out about the Carnegie thing? David Miller, who, with Miss Allen, is a N.Y. disk jock catering exclusively to country music, unashamedly took credit, in a short "Hello" with Miss Allen for 75% of the turnout.

To attempt to detail what Tubb, the Shorts, et al., do and why they draw such reaction is about as easy as telling what makes swing kids tick. Every main performer who stepped out on the Carnegie stage came equipped with a guitar, it seemed. They worked with the Shorts (accordion and guitar) and the Texas Troubadours. Whether the vocalling was good or not is beside the point. The point is that it goes over big, both artistically and at the b.o. They still don't pay off on anything else.

Hollywood

Cary Grant in from England.

Richard Berger planed to Eugene, Ore.

Joan Crawford sailed for Honolulu.

Eddie Dean to Chicago on business.

Virginia White divorced John Hart.

Patricia Kirkwood divorced Jack Lister.

Bella Rackoff hospitalized for surgery.

Cyd Charisse on crutches after an accident.

Margaret Ettinger returned from Manhattan.

George Brown returned from Manhattan.

Mark Hellinger hospitalized for a general checkup.

Morton A. Spring in from New York for studio huddles.

Dore Schary back on the job after a Santa Barbara vacation.

Eddie Gilmartin in from Chicago to manage Casino Gardens.

Ralph de Castro rejoined Ruthrauff & Ryan agency staff.

N. Peter Rathvon in from New York for RKO conferences.

Gene Reynolds returned to town after five years in the Navy.

Al Ybarra in from Mexico City on combined business and vacation.

Boris Chaliapan gandering production on the Walt Disney lot.

Pete Seeger in from Manhattan to join the Coronet legit troupe.

Arthur Lee Simpkins opens Oct. 28 at Charley Foy's Supper Club.

Gus S. Eyssell in town to view product for Radio City Music Hall.

Robert L. Lippert to San Francisco for Screen Guild conferences.

Leo Perlman and Jud Allen opening a new flackery on Sunset Strip.

Paul Hollister in from New York for huddles with Perry Lieber at RKO.

Larry Doyle to Portland to handle Selznick sales in the Oregon territory.

Alfred Katz in from Mexico City for sales conferences with David O. Selznick.

Milton S. Kusell in from New York for sales huddles with David O. Selznick.

Errol Flynn arrived from Jamaica after flying through the tail end of a hurricane.

Tay Garnett checked into Paramount after vacationing on his Paso Robles ranch.

Martin Broones in from New York after huddles with Lee Shubert and John Golden.

Gloria Grahame conferring with RKO officials on time off to do a Broadway show.

Murvyn Vye returned from eastern strawhats to play in "A Connecticut Yankee."

Sigurd S. Larmon, Young & Rubicam prez and board chairman, in from New York.

Sam Coslow sued for separate maintenance by his wife, the former Esther Muir.

Gig Young wound up his seven-year contract at Warners and became a freelance.

Ross Shattuck doing a series of paintings for the Michael Curtiz picture, "The 49'ers."

Pat Duggan returned to work on the Goldwyn lot after three months off with a back injury.

John Howard to Salt Lake City and Denver on business for Selznick Releasing Organization.

Ernest Foster checked out of MPA to handle publicity for the Permanent Charities Committee.

Melvyn Douglas and his wife, Congresswoman Helen Gahagan Douglas, to Mexico City on vacation.

Gene Tierney arrived from New York to prep for her role in "The Walls of Jericho" at 20th-Fox.

Adrien Remauge in from Paris to confer with RKO toppers about American production in France.

Budd Lesser returned from Mexico City, where he had been working on "Tarzan and the Mermaids."

Michael Kraike to San Francisco to confer with National Park Service executives about location spots.

Harry Richman will play the Flamingo, Las Vegas, when he winds up his current stand at Ciro's.

Brig. Gen. Gerald J. Higgins in from West Point to confer with Paramount about "The Long Gray Line."

Arthur Miller celebrated his 38th year as a cinematographer, dating back to the Pearl White serial, "The Perils of Pauline."

Honolulu

By Mabel Thomas

Mrs. Meredith Willson here for 16 days.

Joan Crawford due at the Royal for three weeks.

Margaret O'Brien vacationing here with her mother.

The Cornel Wildes staying two weeks longer than planned.

Mrs. Spencer Tracy and two children in and out for a week's visit.

George Brooks, manager of the Waikiki theatre, has been ill a month.

Jack De Mello, musical director, flying to Los Angeles to do special recordings of Hawaiian music.

Allan Jones will give four concerts at McKinley auditorium during October, with Lee Diamond, harmonica soloist, assisting.

OBITUARIES

HARRY CAREY

Harry Carey, 69, film and legit actor, died in his home in Brentwood, near Hollywood, Sept. 21, after a brief illness following a heart attack and a recurrence of an early lung ailment. A star of western pictures spanning both the silent and talking era, he had in recent years played numerous character parts in major productions and had made several appearances on the Broadway stage.

Born in New York in 1878, the son of a Tammany judge, Carey entered show business in 1906 as the author of "Montana," a melodrama. His next play, "Heart of Alaska," flopped. He entered films in 1908 by appearing in three westerns produced on Staten Island. In 1911, he went to Hollywood and started his long career alongside such cinema idols as William S. Hart, Tom Mix, Dustin and William Farnum, and others. He eventually appeared in almost 400 pictures.

Carey made his first legit appearance on Broadway in 1940 in "Heavenly Express." The following year, he played the lead in a revival of Eugene O'Neill's "Ah, Wilderness," and in 1944 was seen in "But Not Goodbye."

Among the talking films he appeared in were "Slide, Kelly, Slide," "A Little Journey," "Satan Town," "The Frontier Trail," "Border Devils," "Cavalier of the West," "The Last Outlaw," "Valiant Is the Word for Carrie," "Kid Galahad," "Born Reckless," "Souls at Sea," "King of Alcatraz," and "Mr. Smith Goes to Washington." More recently, he was in "The Shepherd of the Hills," "Among the Living," "Parachute Battalion," "Sundown," "Air Force" and "The Angel and the Badman."

His wife, Olive Golden, whom he met when they played together in silent pictures; a son and daughter, and three grandchildren survive.

BERT KALMAR

Bert Kalmar, 63, one of the nation's leading songwriters, died in Hollywood Sept. 17, after a long illness. His career, starting in boyhood with a tent show, led through vaudeville and stage musicals in which, with Harry Ruby as a partner, he turned out some of the most prominent song hits of the day, including "Three Little Words."

As a boy, Kalmar took up magic, but his ability as a comedian soon established him on the vaudeville stage. He teamed with Jessie Brown, who later became his wife, in a song-and-dance skit. His musical career began modesty with parodies on popular songs and special material for vaude comics. From vaudeville he turned to stage musicals, the first of which was a road company of "Wine, Women and Song," in which he established himself as a comedian.

At the suggestion of Ted Snyder he abandoned parodies and took up serious songwriting, collaborating on "I Want to Be in the Land of Harmony," an instant hit that induced him to enter the song publishing business with Harry Puck. Meanwhile, he continued on the stage until a knee injury, sustained on the stage in Boston, incapacitated him for a long time. During this period he concentrated on songwriting and, in association with Pete Wendling, Edgar Leslie and other composers, wrote "Oh, What a Pal Was Mary," "Take Me to the Land of Jazz," "All the Quakers Are Shoulder Shakers," "Take Your Girlie to the Movies," and others. He was elected a member of ASCAP in 1920.

A chance meeting with Harry Ruby developed into a writing team that turned out "He Sits Around," "My Sunny Tennessee," "Who's Sorry Now?", "So Long Oolong," "I Gave You Up Before You Turned Me Down" and numerous other popular tunes. The first Kalmar-Ruby stage musical was "Helen of Troy, New York," after which the team wrote the words and music for Earl Carroll's "Vanities," the Marx Brothers' "Animal Crackers," "The Ramblers," "Five O'Clock Girl," "Twinkle, Twinkle" and their own production, "Top Speed," in which Ginger Rogers first attracted note.

Their Hollywood career began with scripts for the comic team of Wheeler and Woolsey, and was followed with material for the Marx brothers and other top comedians. During all this time, Kalmar continued his magic stunts, but not professionally. Metro recently pacted to do a filmbiog of Kalmar & Ruby's songs and career.

In addition to his widow and former vaudeville partner, survivors include his son, Bert, Jr., and his daughter, Margaret, all living in Beverly Hills.

MARY BLAIR

Mrs. Mary Blair Eakin, 52, former legit actress under the name of Mary Blair, died in her home in Pittsburgh, Sept. 17. She had leading roles in many productions on Broadway and on the road.

She played opposite Paul Robeson in Eugene O'Neill's "All God's Chillun Got Wings." Other O'Neill plays in which she appeared were "Desire Under the Elms" and "The Hairy Ape." Among her last appearances was a role in "Lysistrata," staged by the Philadelphia Theatre Assn. in Philly in 1930. She also appeared in O'Neill's one-acter, "Before Breakfast," in 1929, a revival of "Different" in 1925, and "The Crime in the Whistler Room" at the Provincetown Playhouse.

Husband, daughter, two sisters and two brothers survive.

HARRY F. WILLSEY

Harry F. Willsey, 49, theatre and dance pianist and orchestra leader, died in Cincinnati Sept. 20 of a lung ailment for which he was hospitalized for a decade. He was soloist with Teddy Hahn's symphonic orchestra in the early days of the Capitol, Cincinnati, and later directed the pit and stage orchestra at the RKO Albee in that city. With the Louisville Loons under Clyde McCoy, he toured vaude circuits, hotels and ballrooms for several seasons.

Brother and three sisters survive.

ABRAHAM H. GARFUNKEL

Abraham H. Garfunkel, 82, retired jeweler and avocational cantor for many years, died in New York Aug. 19. He was the father of Sid Gary, vaude and nitery singer, and Harold Gary, legit and radio actor.

As a cantor, he sang in many synagogues in N. Y. and Brooklyn. Prior to their professional careers, his sons had often sung in his choir; also two other sons, Bill and Mannie, not of show business. He also composed several religious songs, currently in use with other cantors.

DAISY DORMER

Daisy Dormer, 64, music hall comedienne, died at her London home, Sept. 13. She was formerly a topliner with popular songs like "Ragtime Cowboy Joe," "I Wouldn't Leave My Little Wooden Hut For You," "Back Home in Tennessee," "Goodnight Mr. Brown, I'm Out" and "The Roses 'Round the Door." She was the widow of Albert Egbert, of the Egbert Bros., comedians.

MILTON "COOKIE" LEVINE

Milton "Cookie" Levine, 44, owner of the Lyric, Williamson, W. Va., and interested in other theatre enterprises in that area, died in Holmes hospital, Cincinnati, Sept. 16, after a brief illness. He was a member of Variety Club, Tent No. 3, Cincinnati.

Wife, a sister of Ralph Kinsler, film exchange exec and exhibitor in Cincinnati, and two daughters survive.

HARRY B. THOMPSON

Harry B. Thompson, 71, drummer-tympanist and arranger, died at Tipton, Ia., of a heart attack, Sept. 14. He collapsed as he was taking bows following presentation of a march he had composed, presented by the Muscatine (Ia.) Moose lodge band, of which me was a member. He had at one time been a member of John Philip Sousa's band.

Wife and stepson survive.

GEORGE W. BRAISTED

George W. Braisted, former Shakespearean actor playing under the name of Walter B. Holmes, died at his home at Norwich, N. Y., Sept. 18. For several years before his retirement he was treasurer of Keith-Proctor vaudeville circuit.

Son, three daughters, 18 grandchildren and seven great-grandchildren survive.

ROBERT SCHIRMER

Robert Schirmer, 42, music publisher and author, died Sept. 23 in Princeton, N. J., while enroute from his home to Princeton hospital. For some time he had been in failing health.

A graduate of Princeton Univ., he was credited with having launched the first 100% animated cartoon theatre in New York a decade ago. A student of arts and letters, he also frequently contributed essays to music publications.

A member of the Schirmer music publishing family, he is survived by his widow, Mary; and a brother, Gustave, head of the music publishing house.

WILLIAM F. BALLENGER

William F. Ballenger, manager of the indie Grand, Pittsburgh, died in that city last week of a cerebral hemorrhage. Burial was in Washington, D. C.

Ballenger had been in the film business since 1910, when he was employed by the old General Film Co., and he had been piloting the Grand for last nine years.

WARREN ASHE

Warren Ashe, 44, longtime actor in films, radio and the stage, was killed at Madison, Conn., Sept. 19, when his automobile crashed into a tree during a rainstorm. His wife, actress Mady Correll, who also has had a long career in films and the theatre, was seriously injured in the accident and was taken to the New Haven hospital. (Details on Page 6).

PER SCHRODER-NIELSEN

Per Schroder-Nielsen, 39, actor and theatrical manager, died recently in Oslo. He made his debut in Bergen.

Later, Schroder-Nielsen appeared with various companies at both the Soylen and National theatres in Oslo. At one time he was a theatre manager in Stavanger.

THEODORE G. HENSHAW

Theodore G. Henshaw, who was affiliated with the Chicago Opera House and the Columbia Theatre in Chicago in the 1890s, died of a heart attack in Kalamazoo, Mich., Sept. 21. He was at one time a partner in the Henshaw & Feely musical comedy "Dad's Girls."

GEORGE ALBERT STEPHENS

George Albert Stephens, 64, died at Shaunavon, Sask., recently. He was leader of the Capitol theatre orchestra, Regina, Sask., in 1911, and in recent years was bandmaster for the town of Shaunavon.

MILTON LEVINE

Milton Levine, 44, manager of theatres at Huntington and Williamson, W. Va., died in a Cincinnati hospital, Sept. 16. Death was attributed to his inhaling DDT fumes while spraying one of his theatres.

CARL VOSS

Carl Voss, 51, technical adviser on military affairs for films since 1924, died in Hollywood, Sept. 18 of a heart ailment. His last film stint was "Long Grey Line."

FRIEDA SANOWSKY

Mrs. Frieda Sanowsky, widow of Adolph Sanowsky, St. Louis exhibitor, died at her home in St. Louis last week. A son, Oscar, operates the Fairy, an indie nabe in St. Louis.

JOSEPH ROGERS

Joseph Rogers, 53, who operated the defunct Rogers Corner, N.Y., died in New York, Sept. 20. Details in Vaudeville section.

Julian W. McKinley, supervisor for Duwico Stage Lighting company, died in Atlantic City, Sept. 23. Services will be held at Boyertown Chapel, 41 W. 60th street, N. Y., Friday (26).

Mrs. Sarah Goldstone, 78, wife of Harry Goldstone, retired theatre owner, and mother of Charles, Jules and Nat Goldstone, died in Beverly Hills, Sept. 16.

Mother of William Provost, pianist and composer, died at her home in Pittsburgh last week after a long illness.

Amos A. Goodell, 59, electrician at Paramount studios in Hollywood for 25 years, died in Los Angeles Sept. 12.

Mother of Republic's N. Y. branch manager William Murphy died in Brooklyn, Sept. 13. Also surviving are her husband and a daughter.

Mother of Republic Pictures' advertising manager Dennis Carlin died Sept. 12 in Washington, D. C.

Robert Skager, 38, Metro sound technician, died Sept. 18 at his home in Santa Monica, Cal.

Organized Factionalism

Continued from page 1

tee is forming in AFRA, and will inevitably be organized in the other artistic unions and guilds. So far only the Artists Committee, which is more than two years old, is well organized. But according to Nugent's own statement, the Equity version of the Artists Committee, which he calls the "militant middle," already has 15 members, whom he declines to name.

In a speech Thursday night (18) at a membership meeting of the New York local of AFRA, Nugent said that, in addition to Equity and AFRA, he also is a member of the Screen Actors Guild, a senior member of the Screen Directors Guild and a council member of the Dramatists Guild. He implied broadly that, in order to "save our industries, our arts, and our way of life from foreign domination," he would carry his political campaign into the other unions and guilds of which he is a member.

Well-Defined Differences

How far these factional organizing efforts might be carried in the various unions and guilds remains to be seen. There may be stubborn resistence in certain of the groups, but in others there are already more or less well-defined factional differences.

Although various unofficial factions are generally admitted to exist in Equity, the union's rules specifically prohibit such organizations. In moving to dissolve and outlaw the Actors Forum, the council ruled at its meeting Feb. 4, 1936, that "no member of Actors Equity Assn. shall join any group or organization . . . whose aim and principles may affect the obligations of any actor or actress as a member of this association." It ordered any of its members who belonged to the Forum or any similar group to resign at once or face disciplinary action.

While a number of such blocs have existed informally or under cover since then, only one has been openly organized. That was the Actors Equity Assn. Anti-Communist League, of which Frank Fay was a leader, a year or more ago. When the council ordered its dissolution it was renamed the Actors Anti-Communist League and, as such, is understood to have carried on activities on an unofficial basis. Without using the old name, the members of the Actors Forum are believed to have continued their activities, too.

In AFRA, there is widespread sentiment against the Artists Committee, which was recently forced into the open after two years' existence. However, a resolution condemning the committee as detrimental to the best interests of AFRA was defeated by a close margin at membership meeting of the New York local Thursday night (18) at the Capitol hotel, N. Y.

There are reportedly several moves under way by independents in AFRA to organize a formal, open and semi-permanent party in the union, in opposition to the committee, but so far nothing definite is known to have materialized. Several leading independents, who have openly criticized the surreptitious tactics of AC, have refused to head an opposition party, admitting frankly that they fear being smeared as left-wingers. Any such label, however unwarranted, might jeopardize their standing with big industry sponsors, they explained.

Unity Move Refused

On the other hand, it has been learned that the small group which determines policy for the AC refused last week a move by an independent AFRA member to restore unity within the New York local membership. The move was made by Dan Seymour direct to Clayton Collyer, one of the half-dozen or so heads of AC. After being approved by Collyer and other AC leaders, and a procedure agreed upon for introducing it at the local membership meeting, the plan was abandoned without explanation.

Questioned about the episode, Seymour at first refused to discuss it, but finally revealed the text of the joint resolution for fear it might become garbled in word-of-mouth gossip among the membership. He explained that, as one who had never been affiliated or allied with any faction or group within the union, he had approached Collyer last Tuesday (16) with the plan of restoring peace within AFRA ranks. When he and Collyer had agreed on the text of a resolution, he consented to discuss the plan with a sort of steering committee of AC, including, besides Collyer, Ned Wever, Margaret Speaks and Sidney Smith. The meeting took place later the same day.

After a few minor modifications had been made in the proposed resolution, a procedure was worked out for introducing it at the membership meeting Thursday night, two nights later. It was agreed that when the expected verbal battle over AC had more or less cleared the air, Seymour would deliver a speech condemning both sides in the recent agitation within the union. He was then to offer the joint resolution as a substitute for the McCormick-Garde-Pious resolution of condemnation of the AC.

The joint resolution, which Collyer and the other AC heads approved, noted the existence of different schools of thought in AFRA, and proposed the formation of a representative committee to (1) study the political situation in the union, and (2) make a formal report containing recommendations for (a) recognition of political activity in the union, (b) methods of establishing responsibility of any political group to the entire membership, and (c) securing the widest representation in the government of AFRA.

When Seymour, sitting in one of the front rows at the membership meeting Thursday night, as agreed, raised his hand for recognition by the chair, Collyer failed to recognize him. Although he continued to seek recognition during the next hour or so of argument, Collyer never acknowledged him. The next day, Friday, after the AC defeat of the McCormick - Garde - Pious resolution, Collyer sought out Seymour to explain that he had been unable to recognize him because so many speakers had preceded him. Still later, Collyer invited Seymour to present the same resolution at the next New York local board meeting, and Seymour accepted the offer.

MARRIAGES

Lynne Meade to John Austin, Riverside, Cal., Sept. 20. He's a film producer, recently associated with Rodgers & Hammerstein enterprises.

Jane Withers to William Moss, Los Angeles, Sept. 20. Bride is a screen actress, he's producer.

Florence MacBeth to James Cain, San Marino, Cal., Sept. 19. Bride is an opera singer, he's a novelist and screen writer.

Sunny Sund to William Casparis, Los Angeles, Sept. 20. Bride owns The Beachcomber in L.A.

Lucette Lil Roumegue to Mathias Alma Duffin, Paris, Aug. 26. He's vaude agent, associated with Albert Tavel & Felix Marouani agency.

Marie McDonald to Harry Karl, Beverly Hills, Sept. 19. Bride is a screen actress.

Frances Davis to F. P. Keller, Las Vegas, Sept. 20. Bride is RKO employee; he's with Columbia Pictures.

BIRTHS

Mr. and Mrs. Frank Danzig, daughter, Los Angeles, Sept. 18. Father is general manager of Command Radio Productions.

Mr. and Mrs. Joseph Lilley, daughter, Hollywood, Sept. 16. Father is musical director at Paramount.

Mr. and Mrs. Alfred de Liagre, Jr., son, New York, Sept. 14. Father is the legit producer; mother was professionally known as Mary Howard.

Mr. and Mrs. John Macioce, daughter, in Pittsburgh, Sept. 9. Father manages Belmar theatre, Pittsburgh for WB.

Dr. and Mrs. William McCarthy, daughter, in Pittsburgh, Sept. 10. Mother is the former Marie Harmon, nitery dancer.

Mr. and Mrs. Dan Dailey, son, Los Angeles, Sept. 18. Father is a stage and screen actor.

Mr. and Mrs. Gene Hazelton, daughter, Long Beach, Cal, Sept 19. Father is a cartoonist at Metro.

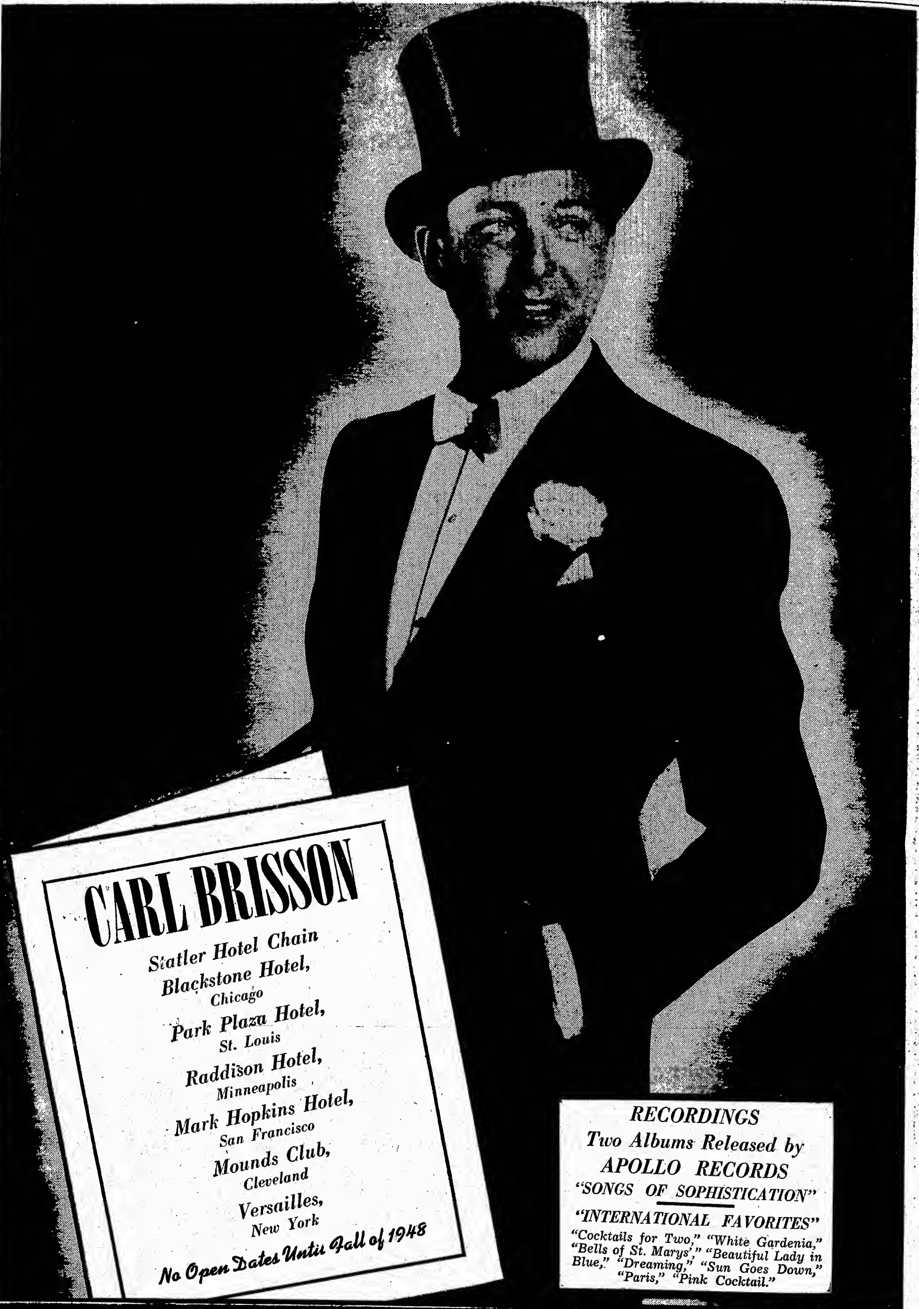
Mr. and Mrs. Stan Margulies, son, Burbank, Cal., Sept. 12. Father is RKO press agent.

Mr. and Mrs. Mickey McAdams, son, Hollywood, Sept. 18. Father is an assistant director at Metro.

Mr. and Mrs. Melvin Edelstein, daughter, San Juan, Puerto Rico, Sept. 15. Father is RKO office manager in that city.

Mr. and Mrs. Dick Haymes, daughter, Santa Monica, Cal., Sept. 19. Father is screenplayer and singer.

Mr. and Mrs. Paul Lavalle, daughter, New York, Sept. 14. Father is a radio orch conductor; mother is the former Muriel Angelus, radio and concert singer.



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